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## 2022 AIA Fellowship

Candidate Hans E. Butzer  
Organization BAU\_Butzer Architects and Urbanism  
Location Oklahoma City, Oklahoma  
Chapter AIA Oklahoma; AIA Central Oklahoma

### Category of Nomination

Object 1 > Design

### Summary Statement

Hans E. Butzer's internationally recognized design practice leverages light, shadow, tectonics, and cultural expression to create inclusive places of identity, crafted through deliberate and diverse collaborations with community stakeholders and interdisciplinary professionals.

### Education

Harvard University Graduate School of Design, Cambridge MA, 1.5 years in attendance, M.ARCH II  
University of Texas at Austin School of Architecture, Austin TX, 6 years in attendance, B.ARCH

### Licensed in:

Oklahoma

### Employment

BAU\_Butzer Architects and Urbanism, February 2015-present, 6.5 years employed  
bgA/Butzer Gardner Architects, February 2008-February 2015, 4.5 years employed  
TAParchitecture, February 2004-January 2008, 4 years employed  
Butzer Design Partnership, May 1997-January 2008, 10.5 years employed  
Meyer Ernst und Partner, April 1995 – April 1997, 2 years employed  
Architekturbuero Clemens und Partner, January 1994 – March 1995, 1.25 years employed  
Architekturbuero J.S.K., February 1992 – December 1993, 2 years employed  
Locus Bold Design, June 1990-January 1992, 1.5 years employed  
Murphy/Jahn, Inc, January 1989 – July 1989, 0.5 years employed

September 30, 2021

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

RE: Hans E. Butzer, Candidate for Fellowship

Dear Mr. Spurlock and Members of the Jury,

It is a great privilege that I offer my sponsorship of an extraordinary candidate, Hans E. Butzer, AIA, for elevation to the AIA College of Fellows. Having known Hans for over 20 years, I have marveled at his extraordinary impact as a practitioner and as an educator, rising to the highest level of achievement in each. Through his practice, Butzer Architects and Urbanism, Hans was awarded one of the AIA's most significant honors, the Award for Excellence in Public Architecture (Thomas Jefferson Award). He also serves as the Dean of the Gibbs College of Architecture at the University of Oklahoma, and he has twice been named among the "30 Most Admired" architecture educators in the U.S. by DesignIntelligence. Being a Dean with a practice is rare enough, but being an effective Dean with an award-winning and vital practice makes Hans an exceedingly rare and exceptionally qualified candidate for Fellowship.

It is impossible to think of architecture in Oklahoma without immediately thinking of Hans Butzer and his collaborative practice that directly engages community partners. No architect has had such a broad and deep impact, whether in the built environment or in the development of succeeding generations of young architects through their education and mentorship. There exists a legacy already of not only the impactful work done by the three design practices Hans has founded, but also by the award-winning young architects he has mentored and the students he has taught. Especially through Hans' own public and urban design work, including SkyDance Bridge and the Scissortail Park pavilions, Oklahoma City is being remade, invigorated by design of the highest aspirations.

Having visited much of his work in person and having given numerous design awards on various juries, I can attest to the resolution and importance of Hans' work. However, the Oklahoma City National Memorial must be singled out for its power and presence as a place of memory, grief, and healing. The Oklahoma City National Memorial and the Vietnam Memorial by Maya Lin are simply the most powerful national memorials of the 20th Century. Hans Butzer's poignant vision for remembrance has been an essential part of the healing process for Oklahoma City and for us as a nation. Increasingly surrounded by his other important works downtown, the Memorial is a defining project and indicative of a lasting impact. Proof of its impact, the Oklahoma City Memorial serves as a clear precedent for memorials that have followed, including the 9/11 Pentagon Memorial and the National Memorial for Peace and Justice.

Although Hans Butzer's impact is most evident in Oklahoma, the significance of his work transcends place, extending well beyond the regional, with his work gaining media attention nationally and internationally. As one who also practices in middle America, far from the centers of fashion, I have a profound appreciation for the difficulty of what Hans has achieved. More than a design architect, Hans is a true Citizen Architect, deeply engaged in his community, both with the public and with the profession, a model for the power and potential of architecture to bring dignity to often overlooked and underserved places.

I am honored to know Hans Butzer and to nominate him to the AIA College of Fellows. I trust his portfolio and numerous accomplishments will bear evidence to all I've mentioned and will be well received by your critical eyes. It is with great personal pride and enthusiasm that I offer you my nomination of Hans Butzer, AIA for his advancement to the College of Fellows of the American Institute of Architects.

Sincerely,



Marlon Blackwell, FAIA  
Recipient of the 2020 AIA Gold Medal



**Hans E. Butzer**

AIA Oklahoma Chapter  
Portfolio Submission 2021

## 1.0 Summary of Achievements

*Hans E. Butzer's internationally recognized design practice leverages light, shadow, tectonics, and cultural expression to create inclusive places of identity, crafted through deliberate and diverse collaborations with community stakeholders and interdisciplinary professionals.*

### **Uniting Community By Design**

Butzer is an architect and urban designer whose career has been centered on the goal of creating meaningful and memorable places designed with and for communities. As principal of Butzer Architects and Urbanism, he leads a small team dedicated to place-making in Oklahoma and beyond. Among Butzer's iconic civic projects is the Oklahoma City National Memorial. After the bombing of the Murrah Federal Building, the community came together to grieve and consider what to do next. Through a transparent, collaborative design process, Butzer helped the community achieve what they set out to do by creating a space of contemplation and serenity for those who visit, especially for survivors and family members of those killed. Architecture critic Paul Goldberger wrote in the *New Yorker* that, "It is the most active piece of open public space in town, and the most elegant." This is public architecture at its most powerful. The Oklahoma City National Memorial demonstrates the limits of what design can do: at its best, it can offer comfort and serenity to the victims of such a horrific event.

### **Inspiring a City on the Move**

Since relocating to Oklahoma in 1999, Butzer has dedicated his practice to developing regionally grounded designs for communities and clients across the state. A testament to this work, when Butzer was awarded the Thomas Jefferson Award for Public Architecture in 2016, the AIA wrote that: "The phenomenal transformation that has occurred in Oklahoma City in the early 21st century is a direct result of Butzer's work." As evidence of this transformation, Butzer ushered in the \$18M redevelopment of a defunct 1970s mall into a new urban jewel, the Century Center. Among the most notable of Butzer's public projects is the Skydance Bridge. Butzer assembled a team of designers and engineers that would win an international design competition for a new pedestrian bridge in Oklahoma City. True to his place-inspired design approach, the form takes its cues from the Oklahoma State bird, the scissortail flycatcher. Following completion, the soaring bridge emerged as a new icon for Oklahoma City – showing up in logos, souvenirs, and tourist brochures. It is now the official mark for the Oklahoma City Convention & Visitors Bureau. Today, SkyDance Bridge connects south Oklahoma City to Scissortail Park, home to a series of dramatic pavilions, including the Scissortail Park Café, that welcome people from around the city and beyond.

### **Igniting Agency Among Tomorrow's Architects**

Butzer is a powerful advocate for excellence in public architecture, and his own firm has helped jump-start three new AIA-award winning practices in Oklahoma City. He has also engaged architecture students at the University of Oklahoma (OU) in public architecture over the past 20 years. In one design studio, he inspired students to develop concepts for a new landmark boathouse along the river. Through presentations to city leaders, these student projects established the local vision for what has become the U.S. Olympic & Paralympic Training Site in OKC. Later, Butzer established a capstone studio dedicated to Oklahoma City-based urban design studies at OU. This OKC Studio challenged students to envision a more densely, varied and sustainably developed urban fabric for the city. Speculative studio projects have since contributed to the development of some of the most transformative projects in the city such as: Maywood Park (over \$250M invested in redevelopment to date), the downtown John Rex Elementary School, and the Core to Shore OKC Master Plan, resulting in Scissortail Park. Recently, Oklahoma City was placed on *Travel + Leisure's* list of "50 Best Places to Visit in 2020," in no small part due to Butzer's decades of urban design advocacy. Oklahoma City mayor Mick Cornett (2005-2018) reinforced this notion when he wrote: "Butzer figuratively took the city from its darkest day to its moment of flight through thoughtful design."



## 2.0 Significant Work: Education, Employment & Leadership

### Education

Harvard University Graduate School of Design, Master of Architecture, 1999  
University of Texas at Austin, Bachelor of Architecture, 1990

### Professional History | Design Practice

Butzer Architects and Urbanism, Founder, 2015-Present  
bgA/Butzer Gardner Architects, Partner, 2008-2015  
TAParchitecture, Principal of Design, 2004-2008  
Butzer Design Partnership, Founder, 1997-2004  
Meyer Ernst und Partner, 1995-1997  
Architekturbuero Clemenz und Partner, 1994-1995  
J.S.K. / Perkins + Will, 1992-1993  
Murphy/Jahn, Inc., Intern, 1989

### Professional History | Higher Education

University of Oklahoma Gibbs College of Architecture  
• Dean, 2016-Present  
• Director of Architecture, 2013-2016  
• Professor, 2000-Present

### AIA Leadership

AIA Oklahoma Board of Directors, 2016-present  
AIA Central Oklahoma Lecture Series Co-coordinator, 2002-2013

### AIA Juries

2019 AIA Housing Design Awards  
2019 HUD/AIA Affordable Housing Design Awards  
2018 AIA Fort Worth Design Awards  
2017 AIA National Awards Jury, helped select recipients for the following awards:  
*Associates Award*  
*Collaborative Achievement Award*  
*Edward C. Kemper Award*  
*Thomas Jefferson Awards for Public Architecture*  
*2017 Whitney M. Young Jr. Award*  
2011 AIA Utah Design Awards

“For more than a decade, architect Hans Butzer has been sculpting the city’s skyline – from the heart-stopping Oklahoma City National Memorial to the linchpin of downtown’s ‘Core 2 Shore’ redesign, the upcoming Skydance Bridge. But look closer and you’ll find expressions of Butzer’s dedication to sustainable growth in much less-grand settings.”  
*Tim Fall, The Oklahoman (2009)*

*Scissortail Park Cafe, shown center, glows red at dusk.*



## 2.1 Significant Work: Select Projects

### Oklahoma City National Memorial

**Role** Design Partner  
**Location** Oklahoma City  
**Status** Completed 2000  
**Awards** AIA Central States Region Honorable Mention (2003), AIA Central Oklahoma Special Award (2000), AIA Central Oklahoma Prasad Honorary Award (2000)

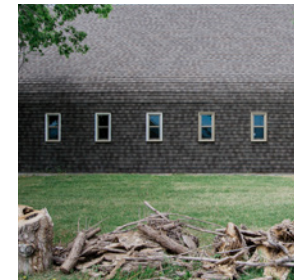
The Oklahoma City National Memorial honors victims, rescuers, survivors, and others affected by the April 19, 1995, bombing. Selected through an international competition, the memorial design process engaged members of the community at each stage. Two monumental gates stand at either end of the east-west axis, acting as the formal entrances to the Memorial, and honoring the moments just before and after the attack. To the south, tall evergreens protectively stand watch over a field of 168 empty chairs, honoring those who were lost.



### Oakerhater Episcopal Center

**Role** Design Partner  
**Location** Watonga, OK  
**Status** Completed 2008  
**Awards** AIA Central States Region Honorable Mention (2003)

The Oakerhater Episcopal Center in Western Oklahoma is the result of Butzer's collaborative efforts with Cheyenne-Arapaho tribal leaders, Episcopal clergy, community volunteers, and the design team to build a center from which to run community programs related to alcohol or drug addiction, young offenders' court advocacy, family counseling, summer feeding, and clothing distribution. The design is inspired by the Cheyenne's three-pole teepee, with its rigid frame set to support a folding and adjustable skin.



### Café Elemental

**Role** Design Partner  
**Location** Oklahoma City  
**Status** Completed 2010

A newly-established local coffee company acquired a former automobile service station to become its first shop. A modest \$60K budget influenced a design which could be fabricated and installed by friends and members of the architecture team. A perforated Birdseye Maple wrap anchors the coffee service and pastry zone across from the public seating area. "Family style" was the owner's preference, seeking a table and bench design that would encourage intermingling and the discovery of new friends.



### Logan Building

**Role** Design Partner  
**Location** Norman, Oklahoma  
**Status** Completed 2010  
**Awards** Oklahoma Historical Society Citation of Merit for the Logan (2016)

Originally constructed as an apartment building, this 1930s three-story structure at the edge of the University of Oklahoma campus was transformed into six meticulously detailed and finished condominiums. Tightly-detailed walnut millwork and programmatic interventions are deliberately set back from the historic perimeter walls, enhancing the experience of old and new. Original steel frame windows and the buff-bricked envelope were lovingly restored.



## 2.1 Significant Work: Select Projects

### Sandridge Field Office

**Role** Design Partner  
**Location** Alva, Oklahoma  
**Status** Completed 2011

The proposal for this field office is a dynamic architectural framework that can be stretched, shrunk, split, or spliced to adapt to specific sites and programmatic requirements. The breezeway of this linear typology anchors the ensemble, promoting advantageous air flow and outdoor social gatherings. The distinctive weathering of the steel portals provide deep shade across the rhythm of windows, and invoke the earth and rust encountered in the daily work of this energy company's employees.



### Skydance Bridge

**Role** Design Partner  
**Location** Oklahoma City  
**Status** Completed 2012  
**Awards** AIA Central Oklahoma Urban Design Citation Award (2012), Americans for the Arts, Top 50 Best Public Arts Projects (2012)

Oklahoma City hosted a national competition to design an iconic 400 foot-long pedestrian bridge to unite the north and south portions of Scissortail Park, which is bisected by Interstate 40 (formerly Route 66). The winning entry, SkyDance Bridge, is inspired by the flight of the scissor-tailed flycatcher, the state bird. Its steel hybrid structure, consisting of a vertically cantilevered tri-cord truss (its wings) and simple span truss bridge, has since become a civic icon for Oklahoma City.



### 7 at Crown Heights

**Role** Design Partner  
**Location** Oklahoma City  
**Status** Completed 2013  
**Awards** AIA Oklahoma Honor Award (2013)

The design for 7 at Crown Heights included the rehabilitation of a dilapidated art-deco four-plex, the reinterpretation of a condemned garage and the addition of a contextually sensitive yet distinctively contemporary three-plex. The addition defines the western edge of the communal courtyard, allowing access to both outdoor space and privacy. To soften the transition between the 1930s four-plex and its contemporary, three-unit addition, a shared garage was reconstructed as a modern update on the original 1938 design.



### Woodland Residence

**Role** Design Partner  
**Location** Norman, Oklahoma  
**Status** Completed 2013  
**Awards** AIA Oklahoma Honor Award (2013)

The original midcentury home, built in the 1940s, had become overgrown and overwhelmed by decades of layered modifications. The new design created a more neighborly home by repositioning the front door to face the street, highlighting the entrance with standing seam copper panels, and articulating a direct path from the street to the front door. Eliminating partition walls in the public spaces and inserting an all-glass north facing façade effectively dissolved the division between the home and its beautiful backyard.





## 2.1 Significant Work: Select Projects

### SLIVR

**Role** Design Partner  
**Location** Oklahoma City  
**Status** Completed 2014  
**Awards** AIA Central States Region Honor Award (2014), AIA Central Oklahoma Honor Award (2014)

SLIVR reimagines an empty, narrow site on Oklahoma City's historic Film Row, the site of Hollywood studio film warehouses until the 1960s. The extreme verticality of the atrium space emphasizes the entry and sets up the z-axis for a Cartesian play throughout the massing of the building. This multi-story volume provides a shared point of visual reference for both the ground and upper floor tenants in order to encourage neighborhood chance encounters.



### Classen Residence

**Role** Design Partner  
**Location** Oklahoma City  
**Status** Completed 2015  
**Awards** AIA Central States Region Merit Award (2015)

The Classen Residence is situated on a narrow site, hugging busy six-lane Classen Boulevard. The billboard-like west façade engages the loud urban boulevard. A minimal number of windows along Classen limits heat gain and noise transmission into the cozy interiors. To the east, the home transitions to a quiet residential neighborhood. The z-shaped plan configuration ensures morning light in all four bedrooms, as well as natural cross ventilation and a southward downtown skyline view.



### Century Center (OPUBCO)

**Role** Design Partner  
**Location** Oklahoma City  
**Status** Completed 2015  
**Awards** AIA Central Oklahoma Merit Award (2018), ULI Oklahoma Impact Award (2015)

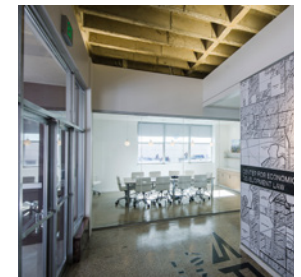
This adaptive reuse project saw the redevelopment of a defunct 1970s shopping mall into the AIA award-winning home of Oklahoma City's largest newspaper. The tenant concept for The Oklahoman maximizes the potential for the former mall's two-story central atrium. It is now a high-energy space that celebrates the dynamism of reporting life's events. Like a paper in printing, the atrium's white wrapper blots out lines of light and void.



### Center for Economic Development Law

**Role** Design Partner  
**Location** Oklahoma City  
**Status** Completed 2016

The city's leading counsel on community redevelopment strategies staked its claim on a downtown 1930s building. The parti reinforces the mission of Center for Economic Development Law for employees and visitors alike. Layers of transparent and translucent wall planes ensure the transmission of natural light and views throughout. Workspaces anchor the glazed perimeter, while common functions lie at the center, wrapped in historic Sanborn maps.





## 2.1 Significant Work: Select Projects

### Tecumseh Elementary School Bombing Memorial

**Role** Design Partner  
**Location** Oklahoma City  
**Status** Completed 2016

An eastern Oklahoma art teacher reached out with a plea: collaborate with his 6th grade class on an outdoor memorial to the April 19th, 1995 bombing that impacted communities across the state. A design for the outdoor contemplative space was developed through a series of charrettes, attended by students, landscape architects, contractors, and architects. Students reveled in the world of conceptualization, iterative thinking, space-making, and collaboration with those crafting the drawings and others setting the stones.



### The Civic

**Role** Design Partner  
**Location** Oklahoma City  
**Status** Completed 2017

The Civic occupies the former site of Oklahoma City's Rock Island rail lines, nestled between the majestic Civic Center Music Hall and Bicentennial Park, and the apron of urban multi-family neighborhood. The facades of the Civic are crisply folded in order to capture sun and shadow and the premiere views of Oklahoma City. Natural ventilation and light is richly provided to the interiors, where windows align from one facade to the opposite and maximize a sense of scale and orientation.



### Bolding Residence

**Role** Design Partner  
**Location** Oklahoma City  
**Status** Completed 2013

This 2500 square foot, LEED-certified home establishes a line from which to enjoy distant views of Oklahoma City and the rolling Cross Timbers landscape. The parti draws from the dog-run typology to situate a central indoor/outdoor family room between sleeping and living zones. A protective, standing seam metal skin lifts up to foster views and natural ventilation. Punctuated openings along its outer edges allow direct kitchen access to a vegetable garden and put the living room in dialogue with the outdoor swimming pool.



### Hughbert House

**Role** Design Partner  
**Location** Norman, Oklahoma  
**Status** Completed 2018

In a partnership with the Norman Housing Authority, a public housing agency in Norman, Oklahoma, Butzer designed two urban infill, duplex units as an urban infill project to provide beautiful, affordable housing. The homes are designed with high ceilings, and tall windows, as well as private patios to balance access to privacy and the outdoors. University of Oklahoma Construction Science students built one of the units as a service-learning project, while observing how professional tradespeople built the other unit.



## 2.1 Significant Work: Select Projects

### Scissortail Park Café

**Role** Design Partner  
**Location** Oklahoma City  
**Status** Completed 2019  
**Awards** AIA Central Oklahoma Honor Award (2020)  
 AIA Central Oklahoma People's Choice Award (2020)

Scissortail Park Café anchors the north end of a new 70-acre park in downtown Oklahoma City, offering shade and refreshments while framing iconic views of the city. Its design was shaped in part by community feedback, obtained via mail, physical public meetings, and through the Oklahoma City website. The primary material palette of brick, steel, wood, and glass help merge the architecture with the regionally inspired park landscape. Long overhangs and lattice tame sun and wind to define places of shade and cool respite for park visitors.



### Wadley House

**Role** Design Partner  
**Location** Kingston, OK  
**Status** Completed 2019

This multigenerational home navigates difficult topography and drainage that deterred past landowners from building on the site. Three gabled volumes descend in formation through the narrow site towards the Lake Texoma edge. Cedar shakes evoke the bark textures of existing trees and form the stretched and shedding skin of the home. A covered bridge captures prevailing winds where parents, children, and grandchildren safely convene to tell stories and connect across time.



### National Native American Veterans Memorial

**Role** Design Partner  
**Location** Washington, D.C.  
**Status** Completed 2020  
**Awards** ASLA Potomac Merit Award (2021)

The National Native American Veterans Memorial honors Native American veterans on the National Mall in Washington, D.C. The memorial design creates a contemplative gathering space around symbolic elevated circle, which balances above a rippling pool of water flowing over a carved stone drum. The design incorporates the four elements for sacred ceremonies, seating for gathering and reflection, and four lances where veterans, family members, tribal leaders, and others may tie cloths for prayers and healing.



### Dolese

**Role** Design Partner  
**Location** Oklahoma City  
**Status** In Progress  
 (Anticipated 2021)

The Dolese Customer Service Center serves as the first new home for Dolese employees in over 80 years. It is designed to WELL Building Standards which prioritize the health of a building's occupants. Dolese is a concrete company, and the design is inspired by the chemistry of concrete, with details informed by the materiality of the company's natural and engineered products. Binder spaces infuse light in between aggregates using glass and dancing light fixtures to create places for conversation and collaboration.



## 2.1 Significant Work: Design Studios

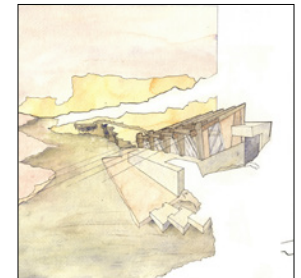
### Design Studios

Hans E. Butzer has twice been named among DesignIntelligence’s “30 Most Admired” architecture faculty in the United States (2015, 2019) for his work as a professor of architecture at the University of Oklahoma (OU). True to his values as a community-engaged practitioner, Hans Butzer worked for more than a decade to bring together architecture students at the University of Oklahoma and city leaders, developers, and community organizations to help envision the future of Oklahoma City (OKC) through his OKC Studio. The concepts Butzer’s students presented to OKC stakeholders through this studio are now coming to fruition through significant investments by public and private investors – including Scissortail Park, the Santa Fe Station Rehabilitation, Boathouse Row, and more. A ripple effect of this work has been the City’s and local developers’ investment in major architecture commissions benefiting design firms throughout OKC.

### OKC Boathouse

**Role** Professor,  
Studio Coordinator  
**Location** Oklahoma City  
**Status** Taught 2001  
**Impact** Helped spur over \$2.5M investment

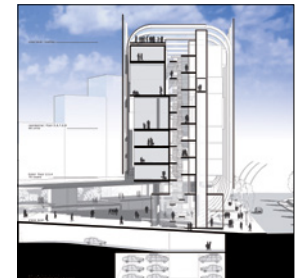
This Butzer studio was conceived in response to a news story about the proposed construction of a modest metal building to house the new OKC Boathouse Foundation. The studio set out to prove that such an important cultural facility should warrant a work of architecture beyond the simple and utilitarian. The students’ visions, presented to the Foundation, inspired local philanthropists to put forth \$2.5M (10x the original budget) for the first new boathouse, to be designed by an award-winning architect.



### Maywood Park

**Role** Professor,  
Studio Coordinator  
**Location** Oklahoma City  
**Status** Taught 2004  
**Impact** Spurred over \$250M in new construction, prompted public conversations about urban design and architecture

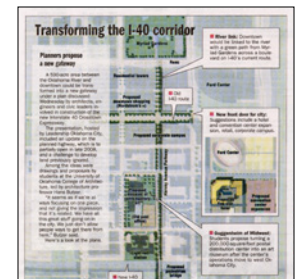
The local business paper featured a masterplan for a medical office park on a prime 35-acre site at the seam of the CBD, health sciences center, and the city’s entertainment district. As a rebuttal, this Butzer studio set out to demonstrate a higher, better use featuring walkable streets defined by zero lot line, mid-rise city blocks. Convinced by the students’ proposals, local developers purchased the land and have now nearly completed the very walkable Maywood Park, investing over \$250M.



### Downtown to the River

**Role** Professor,  
Studio Coordinator  
**Location** Oklahoma City  
**Status** Taught 2006  
**Impact** Helped spur over \$132M investment

Under Butzer’s direction, students coordinated a master plan concept that connects the CBD to the Oklahoma River in coordination with the planning department, the Riverfront District, and the local chamber of commerce. Each student proposed various programming components for varied parcels lining a proposed linear connector park. Anchored by the idea of a pedestrian bridge that spans the crosstown highway, the students work became the basis for the formally approved Core to Shore Masterplan, now in implementation stages, including the \$132M Scissortail Park.



Right: Student work by Lindsay Brown (top) and Brandon Specketer (middle). Studio featured on the front page of *The Oklahoman* (bottom).

## 2.1 Significant Work: Design Studios

### Santa Fe Station Rehabilitation

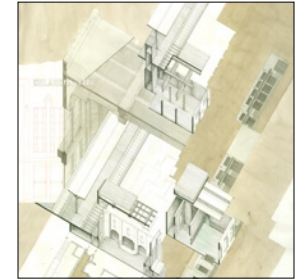
**Role** Professor,  
Studio Coordinator

**Location** Oklahoma City

**Status** Taught 2007

**Impact** Helped spur  
\$28M investment

The OKC Studio collaborated with the Mayor's Office, the local transit authority, and the local chamber for the revisioning of historic Santa Fe Station. Students documented the historic structure and explored strategies for how a rejuvenated station might also connect two city districts in spite of the elevated rail lines. The City secured the \$28M necessary to restore and modernize the station as OKC's new intermodal transit hub, which opened in 2017.



### Century Center Mall & Garage

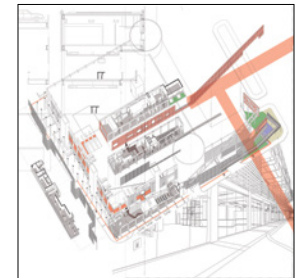
**Role** Professor,  
Studio Coordinator

**Location** Oklahoma City

**Status** Taught 2007

**Impact** Presented to  
city planners

City planners requested that Butzer's design studio explore how this long-abandoned 1970s Victor Gruen mall could be brought back to life. Set 35' back from the sidewalk and clad in precast panels, the existing structure sought no friends. This studio set out to explore how to urbanize the 35' gap, offering proposals of programming and pedestrian engagement. The students' work, which was presented to city stakeholders, created the needed momentum to attract the next generation of developers to the site.



### Century Center Mall & Garage REDUX

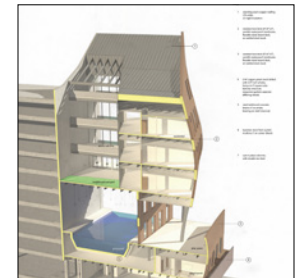
**Role** Professor,  
Studio Coordinator

**Location** Oklahoma City

**Status** Taught 2011

**Impact** Helped spur  
\$18M investment

Two years after the original Century Center studio, city planners and the local chamber sought to explore the site's potential for complete redevelopment. Butzer oversaw a design studio that engaged local stakeholders, including YMCA and public school leaders. Students projected a new mixed-use, half-city block that could again serve as a call to urbanize the city's long-surrendered street edges. As a direct result of this work, Century Center was completely redeveloped as the new home of The Oklahoman newspaper.



*Right: From top, student work by Sofia Koutsenko, Daniel Douthit and Nick Safley.*



## 2.2 Significant Work: Awards & Honors / Design Recognition

### AIA National Recognition

2016 AIA Award for Excellence in Public Architecture [Thomas Jefferson Award]

**The phenomenal transformation that has occurred in Oklahoma City in the early 21st century is a direct result of Butzer's work. ... His track record of award winning designs of the highest caliber crafted through participatory design processes is no small feat.**  
*American Institute of Architects, Press Release (2016)*

### AIA Central States Region

2015 Merit Award for the Classen Residence  
2014 Honor Award for SLIVR  
2013 Citation Award for Nichols Law  
2003 Unbuilt Award, Honorable Mention for Oakerhater Episcopal Center (prior to completion)  
2003 Honorable Mention for the Oklahoma City National Memorial

### AIA Oklahoma

2016 Outstanding Educational Contributions Award  
2013 Honor Award for 7 at Crown Heights  
2013 Honor Award for the Woodland Residence

### AIA Central Oklahoma

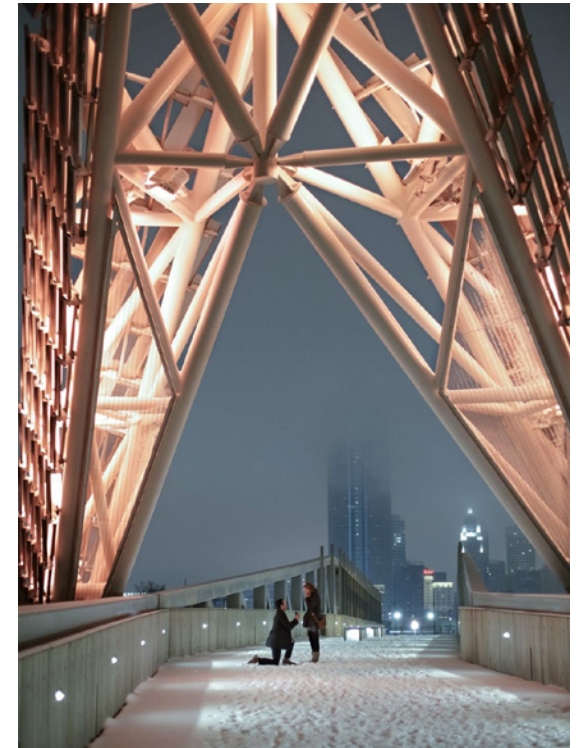
2020 Honor Award for Scissortail Park Café  
2020 People's Choice Award for Scissortail Park Café  
2018 Merit Award for Century Center/OPUBCO  
2014 Honor Award for SLIVR  
2012 Urban Design Citation Award for Skydance Bridge  
2012 Unbuilt Design Citation Award for SLIVR  
2007 Firm of the Year, with TAPArchitecture  
2000 Special Award for the Oklahoma City National Memorial  
2000 B.H. Prasad Honorary Award for the Oklahoma City National Memorial

### Landscape Architecture Awards

2021 ASLA Potomac Merit Award for the National Native American Veterans Memorial  
2001 ASLA Oklahoma Merit Award for the Oklahoma City National Memorial  
2001 Boston Society of Landscape Architects Honor Award for the Oklahoma City National Memorial

### American Planning Association

2018 APA Oklahoma Chapter Award for the Envision Moore Plan 2040



*Skydance Bridge is a popular site for marriage proposals and engagement photographs in Oklahoma City.*

## 2.2 Significant Work: Awards & Honors / Design Recognition

### Urban Land Institute Awards

- 2021 ULI Outstanding Community Building Effort for Pivot Tiny Homes (Pro Bono)
- 2017 ULI Oklahoma Impact Award for Page Woodson School
- 2015 ULI Oklahoma Impact Award for Century Center/OPUBCO

### State Recognition

- 2016 Oklahoma Historical Society Citation of Merit for the The Mayfair
- 2016 Oklahoma Historical Society Citation of Merit for The Logan
- 2013 Creativity Oklahoma Renaissance Award for SkyDance Bridge
- 2012 Journal Record Innovator of the Year for SkyDance Bridge

### National Recognition

- 2019 Design Intelligence, 30 Most Admired Architectural Educators
- 2018 Richard H. Driehaus Foundation National Preservation Award for Page Woodson School
- 2015 Design Intelligence, 30 Most Admired Architectural Educators
- 2013 National Council of Structural Engineers Associations Excellence in Structural Engineering Award for SkyDance Bridge
- 2013 Engineering News Record Award of Merit for SkyDance Bridge
- 2012 American Institute of Steel Construction National Certificate of Recognition for SkyDance Bridge
- 2012 Americans for the Arts, Top 50 Best Public Art Projects for SkyDance Bridge
- 2001 Americans for the Arts, Best Public Art Projects, for the Oklahoma City National Memorial
- 2001 Boston Society of Architects Honor Award for Oklahoma City National Memorial
- 2001 Boston Society of Landscape Architects Honor Award for Oklahoma City National Memorial
- 2000 Bricklayers Association National Award for the Oklahoma City National Memorial
- 2000 TIME Magazine's Ten Best Designs for 2000 for the Oklahoma City National Memorial

**Butzer Design Partnership honored the 168 people killed in the 1995 bombing with a memorial containing bronze and glass chairs – one for each victim – that recall the innocent dead while offering figurative comfort to the living.**  
*TIME Magazine (Dec. 10, 2000)*

### National Design Competitions

- 2018 National Native American Veterans Memorial, Smithsonian Institution, Winning Entry
- 2008 National Pedestrian Bridge Design Competition, Winning Entry (SkyDance Bridge)
- 1997 Oklahoma City National Memorial Competition, Winning Entry



*Butzer meets with April 19th, 1995 bombing survivors to discuss details of the memorial.*



*National ASID conference attendees tour the OKC National Memorial.*



*Butzer collaborates with students at Tecumseh Middle School to design an outdoor Memorial to the April 19th, 1995 bombing.*

## 2.2 Significant Work: Awards & Honors / Select Speaking Engagements

### National & Regional Speaking Engagements

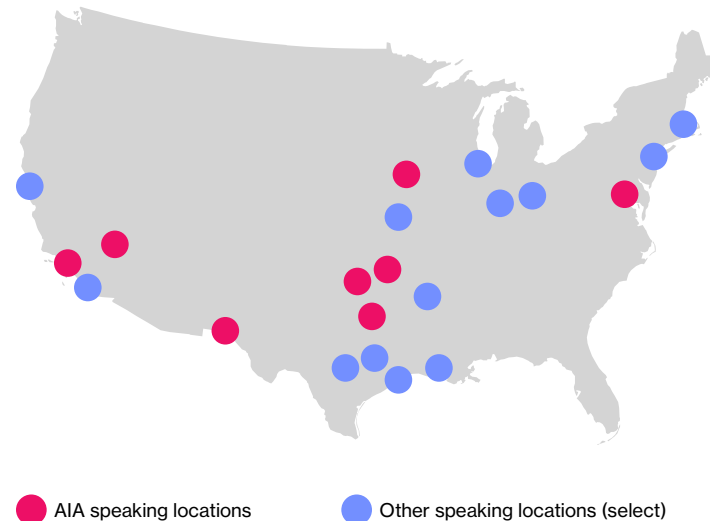
- 2021 University of Nevada, Las Vegas
- 2021 Southwest American Association of Geographers
- 2019 National Mayors Institute on City Design
- 2019 Association of Collegiate Schools of Architecture Conference
- 2019 Texas Society of Architects Conference
- 2017 National Mayors Institute on City Design
- 2017 National Conference of the Architectural Engineering Institute
- 2017 American Society of Interior Design Students National Conference
- 2014 National Alliance of Children's Trust & Prevention Funds National Conference
- 2014 Urban Land Institute Oklahoma
- 2012 American Society of Landscape Architects
- 2011 Miami University-Ohio
- 2010 National Main Street Conference
- 2010 American Society of Landscape Architects Regional Convention
- 2010 William J. Clinton Presidential Center
- 2009 Federal Bar Association National Conference
- 2008 Chicago Architecture Foundation
- 2007 University of Texas, Austin
- 2006 Alliance for Public Transportation
- 2005 Museum of Contemporary Art-San Diego & ASLA
- 2005 University of Tulsa
- 2004 National American Association of Women in Construction Annual Meeting
- 2004 International Interior Design Association
- 2003 Oklahoma State University
- 2003 University of Louisiana-Lafayette
- 2002 University of Texas at Arlington
- 2002 Texas A&M University
- 2001 Metropolitan Arts Society of New York
- 2001 International Interior Design Association Annual Conference
- 2001 Technical University of Architecture, Cottbus, Germany
- 2000 American Society of Civil Engineers Conference
- 2000 American Society of Landscape Architects Oklahoma Chapter
- 2000 National Convention of State Parks Directors of the U.S. Department of the Interior
- 2000 National Department of Transportation Landscape/Environmental Design Committee
- 2000 Virginia Tech, Alexandria, VA
- 1998 Boston Architecture Center

### AIA Speaking Engagements

- 2021 AIA Oklahoma Conference
- 2019 AIA National Convention
- 2019 AIA Central Oklahoma Conference
- 2018 AIA Fort Worth
- 2016 AIA Dallas
- 2015 AIA El Paso
- 2015 AIA Central States Conference
- 2005 AIA National Convention
- 2004 AIA Los Angeles
- 2001 AIA Washington, D.C.



*Butzer speaks during the Dallas Arts Month Creative Conversation on the intersection of art and architecture.*





## 2.2 Significant Work: Awards & Honors / Service to the Profession

### Public Service

Urban Land Institute, Oklahoma District Council, Executive Committee, 2014-present  
Creative Oklahoma: Board of Directors, 2015-2016  
Oklahoma City Regional Transit Dialogue Committee, 2009-2011  
Sustainable OKC, Board Member, 2005-2011  
PBS Oklahoma (OETA) Creativity Project, 2005-2007  
Oklahoma City Planning Department Stakeholders Committee on Urban Design, 2002-2003

### Memorial Consulting

2016 Tecumseh Middle School Bombing Memorial, Tecumseh, Oklahoma  
2004 Peace Officers Memorial of Cook County, Chicago, IL  
2002 Scarlet Fever Victims' Unmarked Graves Memorial, Edmonton, Canada  
2002 Texas A&M University Bonfire Memorial Design Competition (Juror)  
2001 Flight 93/September 11th, 2001 Memorial, New York, NY  
2001 "Memorial: In Support of a Populist Process," Metropolitan Arts Society of New York, New York  
2001 Pentagon/September 11th, 2001 Memorial, Washington D.C.  
2001 World Trade Center/September 11th, 2001 Memorial, New York, NY

### Visiting Critic (1993-Present)

Boston Architecture Center  
Harvard University Graduate School of Design  
Miami University-Ohio  
Oklahoma State University  
University of Arkansas  
University of Nevada-Las Vegas  
University College London Bartlett School of Architecture  
University of Texas-Arlington  
Texas A&M University



Right: Assorted press speaks to Butzer's impact on the OKC skyline. From top: Wall Street Journal (2005), NPR/KGOU (2013), and CityLab (2019).



## 2.3 Significant Work: Publications

*Butzer's work has been extensively profiled in national publications.*

### Select Print & Online Media

|      |                                    |  |
|------|------------------------------------|--|
| 2021 | Landscape Architecture Magazine    | "Soldier Stories"  |
| 2021 | Home and Design                    | "Full Circle"  |
| 2021 | Routledge, Foreword by Hans Butzer | <i>Affective Architectures: More-Than-Representational Geographies of Heritage</i>                       |
| 2020 | Architects' Newspaper              | "Full Circle National Native American Veterans Memorial opens on the National Mall"                      |
| 2019 | Dwell                              | "Top 5 Homes of the Week With Cozy Modern Fireplaces"  |
| 2019 | Smithsonian Magazine               | "New Drawings Show the National Native American Veterans Memorial Taking Its Place on the National Mall" |
| 2019 | Bloomberg CityLab                  | "This Conservative City Built a \$132 Million Park Using One Weird Trick"                                |
| 2019 | Archinect                          | "Oklahoma City's Scissortail Park Embraces a City-to-Nature Approach"                                    |

**Working with city planners, [Butzer's] students identified many of the key infrastructural revisions that would come to define the park space, setting up civic conversations that would encourage residents and leaders to "start to dream a bit," says Hans Butzer.**

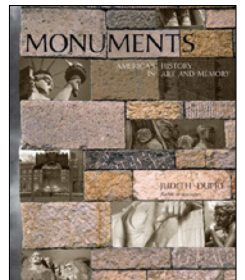
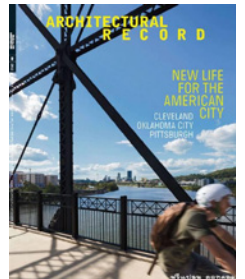
**Zach Mortice, Bloomberg CityLab (2019)**

|      |                          |   |
|------|--------------------------|---|
| 2018 | Architectural Digest     | "10 Monuments and Memorials that Changed America Forever"   |
| 2017 | Architect Magazine       | "The City of Reinvention"                                   |
| 2015 | Thrillist                | "The 11 Most Stunning New Architecture Projects in America" |
| 2013 | Interior Design Magazine | "Taking It All In: Skydance Bridge"                         |
| 2013 | The Oklahoman            | "Deal Set for The Oklahoman's Downtown Move"                |
| 2012 | Architectural Record     | "New Life for the American City: Oklahoma City"             |

**Hans Butzer, who recently followed up his award-winning design of the Oklahoma City National Memorial (in honor of the victims of the 1995 bombing of the Murrah Federal Building) with a pedestrian highway crossing dubbed SkyDance Bridge, sees a once-drab Plains city aspiring to increasingly ambitious design.**

**Steve Lackmeyer, Architectural Record (2021)**

|      |   |  |
|------|---|--|
| 2012 | The Oklahoman                             | "Film Row Enjoys Flurry"   |
| 2011 | Journal of Applied Communication Research | "Memorializing Crisis: The Oklahoma City National Memorial as Renewal Discourse" |
| 2010 | Oklahoma Today Magazine                   | "Oakerhater Episcopal Center"  |
| 2009 | The Oklahoman                             | "Designs Meant to Open Neighborhood Dialogue"                                    |
| 2008 | The Journal Record                        | "Film Row Getting Ready for Its Close-Up"  |
| 2007 | Newsweek                                  | "The Art Of Memorials: When Great Art And National Trauma Breathed The Same Air" |



## 2.3 Significant Work: Publications

### Select Print & Online Media

|      |                            |  |
|------|----------------------------|--|
| 2007 | Random House, Judith Dupre | <i>Monuments: America's History In Art and Memory</i>                              |
| 2006 | The OU Daily               | "Students Aim to Revamp OKC"   |
| 2006 | The Oklahoman              | "Transforming the I-40 Corridor"   |
| 2005 | Wall Street Journal        | "Oklahoma City's Revival: Ten Years After the Bombing Downtown Sees a Renaissance" |

**Hundreds of thousands of visitors a year come to the Oklahoma City National Memorial to view the rows of empty chairs representing the lives lost and to visit a museum commemorating the event.**

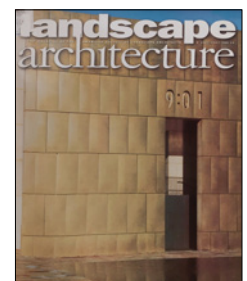
***Ryan Chittum, Wall Street Journal (2005)***

|      |  |  |
|------|--|--|
| 2004 | Metropolis Magazine                          | "O-K-L-A-H-O-M-A ! : Cheerleading architecture students at OU"   |
| 2004 | Metropolis Magazine                          | "The Power of Inadvertent Design"  |
| 2002 | Architectural Record                         | "Who Owns Grief"   |
| 2002 | The New Yorker                               | "Requiem: Memorializing terrorism's victims in Oklahoma"   |
| 2002 | New York Times                               | "Out of Minimalism Monuments of honor"   |
| 2002 | The Wall Street Journal                      | "From Parks to Twisted Towers Memorial Designs Multiply"   |
| 2002 | Elsevier Magazine (The Netherlands)          | "De Bom, de Renaissance / The Bomb, The Renaissance"   |
| 2001 | Bauwelt (Germany)                            | "168 Leehre Stuehle / 168 Empty Chairs"  |
| 2001 | Stuttgarter Zeitung (Germany)                | "Eiebnen und wieder Aufbauen-so einfach ist es nicht / Leveling and rebuilding - It's not that easy" (Authored by Hans Butzer) |
| 2001 | Landlines (England)                          | "The Silent Space"   |
| 2001 | Frankfurter Allgemeine (Germany)             | "Das Feld der leeren Stuehle / The Field of Empty Chairs"  |
| 2001 | Oxford University Press,<br>Edward Linenthal | The Unfinished Bombing: Oklahoma City in American Memory   |
| 2001 | Landscape Architecture                       | "Preserving Our Changing memories"   |
| 2001 | New York Times                               | "Deciding what our loss means" (Authored by Hans Butzer)   |

**Answers to the many questions raised by the events of September 11, 2001 will not be easy to decide. Undoubtedly, how well we have worked together to achieve a consensus will be just as much a memorial as any construct we build.**

***Hans E. Butzer, New York Times (2001), Addressing the importance of community participation in memorial design***

|      |                         |  |
|------|-------------------------|--|
| 2001 | The Wall Street Journal | "Facing the Future at Ground Zero"                     |
| 2001 | Oprah Magazine          | "Love Among the Ruins"                                 |
| 2001 | TIME 2001 Annual Issue  | "The Best of 2000: Critics' Choices"                   |
| 2000 | Landscape Architecture  | "The Gates of Memory"                                  |
| 2000 | Architectural Record    | "Oklahoma City Memorial Recognizes Individuals Moment" |
| 2000 | Architecture Magazine   | "Oklahoma City Dedicates Bombing Memorial"             |
| 2000 | TIME Magazine           | "How We Remember"                                      |



## 2.3 Significant Work: Publications

### Select Print & Online Media, Continued

2000 The Irish Times "Art Has Not Reflected Our Grief"

**The main [Oklahoma City National Memorial] inscription merely asks us to remember "those who were killed, those who survived, and those changed forever" and to "know the impact of violence." No cliches, banalities or empty rhetoric intrudes on the silent, serene grief. What will stand at the heart of the city is just an immensely moving evocation of a public and private loss.**

**Fintan O'Toole, Irish Times (2000)**

2000 Metropolis "The Mourning After"

**President Bill Clinton, the last to speak, cheered the builders' choice of "hope and love over despair and hate" and told those scarred by the bombing, "I hope you can come here and find solace, and the memory of your loved ones, and the honor of your fellow citizens."**

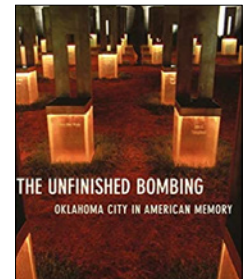
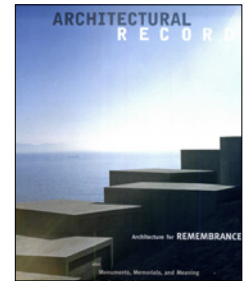
**Chuck Twardy, Metropolis (2000)**

1998 Rockport Publishers, Barbara Crisp  
1997 Bauwelt (Germany)  
1997 ART: Das Kunstmagazin (Germany)  
1997 Architecture Magazine  
1997 People Magazine

*Human Spaces: Life-enhancing Designs for Healing Working and Living*  
"Oklahoma City Memorial"  
"Leerzeichen / Spaces"  
"Oklahoma Bombing Memorial Unveiled"  
"Symbol of Loss"

### Select National Television and Radio Appearances

2018 PBS "10 Monuments that Changed America"  
2013 NPR (KGOU) "Memorial Designer Reflects on Commemorating Tragedy Through Architecture"  
2009 PBS (OETA) "Building the City of Tomorrow"  
2002 Today Show on NBC "Where were you?"  
2002 CBS NEWS "September 11th Tribute"  
2002 Smart City Public Radio "The Power of Place"  
2002 WNYC Studio 360 "Reconstruction Conversation"  
2001 CBS Sunday Morning "We Will Never Forget"  
2000 CBS Evening News "American Dream with Dan Rather"  
2000 ABC News Good Morning America "Interview with Charles Gibson and Diane Sawyer"  
1997 ABC News Good Morning America "Interview with Charles Gibson"  
1997 Today Show on NBC "Interview with Katie Couric"







## 3.0 Project Exhibits

Hans E. Butzer



## 3.0 Exhibits List



- 3.1 Oklahoma City National Memorial / 2000**  
Photography: Anthony Lindsey, Tim Hursley, Hans E. Butzer & Steve Johnson
- 3.2 Scissortail Park Café / 2019**  
Photography: Tim Hursley
- 3.3 Oakerhater Episcopal Center / 2008**  
Photography: Hans E. Butzer
- 3.4 Century Center, OPUBCO / 2015**  
Photography: Tim Hursley & Hans E. Butzer
- 3.5 Skydance Bridge / 2012**  
Photography: Tim Hursley & James Menzies

- 3.6 7 at Crown Heights / 2013**  
Photography: Tim Hursley & Hans E. Butzer
- 3.7 Woodland Residence / 2013**  
Photography: Tim Hursley, Joseph Mills & Hans E. Butzer
- 3.8 Classen Residence / 2015**  
Photography: Sam Day & Hans E. Butzer
- 3.9 SLIVR / 2014**  
Photography: Tim Hursley & Hans E. Butzer
- 3.10 National Native American Veterans Memorial / 2020**  
Photography: Alan Karchmer & Hans E. Butzer

*Photo: Children play, with Butzer's Scissortail Park shade pavilion and Skydance Bridge in the background.*



## 3.1 / Oklahoma City National Memorial

Oklahoma City, Oklahoma, USA (2000)

The Oklahoma City National Memorial honors victims, rescuers, survivors, and others affected by the April 19, 1995, bombing

Selected through an international competition, the memorial design process engaged members of the community at each stage. Memorial scholar Edward Linenthal called the process an “ingeniously designed model of community consensus building.” Writing for the New Yorker, critic Paul Goldberger called the Memorial the “most elegant” public space in Oklahoma City.

Two monumental gates stand at either end of the east-west axis, acting as the formal entrances to the Memorial. The East Gate represents the moment just before the attack, 9:01 a.m., where innocence was left behind. The West Gate represents the moment where the healing in the aftermath of the tragedy began, 9:03 a.m. Together, the gates frame

the moment of the explosion, 9:02 a.m., and delineate the edges which contain the story of this moment. At the city scale, the gates provide a powerful identity for the Memorial. At the human scale, the inscribed words of the community’s Mission Statement above the gates’ openings clearly and simply state the goals of the Memorial and invite passers-by to enter this outdoor room.

To the south, tall evergreens protectively stand watch over a field of 168 empty chairs. The empty chairs are a simple yet powerful portrayal of someone’s absence. Like an empty chair at a dinner table, we are always aware of the presence of a loved one’s absence. The chairs are constructed of a solid seat and back, mounted atop a glass base, which is inscribed with a victim’s name. By day, the chairs seem to float above their translucent bases, just as memories of loved ones seem to float past at any given moment. By night, the lighted glass bases accentuate the names of those we miss.

I have personal knowledge of the nominee’s responsibility for the exhibit listed above. That responsibility included the design concept, development of site design & urban design and planting concepts, social, sustainability and resiliency considerations, detailing, architectural space, construction documents, and construction administration.

Kari Watkins, Executive Director, Oklahoma City National Memorial & Museum, Client’s Representative

|                         |   |
|-------------------------|---|
| <b>Design Firm</b>      | Butzer Design Partnership   |
| <b>Firm of Record</b>   | Sasaki Associates, Inc.   |
| <b>Role</b>             | Design Partner  |
| <b>Location</b>         | Oklahoma City   |
| <b>Status</b>           | Completed 2000  |
| <b>Select Honors</b>    | AIA Central States Region Honorable Mention (2003), AIA Central Oklahoma Special Award (2000), AIA Central Oklahoma Prasad Honorary Award (2000), TIME Magazines Ten Best Designs for 2000 (2000) |
| <b>Select Publicity</b> | New Yorker (2002), TIME Magazine (2000), Metropolis (2000)  |











## 3.2 / Scissortail Park Café

Oklahoma City, Oklahoma, USA (2019)

*At twilight the camp-fires of ten thousand people gleamed on the grassy slopes of the Cimarron Valley, where, the night before, the coyote, the gray wolf, and the deer had roamed undisturbed.*

William Willard Howard, "Rush to Oklahoma"

*Harper's Weekly* (May 18, 1889)

Notably absent in this passage are the indigenous people whose resettlement or history on these lands also came to shape the 46th State in the Union. The architecture and landscape architecture of Scissortail Park represent a return to the early landscapes that pre-dated the 1889 Oklahoma Land Run. Native grasses, plants, and trees are reintroduced alongside water features and around land formations that evoke the cuestas of the Pre-Cambrian Arbuckle Mountains in Southern Oklahoma.

The tectonics of Scissortail Park Café, specifically, are inspired by the natural frames and coverings used in Native Tribes' shelters. These serve as a form of

acknowledgment that this park is built on lands of the Numunuu (Comanche), Kiikaapoi (Kickapoo), Gáuiǵú (Kiowa), ᏍᏊᏍᏗᏍᏔᏅ (Osage), and Wichita tribes. Steel, wood, and glass become the contemporary palette for this skeleton-skin dialectic. Earthen structures of early Western settlers are the historical source for the brick that rises up to meet the lightweight canopies. The brick colors and patterns evoke the coyote, gray wolf, and deer, and help camouflage the architecture amidst the regionally inspired park landscape.

Dramatic lighting draws visitors into the park as darkness settles in, recalling images of prairie campfires. By day, long overhangs and lattice tame sun and wind to define places of shade and cool respite for park visitors. The Café is designed to welcome people from all directions and from diverse backgrounds and lifestyles.

I have personal knowledge of the nominee's responsibility for the exhibit listed above. That responsibility included the development of the design concept, site design & urban design, social, sustainability and resiliency considerations, detailing, architectural space, construction documents, and construction administration.

David Todd, MAPS Program Manager, City of Oklahoma City, Client's Representative

|                         |  |
|-------------------------|--|
| <b>Design Firm</b>      | BAU_Butzer Architects and Urbanism   |
| <b>Firm of Record</b>   | BAU_Butzer Architects and Urbanism   |
| <b>Role</b>             | Design Partner   |
| <b>Location</b>         | Oklahoma City  |
| <b>Status</b>           | Completed 2019   |
| <b>Honors</b>           | AIA Central Oklahoma Honor Award (2020), AIA Central Oklahoma People's Choice Award (2020) |
| <b>Select Publicity</b> | Bloomberg CityLab (2019), Archinect (2019)   |











### 3.3 / Oakerhater Episcopal Center

Watonga, Oklahoma, USA (2008)

Completed in 2008, the \$790K Oakerhater Episcopal Center in Western Oklahoma is the result of Hans Butzer’s collaborative efforts with Cheyenne-Arapaho tribal leaders, Episcopal clergy, community volunteers, and the design team to build a center from which to run community programs related to alcohol or drug addiction, young offenders’ court advocacy, family counseling, summer feeding, and clothing distribution. In a culture that views the constellations, mountains, and rivers as permanent elements of nature, the architecture attempts to revel in the every day context. The primary structure seeks shade protection from an east-west stand of existing trees. The building is set within a larger circle on the 10.5 acre site that defines the threshold between the sacred and banal. Parking is situated outside of the circle, while the dance grounds are defined by an arcing continuous pergola at the northern edge.

The design is inspired by the Cheyenne’s three-pole teepee, with its rigid frame set to support a folding and adjustable skin. A series of arched steel frames receive prefabricated structural insulated panels consisting of OSB outer boards with compressed straw as insulation. A clerestory invites northern light into the space, the result of peeling the roof skywards. Exposed OSB serves as the finished interior wall surface, while exposed ducts and other services are carefully managed to support the minimally adorned worship space. Tightly proportioned window openings are limited in an effort to reduce vandalism and heat gain in this harsh, open landscape. The completed 50 R-value wall and roof assembly becomes the contemporary version of a wrapped exterior skin, strong enough to survive 85 mph winds endured during Tropical Storm Erin in 2007.

When the Center was mostly complete, a local Cheyenne-Arapaho chief came to inspect the space. “This is good,” he declared and proceeded to perform a dance and blessing.

|                         |   |
|-------------------------|---|
| <b>Design Firm</b>      | Butzer Design Partnership   |
| <b>Firm of Record</b>   | Robison Associates  |
| <b>Role</b>             | Design Partner  |
| <b>Location</b>         | Oklahoma City   |
| <b>Status</b>           | Completed 2008  |
| <b>Honors</b>           | AIA Central States Region<br>Honorable Mention (2003)   |
| <b>Select Publicity</b> | Oklahoma Today<br>Magazine (2010),<br>University of Louisiana-<br>Lafayette (2003, Public<br>Lecture) |

I have personal knowledge of the nominee's responsibility for the exhibit listed above. That responsibility included: Led development of the design concept, site design, landscape design & urban design, social, sustainability and resiliency considerations, architectural space (construction documents completed by Robison & Associates).

John Robison, Architect, Robison & Associates, Architect of Record











### 3.4 / Century Center (OPUBCO)

Oklahoma City, Oklahoma, USA (2015)

This adaptive reuse project saw the redevelopment of a defunct 1970s shopping mall into the AIA award-winning home of Oklahoma City’s largest newspaper.

Heralded in the 1970s as a premiere shopping destination, by the early 2000s, the Century Center was home to just one tenant and 95,000 square feet of failed retail development. With growing attention to Oklahoma City’s urban core, including two University of Oklahoma architecture studios led by Hans Butzer that looked specifically at the Century Center, its owners pursued redevelopment. Over a period of four years, a new owner and vision coalesced with the “new” Century Center featuring the state’s largest newspaper as its primary tenant.

The tenant concept for The Oklahoman maximizes the potential for the former mall’s two-story central atrium. It is now a high-energy space that celebrates the dynamism of reporting life’s events. Like a paper in printing, the atrium’s white wrapper blots out lines of light and void. Employees and leadership rally around this renewed space into which visitors enter, and over which its board of directors keep watch.

The choice to remove the building’s original exterior concrete panels breathed life into its interiors. Heat mitigation drives its new diaphanous steel mesh skin, while the transparent dialogue between the public and its press is restored. A new steel exoskeleton replaces the seismic bracing lost when the precast panels were removed. To help redefine the sidewalk edge, the ferrous frame expands westwards to greet pedestrians.

|                       |   |
|-----------------------|---|
| <b>Design Firm</b>    | Butzer Gardner Architects   |
| <b>Firm of Record</b> | Butzer Gardner Architects   |
| <b>Role</b>           | Design Partner  |
| <b>Location</b>       | Oklahoma City   |
| <b>Status</b>         | Completed 2015  |
| <b>Honors</b>         | AIA Central Oklahoma Merit Award (2018)<br>ULI Oklahoma Impact Award (2015) |
| <b>Publicity</b>      | The Oklahoman (2013)  |

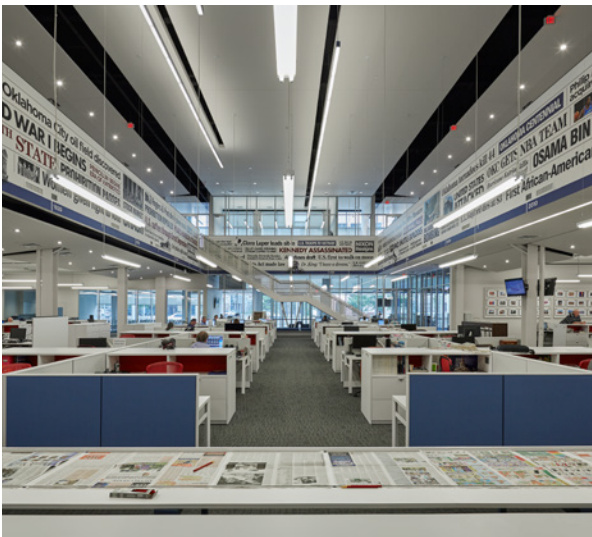
I have personal knowledge of the nominee's responsibility for the exhibit listed above. That responsibility included the exploration of the existing building's redevelopment, development of the design concept, site and urban design strategy, social, sustainability and resiliency considerations, architectural space, construction documents review, and construction site observation.

Gary Pierson, Executive Vice President of Anschutz Corp, formerly President and CEO of OPUBCO, Client



West facade of the building prior to construction.









## 3.5 / Skydance Bridge

Oklahoma City, Oklahoma, USA (2012)

Oklahoma City hosted a national competition to design an iconic 400 foot-long pedestrian bridge to serve as a symbol for Oklahoma City and unite the north and south portions of Scissortail Park, which is bisected by Interstate 40 (formerly Route 66).

The winning entry, SkyDance Bridge, acknowledges that key aspects of the state's history are defined by the sweeping Oklahoma wind. From images of the tall grass prairie to the achievements of Wiley Post, Braniff Airlines and Tinker Air Force Base, sculpted blades rise up to slice the wind. The flight of the scissor-tailed flycatcher, the state bird, evokes these shaping forces of Oklahoma's wind. Its springtime "skydance" is a V-shaped flight drawn against the sky. The bird's distinctive tail feathers demonstrate an evolved necessity to navigate swirling prairie winds. Its light-weight frame is held strong by hollowed bones. From this reference point, the SkyDance Bridge projects its iconic form onto the Oklahoma City skyline.

Its steel hybrid structure, consisting of a vertically cantilevered tri-cord truss (its wings) and simple span truss bridge, reflects dual urban and loading-diagram conditions. The two wings learn from the efficient bone structure of the bird, stressing the skin around a hollow core. The structural approach ensured that local steel fabricators could competitively bid the project, keeping jobs within three miles of the site and reducing transportation costs. Durable construction materials, including recycled material content, were essential to ensuring a strong measure of sustainability and efficiency, while high performance LED lighting elevates the civic stature of the pedestrian bridge at night.

Today, the bridge has become an icon for Oklahoma City, with its likeness being adapted for the OKC Convention and Visitors' Bureau logo (pictured right), on t-shirts and baseball caps, team jerseys, OKC Pride marketing, and the new airport's terrazzo floor design that introduces visitors to the city's iconic elements.

I have personal knowledge of the nominee's responsibility for the exhibit listed above. That responsibility included the creation of the design concept, site design & urban design, social, sustainability and resiliency considerations, detailing, architectural space, construction documents, and construction administration.

Dennis Clowers, Former Assistant City Manager, Oklahoma City Public Works, Bridge Project Manager

|                         |   |
|-------------------------|---|
| <b>Design Firm</b>      | Butzer Gardner, affiliated with SXL Design Consortium   |
| <b>Firm of Record</b>   | MKEC Engineering, Inc.  |
| <b>Role</b>             | Design Partner  |
| <b>Location</b>         | Oklahoma City   |
| <b>Status</b>           | Completed 2012  |
| <b>Select Honors</b>    | AIA Central Oklahoma Urban Design Citation Award (2012), Americans for the Arts, Top 50 Best Public Arts Projects (2012), National Council of Structural Engineers Associations Excellence in Structural Engineering Award (2013) |
| <b>Select Publicity</b> | Thrillist (2015), Interior Design Magazine (2013), Americans for the Arts (2012)  |









## 3.6 / 7 at Crown Heights

Oklahoma City, Oklahoma, USA (2013)

The design for 7 at Crown Heights included the rehabilitation of a dilapidated art-deco fourplex, the reinterpretation of a condemned garage and the addition of a contextually sensitive yet distinctively contemporary triplex.

The fourplex had sat abandoned for over twenty years in one of Oklahoma City's most pristine neighborhoods, Crown Heights. Despite the building's ideal location and beautiful design, it was widely considered undevelopable since the cost of rehabilitation would far exceed the building's value. This problem was overcome with the addition of a modern three-plex influenced by the scale and proportions of the existing art deco structure. The addition defines the western edge of the communal courtyard and provides the development with financial viability. To soften the transition between the 1930s four-plex and its contemporary, three-unit addition, a shared garage was

reconstructed as a modern update on the original 1938 design. In order to repair the original frame of the historic four-plex, its brick frame had to be carefully disassembled and later re-built.

Through meticulous attention to craft, detail, and proportion, the new construction represents a hybrid approach to architecture that embraces seemingly incompatible dualities. It is both historic and contemporary; and at once urban and suburban. This "both/and" approach is not an ideological approach, but a matter of pure pragmatism. The development reaps the efficiencies of high density without giving up the comforts of outdoor space and privacy.

I have personal knowledge of the nominee's responsibility for the exhibit listed above. That responsibility included the development of the design concept, site design, landscape design & urban design, social, sustainability and resiliency considerations, detailing, architectural space, construction documents, and construction administration.

Brent Swift, CEO, Swift Co., Developer & Client

|                       |                                 |
|-----------------------|---------------------------------|
| <b>Design Firm</b>    | Butzer Gardner Architects       |
| <b>Firm of Record</b> | Butzer Gardner Architects       |
| <b>Role</b>           | Design Partner                  |
| <b>Location</b>       | Oklahoma City                   |
| <b>Status</b>         | Completed 2013                  |
| <b>Honors</b>         | AIA Oklahoma Honor Award (2013) |



Garage prior to reconstruction.









## 3.7 / Woodland Residence

Norman, Oklahoma, USA (2013)

Designed in the late 1940s with inspiration clearly drawn from Bruce Goff's arrival at the University of Oklahoma in Norman and a local resurgence of Wright-ian architectural tendencies, the original house had become overgrown and overwhelmed by decades of layered modifications.

The new design created a more neighborly home by repositioning the front door to face the street, highlighting the entrance with standing seam copper panels, and articulating a direct path from the street to the front door. At the start of the project, the master bathroom, whose south wall serves as the home's primary street frontage, did not have windows. This awkward relationship was reconciled with a mediating, screened garden that softens the home's street presence and opens the master bathroom to the outdoors without sacrificing privacy.

The interior circulation wraps around the inside edge of the L-shaped plan, allowing occupants to consistently reference the front yard and opposing wing of the home as they move throughout. Eliminating partition walls in the public spaces and inserting an all-glass, north-facing façade effectively dissolved the division between the home and its beautiful backyard.

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| <b>Design Firm</b>    | Butzer Gardner Architects                                   |
| <b>Firm of Record</b> | Butzer Gardner Architects                                   |
| <b>Role</b>           | Design Partner  |
| <b>Location</b>       | Norman, Oklahoma  |
| <b>Status</b>         | Completed 2013  |
| <b>Honors</b>         | AIA Oklahoma Honor Award (2013)                             |
| <b>Publicity</b>      | AIA COC<br>Architecture Tour (2013, Competitively Selected) |

I have personal knowledge of the nominee's responsibility for the exhibit listed above. That responsibility included the development of the design concept, site design, landscape design & urban design, social, sustainability and resiliency considerations, detailing, architectural space, construction documents, and construction administration.

Brent Swift, CEO, Swift Co., Developer & Client



Woodland facade prior to construction.









## 3.8 / Classen Residence

Oklahoma City, Oklahoma, USA (2015)

The Classen Residence is situated on a narrow site, hugging the busy, six-lane Classen Boulevard.

The billboard-like west façade engages the loud urban street. Like a sign, its multi-colored panels spell out the family's name in Morse code, a reference to the family's military legacy.

A minimal number of windows along Classen limits heat gain and noise transmission into the cozy interiors. A single operable opening, set within the colored panels high along the west façade, offers a grazing shaft of light into the heart of the home, while also facilitating the east garden's cool air circulating up and out the high west window.

Its corrugated shed typology recalls agrarian structures common along nearby Route 66 and the wide-open Oklahoma landscape. The house grows out of its cast-in-place architectural concrete anchoring, transitioning to architectural metal to better weather the corrosive and heavy exposure along the west.

To the east, the home transitions to a quiet residential neighborhood. Cedar siding defines the front entry and helps frame the morning garden. The interior public spaces engage the east light and view into the garden area. The z-shaped plan configuration ensures morning light in all four bedrooms, as well as natural cross ventilation and a southward downtown skyline view.

|                       |  |
|-----------------------|--|
| <b>Design Firm</b>    | Butzer Gardner Architects  |
| <b>Firm of Record</b> | Butzer Gardner Architects  |
| <b>Role</b>           | Design Partner   |
| <b>Location</b>       | Oklahoma City  |
| <b>Status</b>         | Completed 2015   |
| <b>Honors</b>         | Brian and Ann Dell<br>AIA Central States<br>Region Merit Award (2015)<br>AIA COC |
| <b>Publicity</b>      | Architecture Tour (2014,<br>Competitively Selected)                              |

I have personal knowledge of the nominee's responsibility for the exhibit listed above. That responsibility included the development of the design concept, site design & urban design, social, sustainability and resiliency considerations, detailing, architectural space, construction documents, and construction administration.

Brian & Ann Dell, Homeowners & Clients



Vacant lot prior to construction.









## 3.9 / SLIVR

Oklahoma City, Oklahoma, USA (2014)

SLIVR reimagines an empty, narrow site on Oklahoma City's historic Film Row, the site of Hollywood studio film warehouses until the 1960s. Later, the neighborhood fell into disrepair and was known locally as "skid row." Over the past decade, local businesses have taken note of Film Row's historic importance and potential for redevelopment.

SLIVR occupies a slim 25' gap between two film warehouses that once backed up to an old rail line. One neighboring building still stands, while all that remains of its other neighbor is a single red brick wall. This historic carcass serves as the datum plane along, across, and above which old and new SLIVR spaces were conceived.

The extreme verticality of the atrium space emphasizes the entry and sets up the z-axis for a Cartesian play throughout the massing of the building. This three-story volume provides a shared

I have personal knowledge of the nominee's responsibility for the exhibit listed above. That responsibility included the development of the design concept, site design & urban design, social, sustainability and resiliency considerations, detailing, architectural space, construction documents, and construction administration

Laurent Massenat, Principal, Obelisk Engineering,  
Co-Developer of SLIVR

point of visual reference for both the ground and upper floor tenants in order to encourage neighborly chance encounters.

The entry provides the fulcrum around which the linear massing of the existing building, its y-axis, is rotated to inform the placement of the new second story massing, its x-axis. The hovering x-axis addition, clad in corten and spanning the parking lot, recalls the boxcars that once delivered films. True to its Film Row roots, the boxcar's white, sculpted underbelly now serves as a public film-screening venue for the annual Dead Center Film Festival.

Today, the award-winning SLIVR building is home to a variety of tenants in creative professions.

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| <b>Design Firm</b>      | Butzer Gardner Architects   |
| <b>Firm of Record</b>   | Butzer Gardner Architects   |
| <b>Role</b>             | Design Partner  |
| <b>Location</b>         | Oklahoma City   |
| <b>Status</b>           | Completed 2014  |
| <b>Honors</b>           | AIA Central States Region Honor Award (2014)<br>AIA Central Oklahoma Honor Award (2014) |
| <b>Select Publicity</b> | The Oklahoman (2012),<br>The Journal Record (2008)                                      |



Abandoned building prior to construction.









## 3.10 / National Native American Veterans Memorial

Washington, D.C., USA (2020)

The National Native American Veterans Memorial honors Native American veterans at the site of the National Museum of the American Indian (NMAI) on the National Mall in Washington, D.C.

Selected through an international competition, the memorial design is organized around Oklahoma artist Harvey Pratt's (Cheyenne-Arapaho) "Warrior's Circle of Honor," an elevated stainless-steel circle that symbolizes cycles of life, death, and unity among Native veterans.

The memorial design creates a contemplative gathering space around the elevated circle, which balances above a rippling pool of water flowing over a carved stone drum. The design incorporates the four elements for sacred ceremonies, seating for gathering and reflection, and four lances where veterans, family members, tribal leaders, and others may tie cloths for prayers and healing. An important

part of the memorial approach, the Path of Life circumnavigates the memorial, and is representative of a Native way of life leading to harmony. Narrow granite pavers of the Path of Life are like footprints representing past, present, and future veterans.

Through an engagement process that consulted museum stakeholders and federal agencies, the memorial was carefully located within the existing NMAI landscape while addressing the design competition principles of creating a contemplative space universally accessible to visitors from the main entry of the museum and the river walk. Set at the boundary between the NMAI Upland Hardwood Forest and Lowland Freshwater Wetland living landscape exhibits, the space is simple and powerful, timeless, and inclusive.

The final competition jury report stated, "This design is culturally resolute and spiritually engaging."

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| <b>Design Firm</b>      | BAU_Butzer Architects and Urbanism  |
| <b>Firm of Record</b>   | Quinn Evans   |
| <b>Role</b>             | Design Partner  |
| <b>Location</b>         | Washington, D.C.  |
| <b>Status</b>           | Completed 2020  |
| <b>Honors</b>           | ASLA Potomac Merit Award (2021)   |
| <b>Select Publicity</b> | Landscape Architecture Magazine (2021), Architects' Newspaper (2020), Smithsonian Magazine (2019) |

I have personal knowledge of the nominee's responsibility for the exhibit listed above. That responsibility included the development of the design concept, development of site, urban design, and planting concepts, social, sustainability and resiliency considerations, detailing, architectural space, construction documents, and construction administration.

Chief Harvey Pratt, Artist, Project Collaborator, and Originator of the NNAVM "Warrior's Circle" Concept





