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2020 AIA Fellowship

Candidate Eugene Logan Wagner
Organization ALARIFE,pllc
Location Austin, Texas
Chapter AIA Texas Society of Architects; AIA Austin

Category of Nomination

Object 2 > Research

Summary Statement

By tapping into the wisdom of ancient and indigenous building techniques, Logan Wagner establishes a new paradigm for reducing the building industry's environmental impact and empowers architects with time-tested strategies to address the climate crisis.

Education

EDUCATION

1991-1996 (5 years)

- PhD - University of Texas at Austin- Dissertation: The Use of Open Space as a Tool of Conversion

Directors: Prof. Linda Schele & Dean Hal Box, FAIA

1977-1979 (2 years)

- Master's in architecture - University of Texas at Austin- Major: Major: Historic Preservation; Minor: Passive Solar Design

- Thesis: Restoration plans for the mining structures in Pozos, Guanajuato, Mexico-Directors: Wayne Bell FAIA, Eugene George FAIA

- DOE Fellow - Analyzing the range of compliance for the City of Austin's Energy Code for New Building Construction.

1972 - 1977 (5 years)

- Bachelor of Arts in Architecture - ITESM- Monterrey, Mexico

1971-1972 (2 years)

- Studies in Anthropology - University of the Americas, - Cholula, Mexico

1965-1968 (3 years)

- Preparatory School, ITESM -Monterrey Institute of Technology and Superior Studies-Monterrey, Mexico

Licensed in: Texas Sate License # 12189 awarded in 1986

Territory of Guam License # 308, awarded in 1995

NCARB License # awarded in 45007 awarded in 1986

Employment

ALARIFE, pllc

Architecture, Building Consulting-Austin, 1985-present (34 years)

Principal

Taniguchi and Associates, 1984 (1 year)

Gary Ashford AIA, Austin, 1983 (1 year)

BGR, Austin 1982 (1 year)

City of Austin, Building Inspection Department
Energy Coordinator, 1980-1981 (2 years)

Eugene George, FAIA, Austin, 1979 (1 year)

Parks and Wildlife, Caddo State Park, 1979 (1 year)

City of Austin Energy Code, 1978 (Summer)

Finco, Fomento Inmobiliario de Construcción Monterrey, Mexico, 1976-1972 (Summers) (4 years)

23 September 2019

Paul Mankins, FAIA
 Chair, Jury of Fellows
 The American Institute of Architects
 1735 New York Avenue, NW
 Washington, DC 20006-5292

Re: E. Logan Wagner, AIA

Dear Mr. Mankins and Jury Members,

It is with genuine enthusiasm that I sponsor the candidacy of Logan Wagner, AIA, to advancement to the College of Fellows of the American Institute of Architects. Over the 39 years I have known Logan, first as a young architect in Austin, Texas coming from Mexico, I have followed and admired his professional career, which has risen to the highest and most profound levels. As an anthropologist and academic, Logan is one of the leading experts today in Spanish and Meso-American Indian influences in architecture.

Over the decades I have witnessed Logan express a voice publicly, repeatedly, in various venues and lectures, and in his books. His in-depth knowledge on the value and historical legacy of the architectural methods of construction and design are unsurpassed. I have marveled at his unbridled passion for the antiquities of craftsmanship, which he brings to his extensive and tireless field research. Logan's application of these ancient methodologies is reflected in his design-build work, where he always collaborates with masons and other labor trades from the local surrounds and from Mexico.

Logan's continual learning and expansion of knowledge is evidenced by multiple degrees, from multiple universities, across multiple disciplines, and in his teaching and research both in academia and in the field with students. As a successful practicing architect, Logan generously shares his expertise to inform countless fellow architects across borders.

His work demonstrates how and why ancient construction methods are achievable, advantageous and beneficial to architect, builder, client and the planet. He is totally unselfish in his contributions to architects and global society. I am convinced that the depth of his practice, publications, lectures and works will confirm his significant contributions as an exemplary architect, well deserving of advancement to Fellowship.

Thank you for your consideration of this extraordinary architect for Fellowship.

Sincerely,

Luis Jauregui, FAIA

EUGEN LOGAN WAGNER PhD AIA

1 | SUMMARY

Michoacan, Mx. – adobe wall on a stone base

By tapping into the wisdom of ancient and indigenous building techniques, Logan Wagner establishes a new paradigm for reducing the building industry's environmental impact and empowers architects with time-tested strategies to address the climate crisis.

The building industry causes between 40 to 60 percent of the world's environmental damage. Building with local natural materials and reviving ancient building techniques—reducing a building's embodied energy—reduces the environmental impact of modern construction practices. A practitioner, teacher and lifelong student, Wagner's scholarship as both architect and archaeologist, along with his research and design/build work are deeply rooted in these life-sustaining traditions. Wagner has taught at universities, lectured to professionals, and led field expeditions, and written extensively on all aspects of his work.

RESEARCH: URBAN OPEN SPACE

Open urban space not only helps absorb the toxic pollutants emanating from urban areas, it also benefits humans psychologically by creating a sense of community, continuity and connection. These are our communal living rooms. He has elevated the understanding of this urban space through field work, urban layouts and architectural documentation by volunteers and students; and engaging in extensive bibliographic and archival research, which informed his book, *Ancient Origins of the Mexican Plaza: From the Primordial Sea to Communal Open Space*, published by University of Texas Press in 2013.

He has also lectured at national and international conferences and at universities throughout the US, Mexico, Latin America, and Europe, and has published numerous articles in scholarly journals on the theme. A documentary informed by his work was produced by Earthwatch, *Discover* magazine and *National Geographic* in 1996. His book on the origins of plazas has become a textbook taught in universities and colleges. It is also the inspiration of an official manual for local government authorities on how to preserve their plazas for future generations is currently in production.

RESTORATION AND PRESERVATION OF HISTORIC ARCHITECTURE

Wagner's work employs strategies to restore, remodel and adaptively reuse existing buildings, the most authentic approach to creating a sustainable architecture. This approach has been applied on numerous and varied projects, from 16th century Spanish forts built of natural coral in Micronesia, Caddo Indian dwellings in East Texas (which required the crafting of ancient tools to create a scientific living archaeology experiment), and

the restoration (and modern fabrication) of traditional Moorish artesanos and alfarje ceilings originally acquired, but not utilized, by William Randolph Hearst's San Simeon Castle. This work has been exhibited in Mexico and published in *Fine Homebuilding*. He has also shared it with audiences at the annual conferences of American Preservation Technology and Construction History Society of America.

ADAPTIVE RE-USE, REMODELS, AND NEW CONSTRUCTION

Wagner's use of unprocessed natural building materials to adapt existing and create new structures is imperative to ameliorate the negative impact of the building process and eliminate the environmental damage caused by processing and fabricating new artificial building components. He has resurrected the practice of building with earth, clay and sands and revived techniques such as the use of ancient Mesoamerican stucco using Prickly Pear cactus, and Nubian domes and vaulting using low-fired clay brick, an ancient Egyptian technique. His brick vaulting projects received awards from the Brick Institute of America, AIA, and Austin Energy. Through extensive publishing and lecturing he promotes these building practices the general public to increase awareness of the environmental benefits of alternative building.

Wagner teaches architectural history, studio design, and building with natural materials and ancient, vernacular building techniques. His field expeditions teach participants how to document architecture and apply vernacular building techniques. Recent lectures and teaching International Solar Energy Society and Construction History Society of America, the Charles Moore Center and at university conferences including the University of Texas, Texas A&M University, Texas Tech University, University of Maryland, Texas Christian University, and the University of Puebla and the University of Yucatán. Through his unique relationship with the INAH (acronym for Institute of Anthropology and History) in Mexico, Wagner has secured working access to students and scholars to otherwise officially inaccessible and restricted ancient, historic, vernacular and modern architectural settings. Moving easily between cultures, Wagner is a widely respected diplomat between architectural academic, government, scientific and anthropological disciplines, establishing mutually beneficial alliances and promoting much-needed mutual understanding and collaboration.

EUGEN LOGAN WAGNER PhD AIA

2 | SIGNIFICANT WORK

Oaxaca, Mx.-“Rajueleado” or chinking is the stone or ceramic debris serve to reinforce the mud mortar in an adobe wall. A pre-Hispanic technique

Education

University of Texas at Austin

Doctor of Philosophy, 1991-1996
Dissertation: The Use of Open Space
as a Tool of Conversion

Master of Architecture, 1977-1979

Major: Historic Preservation

Minor: Passive Solar Design

Thesis: Restoration plans and strategy for the
mining structures in Pozos, Guanajuato, Mexico

Department of Energy Fellow

Analyzing the range of compliance, through
computer energy simulation, of the City of Austin's
Energy Code for New Building Construction.

Monterrey Institute of Technology and Superior Studie, Monterrey, Mexico

1972-1977

Arquitecto-Bachelor of Arts in Architecture

University of the Americas, Cholula, Mexico

1971-1972

Studies in Anthropology

Monterrey Institute of Technology and Superior Studie, Monterrey, Mexico

1965-1968

Professional Practice

ALARIFE, pllc

Architecture, Building Consulting-Austin, 1985-present
Principal

Taniguchi and Associates, 1984

Gary Ashford AIA, Austin, 1983

BGR, Austin 1982

City of Austin, Building Inspection Department

Energy Coordinator, 1980-1981

Eugene George, FAIA, Austin, 1979

Parks and Wildlife, Caddo State Park, 1979

City of Austin Energy Code, 1978 (Summer)

Finco, Fomento Inmobiliario de Construcccion

Monterrey, Mexico, 1976-1972 (Summers)

Conference Lectures and Presentations

2019

Human Oriented Technology Keynote Series
School of Design and Built Environment
Curtin University, Perth, Australia

ECI (Earth Construction Initiative) San Antonio
Embodied Energy: The Case for Building with
Natural Materials

Pan American Round Table, Austin
Gral. Bernardo Reyes: The Origins of
an Industrial Powerhouse

2018

Construction History Society of America
University of Maryland College of Architecture
La Casa Maya: The Origins, Adaptation and Resilience
Through Time of Vernacular Shelter in Yucatán

Chichen Itza, Architectural Significance
Yucatán, Mexico, archaeological site lecture

University of Yucatán
Ancient and Historic Origins of Designed
Urban Open Space in Mexico

Charles Moore Center, Austin
Capas (Layers) Travels with Charles Moore, FAIA

2017

SOSTIERRA 2017

**International Conference on Vernacular Earthen
Architecture, Conservation and Sustainability**
Universitat Politecnica de Valencia, Spain
The use of natural materials and ancient building
techniques: The case for rammed earth construction.

2016

**10th International Conference of Mayanists, Izamal,
Yucatán, Mexico**
Open Space in Mesoamerica: The Case of Izamal

Construction History Society of America
University of Texas at Austin

Alfarjes and Artesonados: The Presence of Spanish
Moorish Wood Ceilings in the New World

2015

**International Colloquium on the Transference of
Building Technology from Spain to Mexico in the
16th Century**
University of Texas at Austin
Plazas, Courts and Patios: Open Urban Space in the
New World

2014

**Pimera Mesa Redonda Del Mayab: Arquitectura y
Sociedad Entre los Mayas, Merida, Yucatán, Mexico**
El Espacio Abierto Urbano en el Area Maya
(Urban Open Space Among the Maya)



Hidalgo, Mx.
Two room dwelling carved into boulders



Puebla, Mx.
brick window frame in shed roofed adobe



Oaxaca, Mx.
Live organ cactus fencing



Veracruz, Mx. Ceramic wood fired clay roof for gable and porch



Oaxaca, Mx.
Ceramic "hat" protecting adobe wall



Michoacan, Mx., All hand-hewn wood village in Angahuan

2013

Mexican Cultural Institute, San Antonio

History of Open Space in Mexico

International Solar Energy Society

Solar World Congress, Cancun, Mexico

Embodied Energy: The Use of Natural Materials and Historic Building Techniques

The Charles Moore Center, Austin

Book signing and lecture, *The Origins of Mexican Ancient Plazas*

2012

Texas Tech University, Lubbock

Place Making in the Pre-Classic:
The Case of Teopantecuanitlan

**Association of Scholars of Christianity
in the History of Art**

Christianity and Latin American Art:

Apprehension, Appropriation, Assimilation

Cathedral of Our Lady of the Angels, Los Angeles

Early Pre-Classic Origins of the 16th Century Convent
Churchyards in Mesoamerica

2011

Texas A&M University College of Architecture

Research Council-Embodied Energy: Using Local
Natural Materials to Build Modern Buildings

2010

**Texas A&M University College of Architecture
Research Council**

Renaissance Origins of New World Urban Layouts of
the Sixteenth Century

Horseshoe Bay International Society, Texas

The Italian Renaissance Urban Design Origins of New
World Urban Centers

Texas A&M University Emerging Green Builders

Embodied Energy in Buildings

2009

The Pan American Round Table, Austin

Plazas and Courts: Open Space in Latin America

2008

Horse Shoe Bay International Society, Texas

Building with Natural Materials and Ancient
Techniques

The Aztec and Maya Revival Exhibition

Mexic Arte Museum, Austin

The Continued Use of Sacred Space in Colonial Times

2007

**Ier Congreso Internacional De Cultura Y
Arquitectura Mudejar. Universidad Popular
Autonoma de Puebla, Puebla, Mexico**

Moorish Presence in the Creation of Open Space in
16th Century New Spain

College of Santa Fe, New Mexico

Architecture of Conversion

2004

**The Economics of Ethnobotany
Texas Christian University**

Prickly Pear Cactus: A vital component of a highly
regarded ancient plaster is having a resurgence in
modern building applications.



Yucatan, Mx. Casa Maya, lime stucco over wattle and daub walls, thatch roof



Hidalgo, Mx. Log cabin supported by masonry ground level structure, wood shake roof



Yucatán, Mx. Casa Maya, absidal shape dwelling. Reed walls on stone base; thatch roof

1999

International Workshop For The Conservation of the Sierra Tarahumara, Guachochi, Chihuahua

National Park Service, INAH ((National Institute of Anthropology and History), Cornerstones

1998

**The Thaw Art History Center
The College of Santa Fe**

Open Space as a Tool Of Conversion: Courts and Plazas in Sixteenth Century Mexican Urban Design

1996

**The Historical Society of Guam
Territory of Guam, Micronesia**

Open Space in 16th Century New Spain: The Case of Guam and the Philippines

1995

**University of Texas at Austin
Geography Department**

Benefits and Costs of Choices in Restoration and Preservation: The Case of Guerrero Viejo, Mexico

Sustainable Building Coalition, Austin

Building with Natural Materials and Traditional Building Techniques

Interamerican Institute for Advanced Studies in Cultural Transmission

Cultural Transmission and Transformation in the

Ibero-American World, 1500 to 1800

Virginia Polytechnic University

Urban Spatial Continuity as a Tool of Conversion: The Case of Izamal

The Mexican Center, Institute of Latin American Studies, The University of Texas at Austin

Plenary Speaker- The Cultural Patrimony of Mexican Inner Cities: Towards Equitable Conservation Policies and Practices

1989

Harvard University/Earthwatch Annual Principal Investigators Conference

The Art of Building in Mexico

1979

American Preservation Technology Annual Conference

University of Texas at Austin

Restoring a 15th Century Spanish Moorish Ceiling

Architectural Field Research



Michoacan, Mx. A smile through the window with a mesquite lintel of an adobe dwelling



*San Luis Potosi, Mx.
Stone streets and walls of Real de Catorce*



*Nuevo Leon, Mx.
Sedimentary stone dwelling in Vallecillo*

2019

State of Chiapas, Jan. 8-28

Alarife Expeditions State of Oaxaca I, Feb. 8-18

Cortez' Footsteps: Mexico-Honduras 1524 Hibueras
book research expedition, Feb.21-Mar.18

State of Oaxaca II- Pesner expedition, Mar. 19-25

2018

States of Puebla and Tlaxcala, Mexico

Alarife Expeditions

Documentary: Abuelita Tortilla, field film
documentation on traditional tortilla making, and
vernacular kitchens (currently in production)

2017

Peru South Horton expedition, Jan. 18-31

States Morelos and Guerrero, Mexico, Feb. 12-21

State of Oaxaca, Mexico, March 23-26

Peru North California State University expedition

2016

State of Yucatán, Mexico Alarife Expeditions

Feb. 13 -23

2015

Cuba: Following the Footsteps of Cortez book research
expedition, April 10-24

State of Oaxaca, Mexico Alarife expeditions, July 14-23

State of Guanajuato, Mexico, Huergo expedition
Dec.26-30

2013

State of Oaxaca, Mexico, Alarife expeditions, Dec. 1-21

Belize Energy expedition, July 11-12-

2012

Ecuador, California State University expedition,
Dec.25, 2012- Jan. 13,2013

2011

Belize, California State University expedition, Jun 16-24

2010

State of Oaxaca, Mexico, Alarife expedition, Jan 15-27

2009

State of Chiapas, Mexico, Patience expedition,
Nov. 3-15

2008

State of Oaxaca-California State University expedition,
Jun 14-23

2007

Morelos and Guerrero, Mexico California State
University expedition, Jun 2-13

2001

American Museum of Natural History Mayan Ruins
and Exquisite Haciendas Study Leader, 2000,2001,2002

TEACHING

University of Texas at Austin

2013 to 2019

**Spring Semester, Mid Term
and/or Final Studio Review**

Prof. Benjamin Ibarra

2016, 2013, 2014

Final Studio Review

Prof. Juan Miro, FAIA

2011

Committee of PhD Dissertation

Carl Calloway, Maya Hieroglyphic Inscriptions at Palenque
Co-chair, Chamila Subasinghe, Rebuilding for
Sustainability: Spatial Analysis of Bolivar Peninsula after
Hurricane Ike

2010

Committee PhD Dissertation

Christopher Powell, The Shape Of Sacred Space: A
Proposal System of Geometry Used to Layout and Design
Art and Architecture and Some Implications Concerning
Maya Cosmology

1995

Founding Director Studio Mexico

Maya Ruins of Palenque, Chiapas, Mexico
Co-founder with Prof. Sinclair Black, FAIA of study
abroad program. Courses include: design studio,
architectural history, architectural documentation



Texas A&M students building compressed earth block (CEB) structure



Texas A&M students applying adobe stucco on CEB structure



CEB structure with cactus stucco finish

1992

Fall semester post-professional travel studio
co-taught with Charles Moore, West Texas,
New Mexico, and Michoacan, Mexico

2007-2008

Exhibitions: Perceiving Space: The Hal Box FAIA
and Logan Wagner PhD, AIA Collection of Mexican
Architecture and Urban Design

Texas A&M University

2008-2012

Assistant Professor, College of Architecture
Architecture Design, Architectural History
Vernacular Materials and Methods

2012

Extreme Makeover television production

directing Texas A&M University architecture students
in construction of residence for victims of forest fires in
Bastrop, Texas

2011

Director of PhD Dissertation

Chamila Versaya, Architecture of Resilience:
Hurricane Katrina

Light Tube, EPA Research Project

Assistance with building a daylight testing and measuring
structure for Prof. Liliana Beltran PhD.



Michoacan, Mx.- “A good house needs good shoes and a good hat,” (popular refrain)



Morelos, Mx.- “Troje”- grain silo: hand hewn logs on stone piers with wood fired clay tile roof

Committee of PhD Dissertation

Jacob Morriss, Immigrants’ Acculturation as Expressed in Architecture: 19th Century Churches and Courthouses in South Central Texas

2010

Director of Italy Program

Spring Semester-Castiglione Fiorentino

Master Thesis Committee

Amruta Naikamere, Women in Construction in India

2007

Visiting Assistant Professor

Lorenzo de Medici Institute, Florence, Italy

Architecture Design, Architectural History, Vernacular Materials and Methods

College of Santa Fe

2015

Art History Department

Director of Thesis, MA in Museum Studies for Norman Michael Alfe, Sacred Stones: Spiritual Carved Stones Prior and Post Conquest, Santa Fe, New Mexico

Marist Lorenzo di Medici, Italian International Institute (Florence, Italy)

2015

Visiting Assistant Professor

Director of Master Thesis for Michael Norman Alfe, Sacred Stones, Mesoamerican Stones: Prior and Post Conquest, from the Fifteenth through the Start of the Seventeenth Century

Escuela Nacional de Conservación, Restauración y Museografía (Mexico City)

2002

Visiting Professor, Director of Studio Mexico

World Architectural History
“Manuel del Castillo Negrete”

1995

Thesis Director

Gilberto Buitraga Sandoval- Olga Lucia Gonzalez Correa , “El Conocimiento de la Tecnica de Manufactura como base para comprender e intervenir en un bien cultural: Estudio de la techumbre Mudejar de la Catedral de Tlaxcala (Restoring a Sixteenth Century Spanish Moorish Wood Ceiling).

Universities of Yucatán, Chicago and Harvard-Merida, Yucatán

2018

Final Review, Design studio, Merida, Mexico

(as independent scholar)

1999

Presenter, International Workshop for the Conservation of the Sierra Tarahumara

Guachochi, Chihuahua
National Park Service, INAH, Cornerstones

PROJECTS



*Knikerbocher, Tx.- Spring house-
“caliche”rammed earth dwelling*



*Spicewood, Tx.- Decomposed granite
rammed earth structure at Hacienda Dos
Arroyos*



*Lakeway, Tx.- Cactus stucco and custom
cement vanity at Ballas residence*

2019

Driftwood Dream, Smith Residence

Design/build, new construction. Masonry, heavy timber, hand carved stone (ongoing since 2017)

2018

Spring House, Tweedy Ranch

Design/build, terracing system using site harvested stone.

Sculpture Garden, Beesley Residence

Design,build patio and permanent sculpture exhibit using hand carved 18th century stone.

Loggia and Patio, Church Residence

Design/build remodel and addition of porch terrace and patio using hand carved stone, hand-hewn beams, historic building techniques (ongoing since 2017)

Homage to an Oak, Christian Residence

Design/build remodel of patio and fencing using hand carved stone and antique wood (ongoing since 2017)

Hood Residence

Design/build remodel of patio with hand carved stone

2017

Spring House, Tweedy Ranch

Restoration of existing rammed earth structure, application of cactus stucco

Hood Residence

Design/build restoration of rammed earth walls using cactus stucco and hand carved stone

Water Ways, Katy House

Design/build existing residential structure, front and back patios and pool house (ongoing since 2016)

Susan Morehead Guest House

Hand carved stone and cactus stucco, custom sinks and counters

2016

Parkside Community School

Remodel of existing structures on natural reserve to convert to Montessori School (ongoing since 2013)

Hood House

Restoration rammed earth wall with hand carved stone and cactus stucco

2012

Casa Ixchel, Teotitlan del Valle, Oaxaca, Mexico rammed earth residence (ongoing since 2010)

2009

Parkside Community School

Adaptive re-use of existing buildings on a nature reserve to convert into a Montessori school

Voght-Echelmann Ranch

Design/build remodel of using hand carved local stone

The Milam Group Brick Dome Gazebos

Design/build of domes and vaults with low-fired brick.

2005

Ballas Residence, Lakeway, Texas

Remodel using antique hand-hewn wood beams and arches; cactus stucco; beam and “latilla” ceilings

Fiume Residence, Lakeway, Texas

Design/build addition and remodel of residence



Spicewood, Tx.- Interior of Hacienda Dos Arroyos



Lakeway, Tx.- Living area, antique wood columns and "artesonado" wood ceiling at Ballas remodel



Lakeway, Tx.- "Latilla" ceiling at master bedroom of Ballas remodel

2004

Patience Residence, Tucson

Design/build, rammed earth walls and brick domes

Art Star Pottery Studio, Austin

Design/build using rammed earth, hand-hewn timber, prickly pear cactus stucco

Hacienda Dos Arroyos, Spicewood, Texas

Design/build of two-story structure with rammed earth, hand-made clay roof tile, and antique hand-hewn timber beams (ongoing since 2002)

Quinta Carolina, Travis County, Texas

Design/build addition/remodel using local materials and historic crafts and techniques: on-site hand-made adobe brick, hand-hewn heavy timber, prickly pear cactus stucco, wood fired brick (on going since 2001)

Reese Ranch House, Travis County, Texas

Design/build a series of domes and vaults built out of wood fired clay brick

2001

Maya House, Austin

Design/build shrine sculpture space with prickly pear cactus stucco.

1998

Spanish Forts Restoration, Guam

Design/build restoration architect and historian for 17th century forts using local materials and historic craftsmanship (ongoing since 1994)

1992

Miller Residence, Aptos, California

Design/build wood fired brick, centerless dome

Hacienda Cheltak, Yaxuna, Yucatán, Mexico

Restoration and remodel of existing 18th century hacienda structure

Spring House, Tweedy Ranch, Knickerbocker, Texas

Design/build two-story residence with rammed earth walls, compressed soil block interior partitions, heavy timber trusses, and cactus stucco interior finishes

Casa de Luz, Austin

Remodel of industrial building into macrobiotic nutrition center

1990

Parkside Community School, Austin

Remodel of abandoned industrial building into a Montessori School (on going since 1989)

1987

Las Auras, Alpine, Texas

Residence with adobe load bearing walls, centerless domes, hand carved stone, composting sewage system; radiant slab heating, and hand-hewn timber beams.

1979

Caddo Indian Dwelling, East Texas

Building a replica of a Native American, three story, wood and thatch dwelling using primitive hand crafted stone tools and native plants and trees.

AWARDS and RECOGNITION

2007

Brick Institute of America Use of Brick In Architecture

Silver Award- Houses of Worship
Contemplation Shrine

2005

**Texas Solar Energy Society/Austin Energy
Cool House Tour**

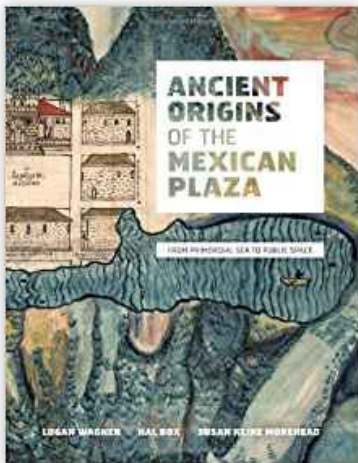
Art Star Pottery Studio

2004

AIA Austin Homes Tour/Top Ten Awards

Quinta Carolina Residence

PUBLICATIONS



BOOKS

2019

***Manual for the Conservation of Plazas in Yucatán
Mexico*** (currently in production), (lead author)

2018

***Vernacular and Earthen Architecture: Conservation and
Sustainability***

Proceedings of SOSTIERRA 2017, Valencia, Spain, Mileto et al.(eds.), (pps. 249-252)

CRC Press, London (author and photographer)

2014

***The Continuity of Sacred Open Space: Facilitating the
Indian Conversion to Catholicism in Mesoamerica***

Brill-Religion and The Arts 18 (author and phtotgrapher)

2013

***The Ancient Origins Of The Mexican Plaza: From
Primordial Sea to Communal Open Space***

Lead Author, University of Texas Press (lead author)

2003

Contemporary Mexican Design and Architecture

Gibbs Smith, publisher (co-author)

1999

The New Hacienda

Gibbs Smith, publisher (foreword)

“Logan’s enthusiastic collaboration with Mexican colleagues and students over the years has shared his exceptional mix of skills and insights as a specialist in Pre-Hispanic and colonial archaeology and architecture, fostering enduring relationships as a scholar and educator in those areas. Intimately familiar with Mexican vernacular architecture, his knowledge of traditional materials and construction techniques mean that even when working with modern buildings and installations his work achieves a remarkable integration and harmony.”

Dr. Nelly M. Robles
García Researcher, Centro INAH Oaxaca

NEWSPAPERS

2009

The Santa Fean, Casa Paciencia

2004

Austin American Statesman, April 1

A bathing suite fit for a god

Austin American Statesman- September 23

Built to Fit You

1998

San Angelo Standard Times

A Lasting Treasure: Austin architect designs rammed-earth home in West Texas

1988

The New York Times, March 8

Stone Slab Reveals Ancient Writing System (photographer)

Austin American Statesman, May 15

Surrealist rolls in rock castle

1987

Alpine Avalanche, March 5

Dome Master Builds in Alpine

Mexico City News, May 27

Weeping Inside Museums

1986

The Washington Post April 26

Ancient Olmec Site Unearthed in Mexico (photographer)

Mexico City News, April 26

Archaeologists Uncover Early Stone Buildings

PERIODICALS

1999

Artes De Mexico (#48)

Los Trotes De El Caballito (author)

1998

Texas Architect- Jul/Aug

New Ways to Draw

Discovery Channel, National Geographic Europe, Earthwatch, Documentary Film
Walking On The Wild Side: The Art of Building in Mexico

1994

Discover, January

Signs of Civilization (photographer)

1990

Architectural Digest

Charles Trois Estate, Austin

1989

Fine Homebuilding, December

Rebuilding a Mudejar Ceiling: Rescuing a nearly forgotten artifact of Moorish architecture (author)

1988

Center for Maya Research-Research Reports on Ancient Maya Writing, June, Washington, D.C.

La Estela 1 de la Mojarra, Veracruz, Mexico (photographer)

1985

National Geographic Magazine, October

Usumacinta: A River in Turmoil

Fine Homebuilding, April/May

Laying Up Brick Bovedas: Inwardly leaning arches defy gravity (author)

Connoisseur, June

Is It A Fake? Ask Brigido Lara. He's the man who should know (co-author and photographer)

VIDEO

2019

Earthen Construction Initiative

E. Logan Wagner - Embodied Energy, Natural Materials, & Vernacular Techniques: The Case For Earthen Construction (speaker)

youtube.com

Published Aug 28

3 | EXHIBITS

Nuevo Leon- Sedimentary stone wall with ample "rajueleado" chinking; dry stacked, no mortar.

all photos by E. Logan Wagner

1. **New Construction: Quinta Carolina**
Austin, 2004
2. **New Construction: Spring House, Tweedy Ranch**
Knickerbocker, Texas, 1992
3. **New Construction: Las Auras**
Alpine, Texas, 1987
4. **New Construction: Underworld Shrine**
Austin, 2000
5. **Restoration: Spanish Moorish Ceilings, La Milarca Project, Garza Garcia**
Nuevo Leon, Mexico 1987
6. **Restoration: of Bateria Nuestra Señora de la Soledad
(Our Lady of Solitude)**
Umatac, Guam, Micronesia Islands, 1993 -1998
7. **Indigenous Construction: Caddo Indian Dwelling**
Alto, Texas, 1979
8. **Teaching, Research and Exhibitions**
1987-present
9. **Select Lectures and Presentations**
1979-present
10. **Select Writing and Publications**
1985-present

1.
Quinta Carolina, Austin, 2004

Architecture Firm of Record: Alarife

Role of Nominee: Design/Build Architect

Awards

AIA Austin award, ten best projects

Publications

Austin American Statesman, 2004

A bathing suite fit for a god

Earthen Construction Initiative, 2019

Embodied Energy, Natural Materials, &

Vernacular Techniques

YouTube.com

I have personal knowledge of the nominee's responsibility for the exhibit listed above. That responsibility included: project under direction of nominee

Sinclair Black FAIA

Roberta P. Crenshaw Centennial Professorship
in Urban Design and Environmental Planning
University of Texas at Austin

The client's desire began as request to expand her recently purchased residence with a simple bathroom addition. The design was to include an expansive space to include a spa jacuzzi tub, a walk-in closet-dressing room, vanity with two sinks and storage, and a shower.

The peculiarity of the existing building, however, was its uniqueness. Constructed during the "organic" architecture trends of the late sixties and early seventies, the walls were curved and undulating. Similar to how a swimming pool is built, the perimeter, load bearing walls consisted of sprayed concrete on reinforced steel rebar and mesh and the roof of the living room was built as a magnified version of an aileron (used on race cars to keep them stable at high speeds). At the request of the client, the addition needed to continue with the curved, undulating wall initiative; along with vaulted roofs and ceilings.

Wagner's strategy was to use onsite available natural materials, mainly dirt for adobe bricks to be fabricated at the site and limestone to be hand carved with hammer and chisel. Both materials were readily available just feet from the actual building site. The roofs would consist of Nubian vaulting wood-fired brick. A stone deck extended outward from the addition and a massive stone retaining wall was built over the abrupt terrain to create the flat area needed for the addition. Interior floors were to be heated and cooled with a radiant slab system and the finish on the walls would be a burnished prickly pear cactus stucco. A team of indigenous

traditional masonry craftsmen, stone carvers, masons and vault builders were brought in from extremely remote parts of Southern Mexico.

The project garnered considerable attention, including an AIA award, and was selected to be on the Austin AIA Homes Tour, as one of the ten best homes of the year. Several articles were written about Quinta Carolina. The modern, organic design, the elaborate hand-crafted detailing, and the ancient building techniques using site-harvested, natural, unprocessed materials proved that modern architectural design, including state-of-the-art appliances, electronics and mechanical systems, is possible.



Hand carved, site quarried stone terraced enclosure to modern spa tub



Top left: Nubian vaulting; hand carved stone window; antique iron chandelier; Cactus burnished stucco

above: Sheen from cactus burnished stucco finish at hallway

far left: Nubian vault, built with wood fired brick as seen from below of walk-in closet

left center: Stone artisan carving site quarried limestone to create stair tread

left: Bucket of prickly pear cactus juice. Essential ingredient as burnishing agent for lime cement clay plaster stucco.

2.
**Spring House, Tweedy Ranch,
Knickerbocker, Texas, 1992**

Architecture Firm of Record: Alarife

Role of Nominee: Design/Build
Architect

Publications

San Angelo Standard Times, 1998
A Lasting Treasure: Austin architect
designs rammed-earth home in West
Texas

Earthen Construction Initiative, 2019
Embodied Energy, Natural Materials, &
Vernacular Techniques
YouTube.com

I have personal knowledge of the nominee's
responsibility for the exhibit listed above.
That responsibility included:
project under direction of nominee

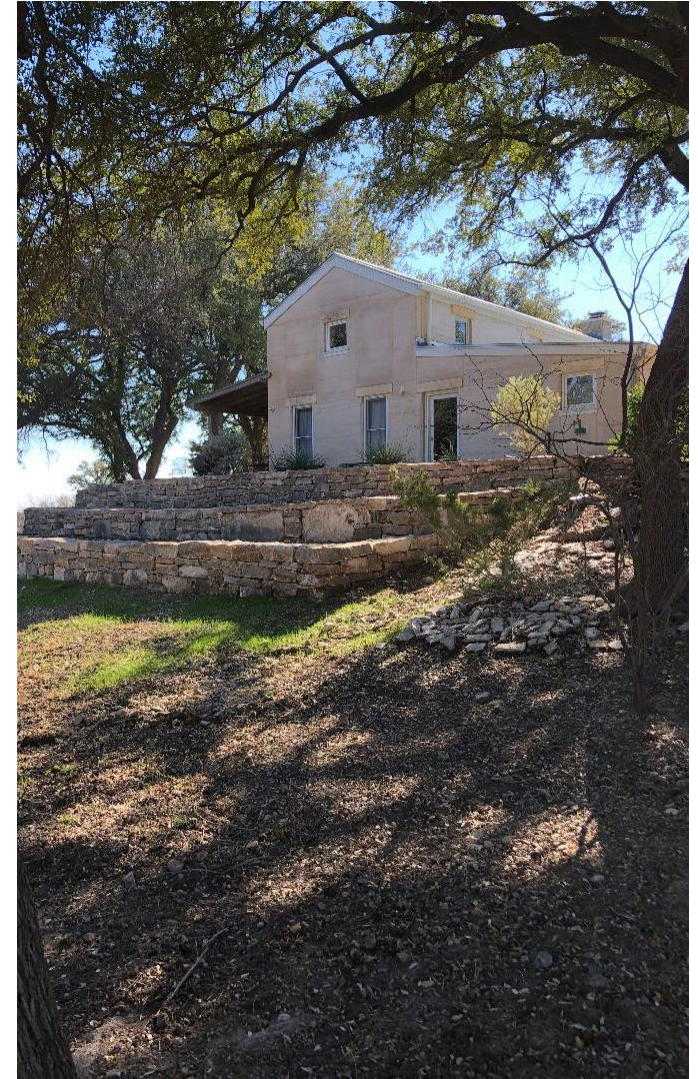
Patricia Dahl Tweedy
owner/client

Located on a West Texas ranch, the Spring House, as its name implies, is built next to a natural spring. The site on the ranch was selected because of the family's love for the delightful and tranquil view next to a natural source of potable water. Wagner and the clients spent many picnics and camp outs at the site to get a better feel for views, orientation, breezes, and topography. Ironically, as often happens on ranch land, the viable building site was limited.

The natural building materials available on site were varied and abundant. Caliche dirt, a lime base calcareous soil was the principal building material for both exterior rammed earth load bearing walls and thinner interior walls. Mesquite and western cedar, long lasting, weather resistant woods were the source for roof trusses and doors. A nearby limestone quarry provided stone for lintels and large, site harvested sandstone boulders were employed to build an elaborate terracing system. Prickly pear cactus served as a virtually inexhaustible source of an excellent binding and burnishing agent for the clay and lime mortar stucco used in the finishes where needed.

With a long rectangular footprint, the building system was limited to the available span of the available wooden structural elements. This spurred the need to create a double height gabled main volume from which shed roofs could emanate to create a lengthy porch on one side and extra rooms on the other. The building rationale was dictated by availability of local materials, just as it had been for early settlers.

The serene beauty and long lasting, low maintenance, and very low carbon footprint inherited in this building system and materials has been successful for inhabitants and inspiring to visitors. Wagner has presented this project at regional, national and international conferences on sustainable building practices, generating similar subsequent building endeavors .



*General view of “caliche” rammed earth residence on
site quarried stone terracing*



under construction view of limestone lintels over doorways of "caliche" rammed earth walls with corner chamfer (forefront); compressed earth block wall (behind)



*top left: chamfered edge niche in "caliche" rammed earth wall
top right: Double height living area with heavy timber truss gable roof on rammed earth load bearing walls.
above: Under construction, double height interior space created by load bearing, rammed earth walls*



3.
Las Auras, Alpine, Texas, 1987

Architecture Firm of Record: Alarife

Role of Nominee:
Design/Build Architect

Publications

Alpine Avalanche, 1987
Dome Master Builds in Alpine

Fine Homebuilding, 1985
Laying Up Brick Bovedas: Inwardly
leaning arches defy gravity (author)

I have personal knowledge of the nominee's
responsibility for the exhibit listed above.
That responsibility included:
project under direction of nominee

Hiram Sibley
Owner/client

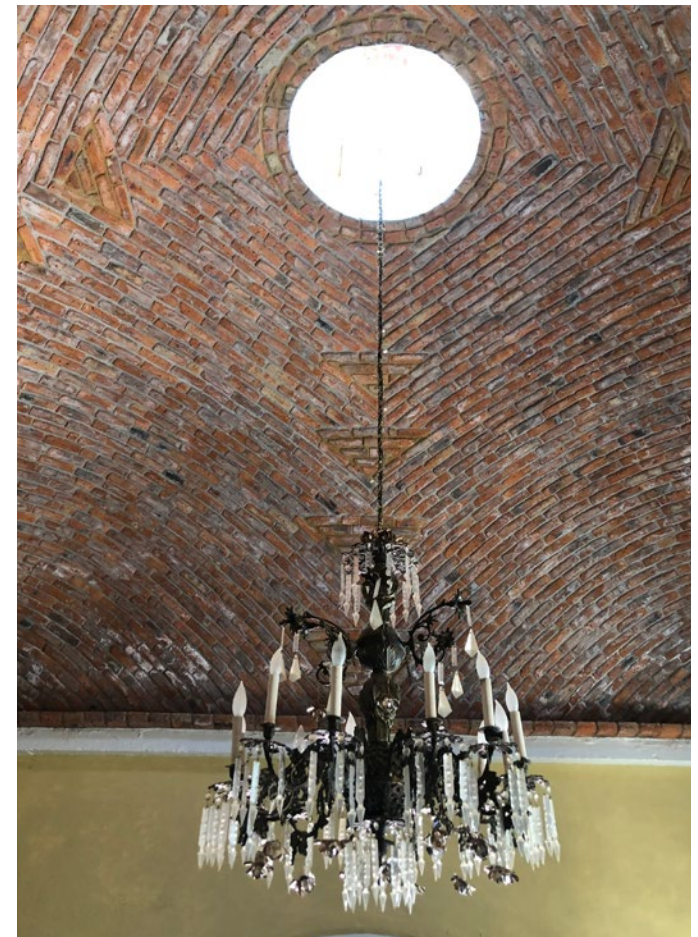
An *aura* is a turkey buzzard, a highly respected, protected and arguably the most common of avian raptors of West Texas. The aerial ballet performed by gaggles of auras in the big West Texas sky is truly a visual gift of nature.

Las Auras is located on the north-facing hilly outskirts of Alpine, Texas in a dry high desert environment, the ideal climatic setting to take advantage big temperature swings between day and night. Wagner suggested the home be designed with an adobe brick load-bearing wall system around an open courtyard to provide cross ventilation and natural daylighting as well as a welcome respite from Northern winds. Alpine's proximity to Mexico and the client's affinity for that culture inspired an exploration into architectural traditions, crafts and elements. The use of natural, local materials and so-called primitive building traditions minimized the carbon footprint.

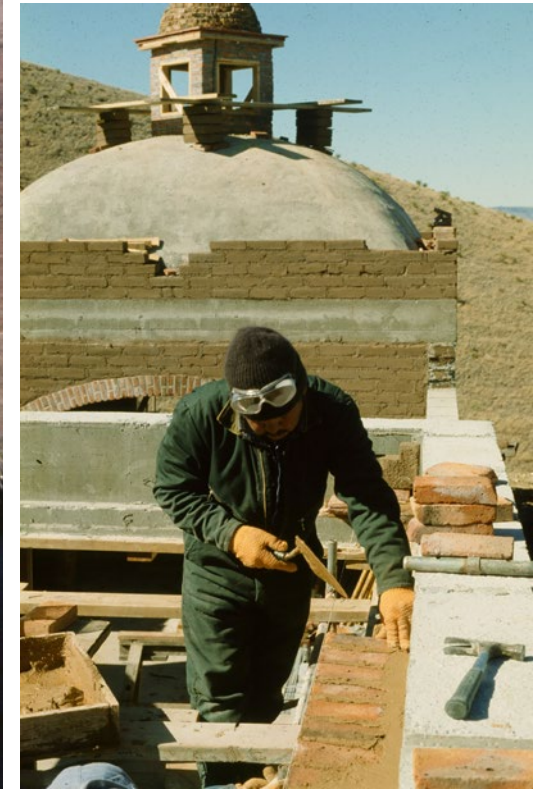
Wagner mounted an expedition to Mexico to secure architectural elements and to locate craftsmen. He commissioned Tarahumara woodsmen to hew wood beams and lintels, dome masonry specialists built centerless wood fired brick domes, stone carvers created hand-carved stone quatrefoil shaped windows, and artists steeped in the lacquered paint tradition known as Olinala were created custom designed cabinets. Wagner acquired hand-painted ceramic tile known as Talavera for application in the bathrooms, kitchen and exterior protective finishes for the domes. All these architectural traditions were created by able craftsmen from remote, isolated villages.

These strategies were enhanced by incorporating composting black and gray water systems, radiant slab heating system and highly efficient wood burning furnaces and fireplaces to provide heat during the harsh winters. A self-sustaining well provides water. Las Auras was featured in *Fine Homebuilding Magazine* and newspaper

articles, and Wagner has presented it at many national and international architectural symposia and conferences. He has also taught architectural students to use these sustainable building systems and materials in their work.



Wood fired brick patterns; and light emanating from masonry
"lantern" of Nubian Vault over living room



upper left: General view of Las Auras adobe residence
 upper right: Bovedero (dome builder) Alfredo Avila setting the "spring" for the next boveda (dome or vault). Note the daylight gathering lantern of the previous boveda in the background.
 lower left: Finished boveda clad with ceramic tile
 lower middle: Gaggles of auras (buzzards) painted by artist Mahala Sibley
 lower right: Under construction boveda sin cimbra (centerless vault)

4. Underworld Shrine, 2000

Architect of Record (Residence):
Paul Lamb, AIA

Shrine Architect: ALARIFE

Role of Nominee: Team leader for sculpture work

Publications (residence)
The Great Houses of Texas

Awards (residence)
Two awards from Stone World, one for the architect, one for the sculptor
The house was also used in Richard Rodriguez' film *Spy Kids III* (as a landing pad for flying saucers)

“At the base of the palenque tower was to be the opening to the underworld, the sacred portal so venerated among the Maya. This was where the nine “caches” (relating to the principal participants in the construction of the house) were buried in the last ceremony of the completed house. Logan’s stucco work reflected this in both imagery and technique. His work took the technical achievements of the Maya and transforming them into aesthetic details to embed the Maya culture into the house.”

Phillipe Klinefelter, sculptor

I have personal knowledge of the nominee’s responsibility for the exhibit listed above. That responsibility included:
Architect of Shrine

Phillipe Klinefelter
Master stone sculptor

One of the most famous rulers of the ancient Maya world was Hanab Pakal II. The discovery of his tomb in the late 1950s was as legendary in the world of archaeology as the discovery of the tomb of Tutankhamen. Pakal’s tomb is located in the celebrated Classic Maya site of Palenque, Mexico. When Mexican architect-archaeologist Alberto Ruz lifted a stone lid on the floor located atop the Temple of the Inscriptions, he discovered a stone stairway intentionally filled with rubble. After two seasons of removing the rubble, Ruz and his crew discovered Pakal buried in a sarcophagus at the bottom floor of the temple. The sarcophagus lid or cover is engraved with a low relief, two-dimensional carving of an image of him falling into the jaws of the Underworld at the moment of his death.

In the year 2000 and an elaborate Maya style house was built in Austin for a client with a deep interest in Maya history and culture. Many sculptural architectural features were contemplated throughout the design. Wagner and his team of artisans were commissioned to design and sculpt a three-dimensional, interpretational sculpture of Pakal’s sarcophagus lid at the entry into a shrine and sanctuary, which are the sacred heart of the home. At the far end of the small space, a fountain in the shape of a larger-than-life spondylus shell with Maya hieroglyphic inscriptions was to serve as a backdrop to the “Maw of the Underworld Entry.”

After Wagner refined the design of the shrine, he supervised and directed the team of craftsmen he had selected to execute the design. Artisans began the elaboration of the sculptural space by carving the forms from masses of clay supported by stiff wire. Using primitive carving and burnishing tools, the jaws and fountain started taking shape. The final coating consisted of a burnished cactus stucco finish. The shell fountain hieroglyphic inscriptions were filled with red cinnabar powder paint so that the Maya text would stand out. This art technique is typical of the Classic Era Maya. The finish is burnished cactus stucco.

The Maya-style home received much attention and many awards. To this day, only nine people involved in the project—the architect, builder, interior designer, artists, electrician, and landscape architect—have access to the sacred shrine.



Sarcophagus lid at Palenque (with the forms of the entry to the Underworld highlighted) that inspired the three-dimensional version used at the Maya House

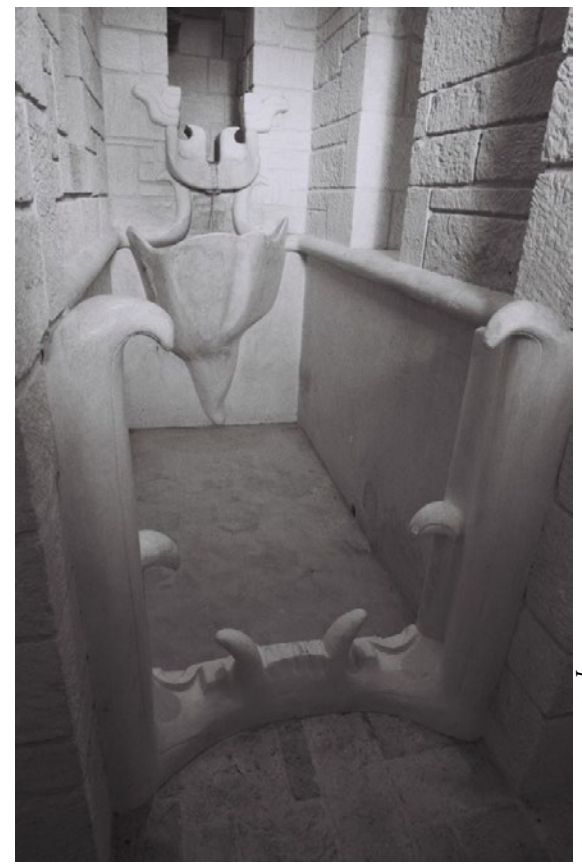


photo: Bill Nowlin

Top left: View of lower jaw and fangs of Maw of the Underworld
Top center: Prickly pear cactus finish (looking out from the shrine)
Top right: View from outside with spondylous shell fountain
Above: Detail of hieroglyphics etched into spondylous shell
Right: A beam of light shining through the three-story shaft.

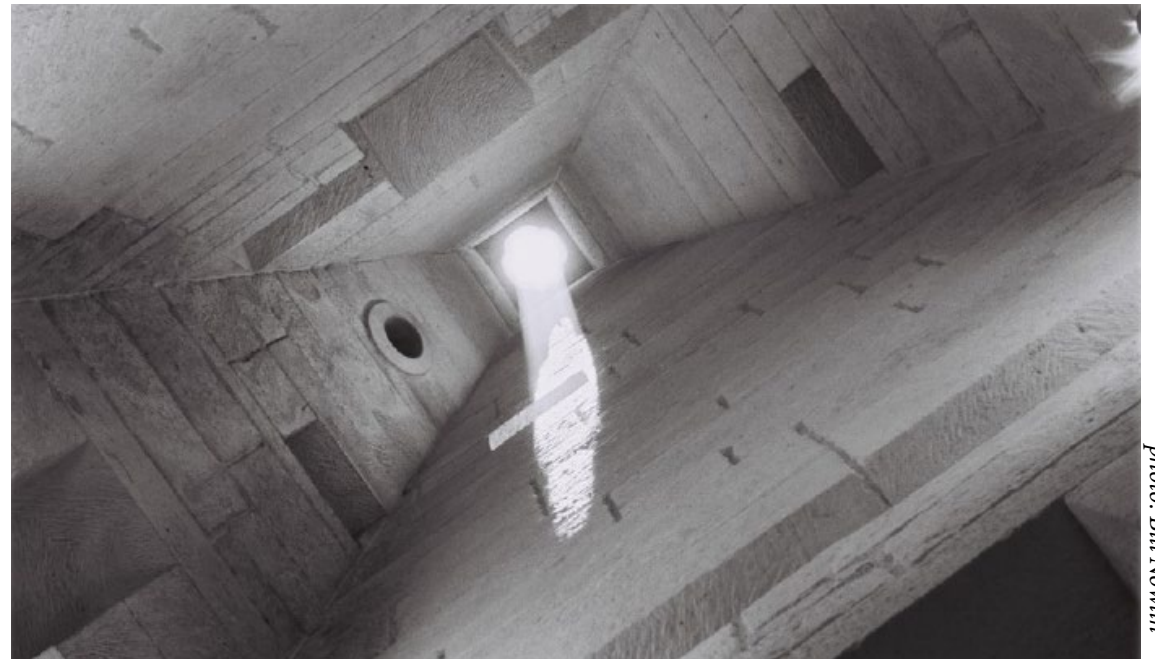


photo: Bill Nowlin

5.
**Spanish Moorish Ceilings,
La Milarca Project, Garza
Garcia, Nuevo Leon, Mexico
1979-present**

Architecture of Record: Jorge Lozaga

Restorer: Manuel Serrano

Role of Nominee: Architectural
Historian, facilitator, importer

Award
Commemorative plaque to the owner by
Mayor of Almagro, Spain

Publications
Artes de Mexico

Fine Homebuilding
Rebuilding a Mudéjar Ceiling (author and
photographer)

La Milarca (book)

I have personal knowledge of the nominee's
responsibility for the exhibit listed above.
That responsibility included:
Architectural Historian, facilitator, importer

Manuel Serrano,
Restorer

A project that started in the late seventies that continues to grow and evolve, the Alfarje and Artesonado project is very much a living organism. The ceilings in question were originally crafted in 14th and 15th century Spain by what today would be called a design/build architect and his crew. The word to describe the design-build architect of that era is ALARIFE. The Spanish Moorish term refers to craftsmen that came from the area or village of Alarife is in what is today Morocco.

Purchased by William Randolph Hearst in the late 1920s this *alfarje* was crafted in the early 16th century as the ceiling for a Dominican monastery in the town of Almagro in Central Spain. Hearst purchased more than 100 for San Simeon, his mansion on the central California Coast. He only used 43 *alfarjes*; the rest were sold to individuals and institutions. The largest, the Almagro *alfarje*, had been destined for the ceiling of San Simeon's Grand Ballroom, but it never came to be. Having run into financial problems, Hearst sold many of the unused ceilings. The Almagro and the Zaragoza ceilings were bought by the Gimble Brothers (of department store fame) who subsequently sold them to a governor of North Carolina. Ultimately, a Mexican industrialist saw an ad in *Connoisseur* magazine advertising two Spanish Moorish ceilings, which he purchased. He hired art restorer Manuel Serrano to restore the ceilings and architect Jorge Lozaga to design the project.

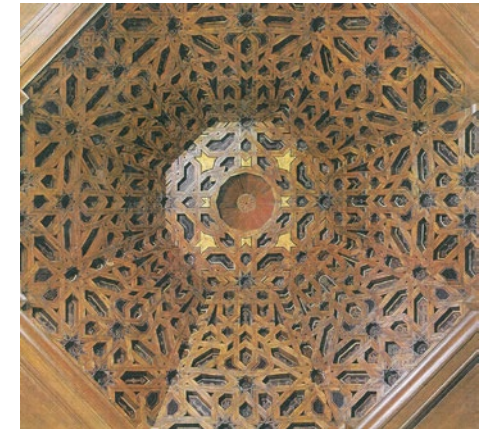
Working with the owner, the architect and the restorer, Wagner acts as the architectural historian, as well as building/restoration consultant, facilitator of sales and transport, investigative scholar of archival research in the US and Spain to determine the provenance, historiography, and assembly of the various ceilings. To this end, Wagner researched the Hearst archives as well as the archives of Arthur Byne, the antiquarian who located and purchased the ceilings for Hearst, and San Simeon architect Julia Morgan. The letters located among these archives elucidate exchanges concerning the descriptions, cost and ultimate placement of ceilings Byne was acquiring, disassembling,

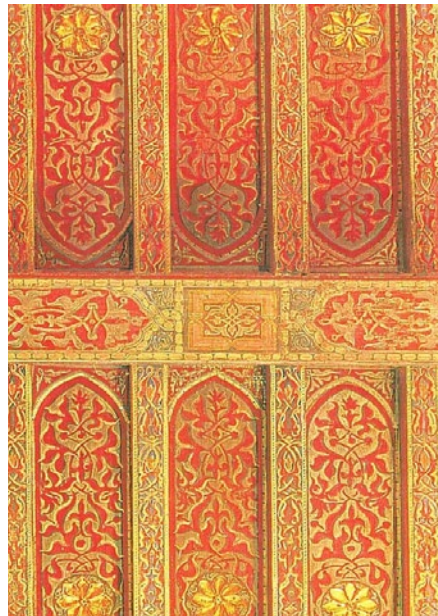
packaging and shipping to New York. Byne's cryptic descriptions were intended to conceal the provenance and often, the only image was a miniature black and white

photograph or a pencil drawing. Byne never described the ceilings in his books, leaving Wagner with only dimensions and scant descriptions to determine their provenance.

Known as *La Milarca*, the residence incorporated four ceilings, another was incorporated into the residence of the client's mother. Today the ceilings are being dismantled and rebuilt for use in a local museum. Books, articles, symposia and conferences have been generated by the restoration and revival of Spanish Moorish ceilings and a "new" *alfarje* has been re-created for a private client, reviving the tradition of fine carpentry (*Carpinteria de lo Blanco*). Wagner has taken research trips to Spain, Mexico, Cuba, Ecuador and Peru to examine and study other Spanish Moorish ceiling systems and written articles and given presentations and lectures to further the knowledge of this work.

Image: Media Naranja (orange half)- 14th Century artesonado, which at one time served as a ceiling of the altar sanctuary space of a church





Top left: Restorer Manuel Serrano presenting Renaissance Style corbel of Almagro Alfarje

Above: "Alfarje de par y nudillo" gabled truss ceiling with "Talavera" tile

Middle left: Alfarje de par y nudillo" from Almagro, Spain. Note the "racimos" (bouquets) hanging from the "Almizate" panels covered by "laceria" ornamental Moorish strap work

Bottom left: Two supporting beams and corbels of the polychrome "artesonado" ceiling

Bottom right: Polychrome "artesonado" beam ceiling from Zaragoza, Spain as seen from below

6.
Restoration of Bateria Nuestra Señora de la Soledad (Our Lady of Solitude), Umatac, Guam, Micronesia Islands, 1993-1998

Architecture Firm of Record: Alarife

Role of Nominee: Architectural historian, restoration architect, design/builder

Exhibitions

International Baroque Museum
Puebla, Mexico, 2012

San Diego Fort, Acapulco
ongoing since 2001

The Island of Guam, in the Micronesia Archipelago was a crucial link in what is known as the Manila Galleon Trade of the Spanish Empire. A commercial trade route between Asia and Spain was accomplished through the ports of Acapulco in New Spain (now Mexico) and Manila, Philippines. Guam was the only stop the Spanish used to replenish supplies. In 1898, as a result of the Spanish American War, Puerto Rico, Guam and the Philippines became U.S. territories.

To ensure protection of their precious seaborne cargo from French, Dutch and English pirates, the Spanish built forts and smaller fortifications called *baterias*. The never restored Spanish era structures still extant on Guam had been affected by centuries of punishing coastal environment and neglect. In the case of the Battery of Nuestra Señora de la Soledad (Our Lady of Solitude) that guarded the Bay of Umatac, it had suffered a direct artillery hit during World War II when U.S Naval forces liberated Guam from Japanese invaders.

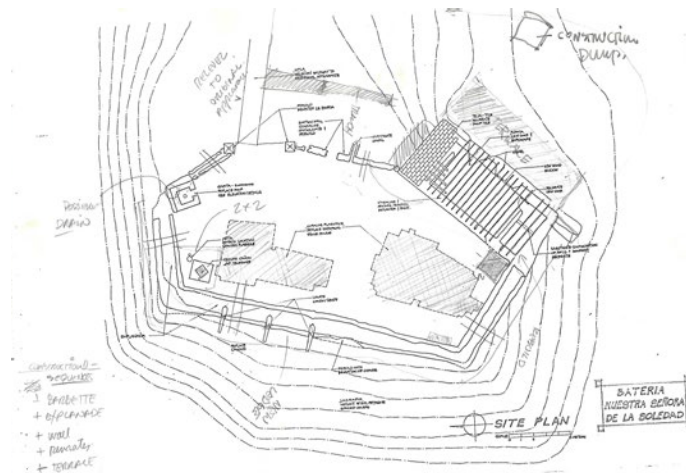
The challenge Wagner faced was to authentically restore and preserve the historic architectural legacy for local inhabitants and for the constantly increasing numbers of tourists and visitors. The phases of the project consisted of archival and archaeological research, developing and

implementing a restoration design plan and developing a preservation and maintenance plan.

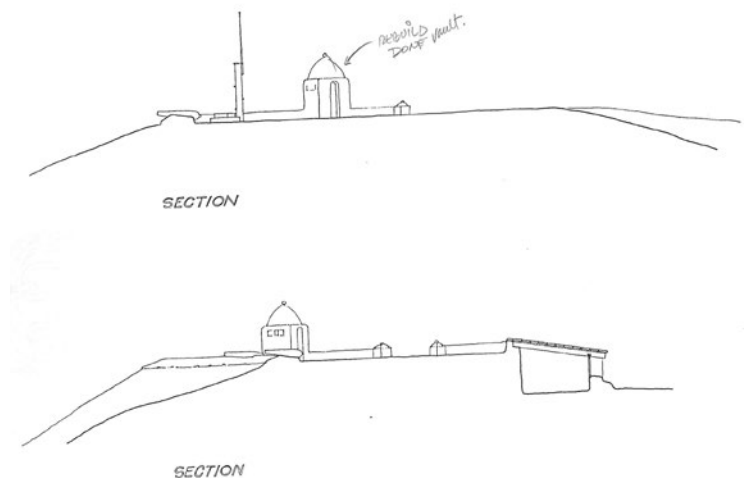
Wagner rebuilt the damaged components using the same local natural materials originally employed and the same historical building methods. The structures were originally built with coral stone or coccina and lime mortar. The harvesting of dead coral was allowed by the local EPA authorities and he and his team produced their own lime plaster and mortar by building a kiln and using local limestone to burn down its impurities and create pure lime to then rehydrate (slake), and form calcium carbonate (lime plaster). Mexican masons used primitive carving and masonry tools for the construction. After the restoration a preservation plan was implemented by the custodians of the historic structure.

I have personal knowledge of the nominee's responsibility for the exhibit listed above. That responsibility included:
Architectural historian, restoration architect, design/builder

Architect Jorge Loyzaga
Director of project



Restoration drawings





upper left: Umatac Bay and village as seen from the from “Bateria de Nuestra Senora de la Soledad” with watchtower in the foreground (a “bateria” is a small military fort in Spanish)

upper right: Watchtower after lime stucco application

lower left: General view: esplanade made from carved coral stone; watchtower with lime stucco finish; iron cannons replicas cast in Mexico

lower right: lime kiln built to make slaked lime cement mortar and plaster from local limestone

7 .
Caddo Indian Dwelling, 1979

Role of Nominee: Team Member

Client: Texas Parks and Wildlife
Department

I have personal knowledge of the nominee's
responsibility for the exhibit listed above.
That responsibility included:
Team member

Scooter Cheatham
President and Founder
useful wild plants, inc.

The project was to built a full-scale replica of a three story, bee-hive shaped, Caddo Indian dwelling by a team from all walks of life, who had previously participated in survival expeditions in West Texas identify, harvest, process and cook wild edible plants using primitive hand-made stone tools with architect-botanist Scooter Cheatham, who led this work. Based on archaeological data and archival research of Colonial era descriptions the dwelling was built at Caddo Indian State Park near Alto in the Piney Woods of East Texas.

The Caddo dwelling needed to be built as authentic as possible, which not only meant using the same local and archaeologically corroborated materials, including: trees for the structure, reeds for the thatching, leather strips, vines and bark strips for the ties and lashing, and resins and clay mud for sealing purposes. To acquire and process the materials the team first had to hand make the necessary tools such as hatchets, axes, adzes, scrapers, knives, and hole punchers were made from tree trunks and branches, flint rock, stones, shell, bone, and thorns.

The work involved digging post holes in a circular pattern based on measurements provided by the archaeological data, and inserting the locally felled trees trunks and securing their base with mud and rocks. A 30-foot tall cylinder of trunks was built, and tied at the top creating the conical bee hive shape structure early settlers has drawn and described in writing.

A ring framework of smaller cross members were run perpendicular to the main poles and thinner branches were then attached, in perpendicular fashion, to the rings. The team traveled to the Gulf Coast to harvest the reeds for the thatching process. Firmly tied in bundles, the equal-length reed thatching grew upwards in layers. Overlapping at the edges, each layer of reed bundles would shed rainwater onto the layer underneath until it reached the drain canal dug into the ground below.



Top: Architect and botanist Scooter Cheatham cutting branches with hand-made stone and wood ax

Above: Team member splitting logs using archaic method



The project was started in the early autumn of 1979 and finished by Christmas Day that same year. Three years later it was demolished by a hurricane.

Upper left: Building the top horizontal rings to create the three-story beehive shape

Upper middle: Finished super structure

Upper Right: Overlapping layers of tied reed bundles thatching

Lower right: Reaching the top of the structure

Lower Right: Finished structure, December 1979

**8.
Teaching, Research and
Exhibitions 1987-present**

Role of Nominee:

Founding co-director
Studio Mexico
University of Texas School of
Architecture

Visiting and Assistant Professor
Texas A&M University

Independent Research Scholar

Author of work on exhibitions

I have personal knowledge of the nominee's
responsibility for the exhibit listed above.
That responsibility included:
Educator, researcher, author

Sinclair Black, FAIA
Roberta P. Crenshaw Centennial Professorship
in Urban Design and Environmental Planning
University of Texas at Austin

Urban open space in Mesoamerica was shaped by diverse architectural groupings of temples and palaces while the colonial urban open spaces, were shaped by the Renaissance urban orthogonal grid pattern mandated by the Spanish Crown — the so-called Laws of the Indies.

In 1987 University of Texas School of Architecture Dean Hal Box FAIA asked Wagner to become a research scholar for and lead architectural documentation field research teams. Wagner and Dean Box became the co-principal investigators for Earthwatch documenting, through measured drawings and photography, the designed open urban space of pre-Hispanic ceremonial centers and the Contact Period colonial settlements built and superimposed over the pre-existing ceremonial centers of Mesoamerican urban settlements.

This research led to the creation of the Box-Wagner Collection at the UT School of Architecture, a significant resource for students, professors and scholars in architecture, archaeology, history, art history and Latin American Studies. Exhibitions from this collection have been mounted and its diffusion widespread. The archive of architectural drawings has increased substantially with the acquisition of the George Andrew's drawing collection of Maya architecture.

In 1990 Wagner approached Sinclair Black, FAIA about co-teaching a three-course travel design studio course focusing on Mexican history, culture and architecture. This initiative led to the founding of the Studio Mexico, which has not only become a specialty of the School of Architecture but also has contributed to the University of Texas' status as the premier university for research in Latin America.

At Texas A&M University, Wagner was assistant professor in the College of Architecture from 2007 to 2012, teaching architectural design studio; architectural history of

Mexico, Latin America and the U.S., Southwest; and the use of natural materials and vernacular building methods. At Texas A&M Wagner conducted The Colonias Program, a workshop for un-incorporated settlements in the Rio Grande Valley, teaching migrants how to build their own dwellings out of local materials, soils, stone, and wood (and simultaneously develop marketable skills). In 2010 led the Texas A&M architecture travel program in Castlgioni Fiorentino in Tuscany, Italy.

Wagner regularly is invited to serve as juror in final reviews of architectural studios and has been chairperson or committee member for doctoral dissertations and Master theses at the University of Texas at Austin, Texas A & M, Instituto Lorenzo di Medici, in Florence, and Escuela Nacional de Conservacion, Restauracion y Museografia "Manuel Castillo Negrete" in Mexico D.F.



"Shrine" reed dome and carefully selected stone floor

Professor Wagner,

I just wanted to take this opportunity to thank you for everything. You have been one of the few professors here at Texas A&M that has truly educated me. In studio with you last semester and in Mexican architecture history I have been able to find my passion for architecture. It has always been my desire to design building for the good of the people in the community and for the earth on which it sets. With all of the information that you have shared and the experiences you told me of I feel like my dreams of being an architect that builds for the future sustainability of our world is within arms reach. The materials and methods that you have exposed me to have opened my eyes to the endless possibilities that are locally grown/found. I hope to keep in contact with you in order to continue my education in the field that you are perfecting. You have truly been a major factor in my decision to not only go to graduate school to enhance my skills and education but to also see the positive effect that my designs can have on the built environment. Please take this letter as a small token of my appreciation for the work you do.

Respectfully,

Dallas Reed

Graduating class of 2008



Wagner's Materials and Methods course was held at a satellite campus some ten miles from the main Texas A&M campus with ample space to build structures and was a hands-on lab where students experimented building with natural and/or recycled materials, and made and tested material samples. They built 1/4 scaled structures and a full scale one room structure using compressed soil block, heavy timber cedar trusses, cactus stucco finish, and cedar shingles, all natural locally acquired building materials.

upper left: Rammed earth wall sample: caliche dirt, decomposed granite caliche dirt with white cement; stone base

upper middle: Decomposed granite rammed earth column as pedestal for limestone sculpture.

upper right: Full size rammed earth columns of decomposed granite and "caliche" dirt

middle right: Compressed soil block ("caliche" dirt) full size, one room structure. Walls have an adobe mud scratch layer and cactus finish stucco

right: UTSOA students and Wagner surveying a 3,500 year-old Olmec sunken court of Teopantecuanitlan near Copalillo, Guerrero, Mexico. The earliest construction yet found in Mesoamerica, the sacred sunken court is surrounded by massive travertine block walls with four astronomically aligned, stone monoliths representing the corn deity. At the center of the court are two mounds of the quintessential Mesoamerican ball court. A stone lined aqueduct runs through the court. Presumably the water was for use in fertility ceremonies.



Photo: Susan Kline Morehead

9.
**Select Lectures and Presentations
1979-present**

Role of Nominee:

Lecturer and presenter

Publications

Please see pages 14-15

For a full list of lectures, please see
pages 5-7

I have personal knowledge of the nominee's
responsibility for the exhibit listed above.

That responsibility included:

Lecturer and presenter

Benjamin Ibarra Sevilla
Associate Professor
Program Director Master's Advanced Studies
Program Coordinator Masters of Science in
Historic Preservation
The University of Texas at Austin

Starting with a lecture on the restoration of 15th Century Spanish-Moorish ceiling at the American Preservation Technology Annual National Convention at the University of Texas at Austin in 1979 and all the way through to his live video lecture to Curtin University in Perth, Australia in September 2019, lectures and presentations have been a key element of Wagner's practice.

Wagner lectures at conferences, symposia and other events at universities, museums and cultural venues throughout the USA, Mexico, Latin America, Europe and even in the Micronesia Islands. Topics range from archaeology, architectural and urban design history, vernacular building methods and their application to modern sustainable design. Some are result of archival and field research; and some, of architectural projects of his design and building execution.

Notable lectures have included Wagner's research on Ancient Open Urban Space, given to a group of Harvard scientists of diverse specialties doing field work all over the world, embodied energy in construction given to the International Solar Energy Society annual conference in Cancun, Mexico, and the use of Prickly Pear cactus sap as a burnished stucco process given the Society of Economic Botany at its annual meeting at Texas Christian University in Fort Worth. Wagner was the only architect to present at these conferences.

His lectures have also been published, including in Dutch annual *Religion and the Arts*, which featured "The Continuity of Sacred Open Space: Facilitating the Indian Conversion to Catholicism in Mesoamerica" in 2014. "The Use of Natural Materials and Ancient Building Techniques: The Case for Rammed Earth Construction," which he presented at the Sostierra 2017 Conference in Valencia, Spain was published by CRC Press in 2018 under the title *Vernacular and Earthen Architecture: Conservation and Sustainability*.

Embodied Energy, Natural Materials & Vernacular Building Techniques: The Case for Earthen Construction

Presented by:
E. Logan Wagner, PhD, AIA
Principal of **ALARIFE, PLLC.**

**Quinta Carolina project designed by ALARIFE. Image provided by E. Logan Wagner.*


ECI Members Present!
Tuesday, August 6th @ 7:15pm
(following Board Mtg @ 6pm)

Southwest School of Art
300 Augusta St, SATX 78205

Meetings are held in Bolter Conference Room, 2nd floor, Urschel Admin. (Clock Tower) Bldg. Please use entrance facing parking lot.

ECI Members Present! is a short-format presentation series occurring first Tuesdays, following the ECI Board meeting.

Learn more & connect at www.earthenci.org

 Earthen Construction Initiative

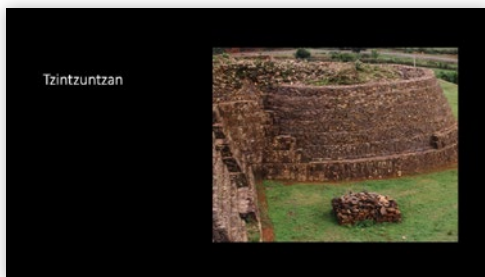
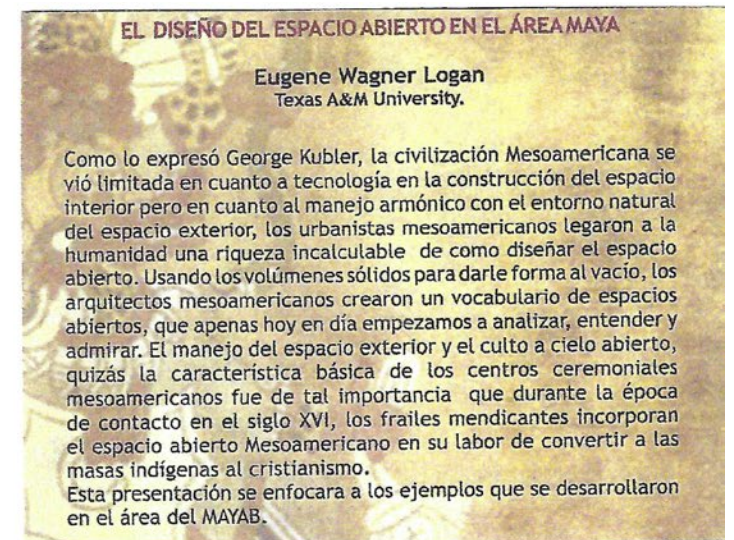
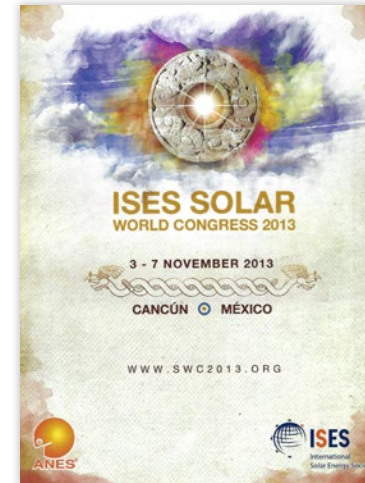
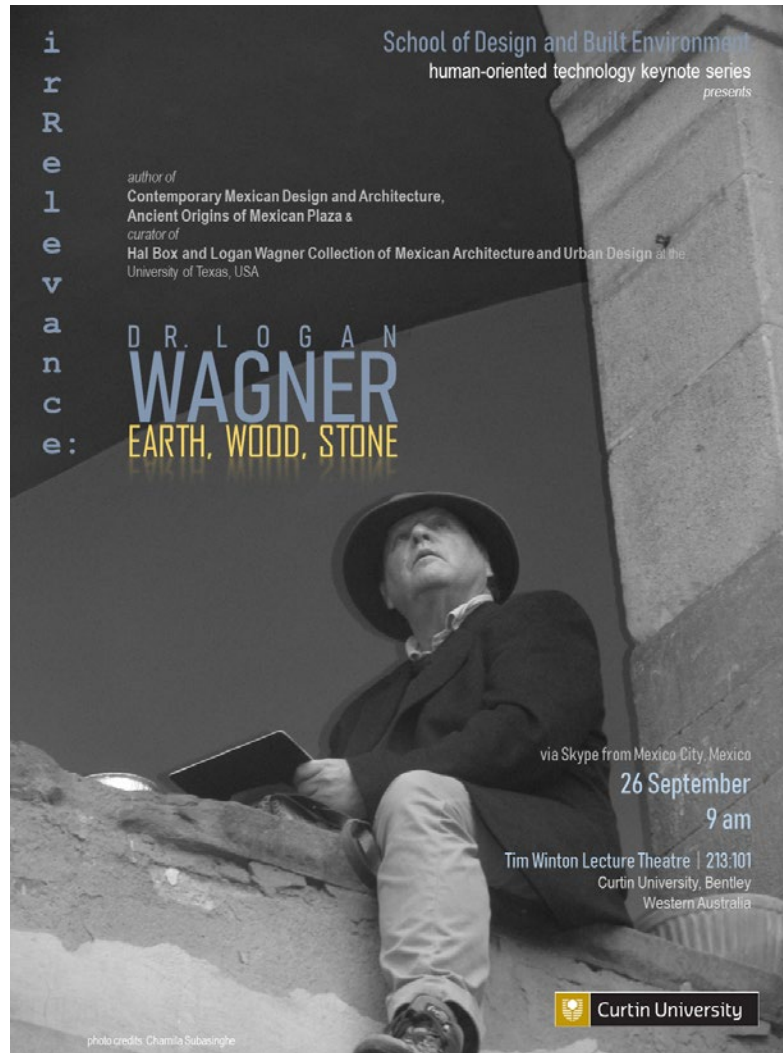


top: ECI (Earthen Construction Initiative, San Antonio)
above: Lecture to Maya Indigenous group in Yucatan, Mexico

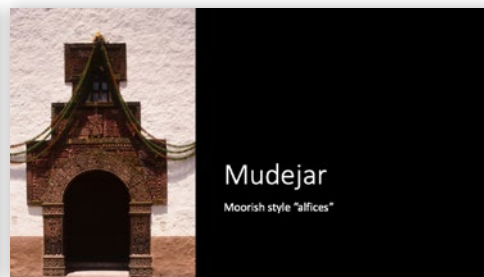
EUGEN LOGAN WAGNER PHD AIA
SECTION THREE : EXHIBITS

Flyers for conference lectures.
Curtin University Australia, Human Centered Technology Keynote series (right); International Solar Energy Society's (ISES) annual conference in held in Cancun, Mexico (center); First Roundtable on Maya Architecture, held in Merida, Yucatan, Mexico (far right).

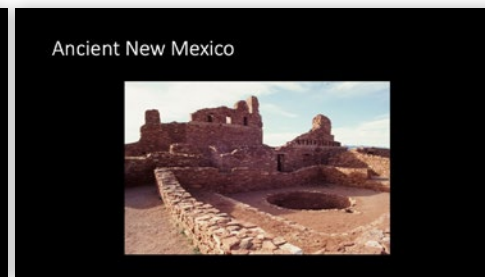
Images below are from the lecture Wagner gave at the Charles Moore Center in Austin about the semester studio course he and Moore taught together. That post-professional travel studio took Moore and Wagner, along with their students, to West Texas, New Mexico and Old Mexico, culminating in the Day of the Dead celebrations on Lake Patzcuaro. It would be Moore's last studio; he passed away one week after their return. The presentation was in commemoration of the 25th anniversary of his passing.



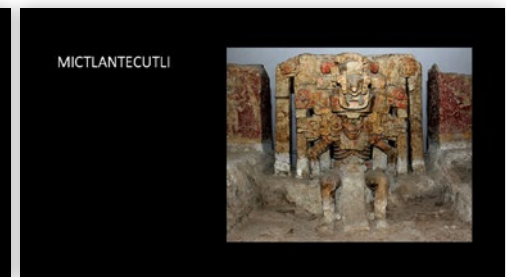
Tzintzuntzan, Michoacan, Mexico.
Tarasco-Purepecha pre-Columbian temple



Mudejar (Spanish Moorish) style main doorway of main church at 16th Century church in Angahuan, Michoacan, Mexico



Gran Quivira Ruins in New Mexico



Unfired clay statue of Mictlantecuhltli, God of the Underworld at archaeological site in Veracruz, Mexico

10.
**Select Writing and Publications
1985-present**

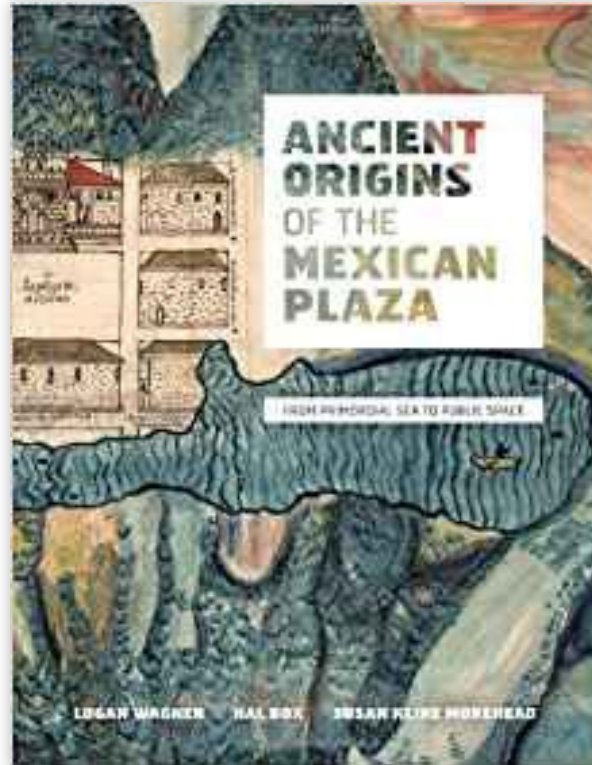
Role of Nominee: Author, co-author and photographer

Publications:

Please see select list at right and full list on pages 14-15

Wagner's published writings are bookended by a 1985 *Fine Homebuilding Magazine* article "Rebuilding A Mudejar Ceiling: A Nearly Forgotten Artifact of Moorish Architecture" and the 2018 paper "The Use of Natural Materials and Ancient Building Techniques: The Case of Rammed Earth Construction" in the book *Vernacular and Earthen Architecture: Conservation and Sustainability*. The book is a compilation of proceedings of Sostierra, an international conference on earthen architecture held in 2017 in Valencia, Spain.

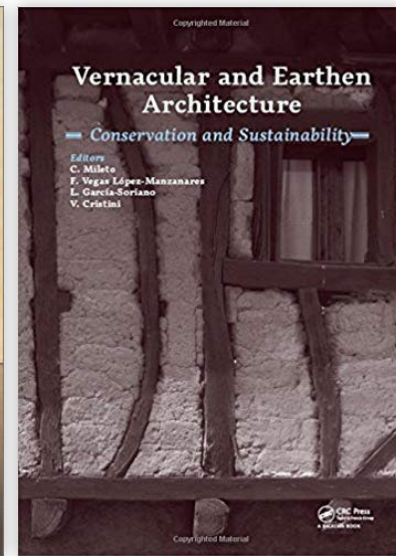
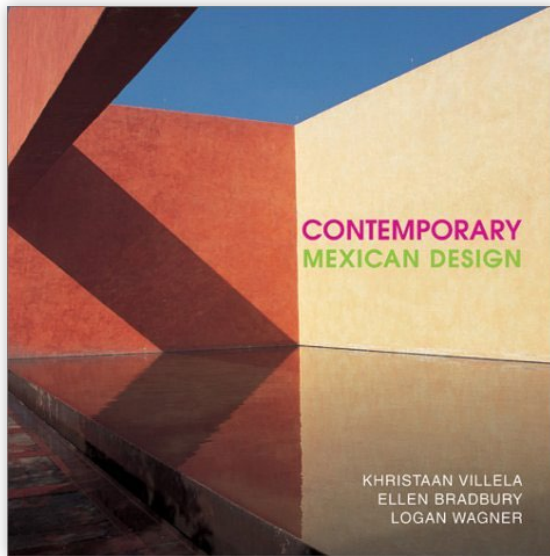
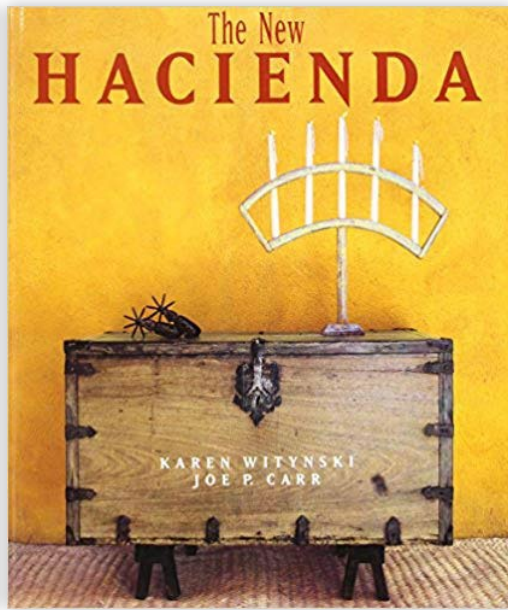
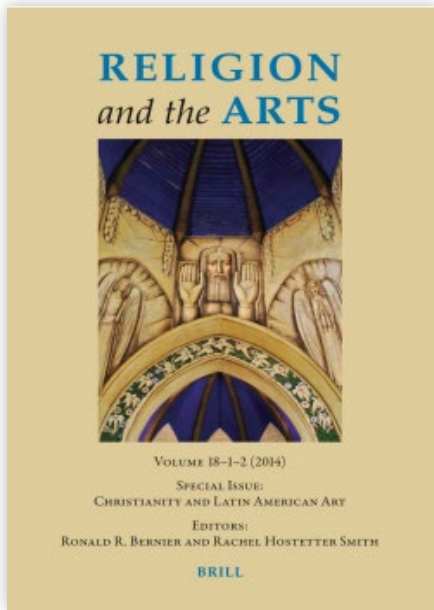
In between, Wagner has appeared as author, co-author or photographer (at times all three) in a wide range of books, newspapers and magazines. Wagner has written (in both English and Spanish) about archaeological discoveries, historical events, vernacular techniques, and restoration projects, as well as contributed forewords and book reviews. The introduction to a manual of conservation of plazas in Yucatán is currently in publication, and a book on the ancient origins of the Andean plaza is in the planning and proposal stage.



Above: The cover of *Ancient Origins of the Mexican Plaza* features an image of the *Relación Geográfica of Aitlán* map from 16th century Guatemala

- "The Continuity of Sacred Open Space: Facilitating the Indian Conversion to Catholicism in Mesoamerica," *Religion and the Arts*, vol. 18, BRILL 2014
- *The Ancient Origins of the Mexican Plaza: From Primordial Sea to Communal Space*, lead author, University of Texas Press, 2013
- *Contemporary Mexican Design and Architecture*, co- author, Gibbs Smith, 2003
- *The New Hacienda*, foreword, Gibbs Smith, 1999
- "Los Trotes del Caballito," *Artes de Mexico* # 48, 1999
- "Laying Up Brick Bovedas: Inwardly leaning arches defy gravity," *Fine Homebuilding* 1990
- "La Estela 1 de la Mojarra," photographer, Center for Maya Research, Veracruz, Mexico
- "Is it a Fake? Ask Brigido Lara. He is the man who should know," *Connoisseur*, 1987
- "Stone Slab Reveals Ancient Writing System," photographer, *New York Times*
- "Ancient Olmec Site Unearthed in Mexico," photographer, *Washington Post*

I have personal knowledge of the nominee's responsibility for the exhibit listed above. That responsibility included: author, co-author and photographer



Wagner was author and photographer of Religion and the Arts (upper left), Vernacular Earthen Architecture (above right) and co-author of Contemporary Mexican Design (above left). He was co-author and photographer of Stone Slab Reveals Ancient Writing System and Is it a Fake? (right center) and Life Size Goddesses in an Ancient Tomb (bottom right). He was photographer for Ancient Olmec Site Uncovered in Mexico (top right), and author of the foreword for The New Hacienda (top center).

