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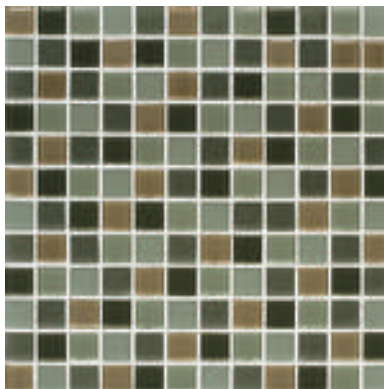
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TexasArchitect

March/April 2009

Volume 59, Number 2

The Official Publication of the Texas Society of Architects | AIA

Texas Architect (ISSN: 0040-4179) is published six times per year (bimonthly) by the Texas Society of Architects (TSA), 816 Congress Ave., Suite 970, Austin, Texas 78701. TSA is the Texas component of the American Institute of Architects (AIA). Copyright 2009 by TSA.

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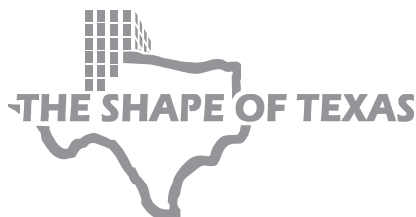
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Periodicals postage paid at Austin, Texas, and additional mailing offices. POSTMASTER: Send address changes to *Texas Architect*, 816 Congress Ave., Suite 970, Austin, Texas 78701-2443. Phone: (512) 478-7386. Printed in the U.S.A.

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Bryan Adapts

A recent master plan and high-speed data infrastructure rebuilds a typical Texas downtown



WHILE ADAPTIVE RE-USE OFTEN UPDATES a single building for a new function, the city of Bryan is enjoying a recent series of projects that has revitalized its long-dormant downtown. Until a few years ago, with vacant buildings lining Main Street, Bryan's center held little promise. An archetype of a Texas town, Bryan first blossomed in the 1860s thanks to the railroad. Following decades of decline that began in the 1960s, the downtown is blossoming anew thanks to fiber-optic cable laid along that same railroad's right-of-way, twenty-first-century infrastructure that transmits digital data at lightning speed.

In 2003, the presence of a large underground cable trunk caught the interest of entrepreneurs who set their sights on downtown for redevelopment. Their plans coincided with the first phase of a master plan designed for the downtown by Looney Ricks Kiss, which guided street improvements along four blocks of Main Street. With two phases now completed, the public works have reconfigured the downtown with streetscapes designed for pedestrians, some of whom now live in loft apartments that have filled once-empty retail spaces.

Among the investors are John Clanton, Vance Swaggerty, and Randall Spradley, a trio of entrepreneurs who coined the term "Fibertown" for their plan to entice Internet-based companies to locate downtown. The combination of the existing fiber-optic cable and the excellent building stock has proved successful, with the team having refurbished several of the formerly forlorn structures and wired them for high-tech businesses.

Charlie Burris, AIA, and his partners with the Arkitex Studio, have watched the redevelopment closely from their downtown offices on North Bryan Avenue. The architects have themselves remodeled one of the previously neglected buildings. "Downtown Bryan is alive and well once again," Burris reports. "In a mere decade, it has been remarkably transformed and with each improvement is building momentum toward a bright future."

The good news from Bryan is a welcome relief to the increasingly bleak financial situation. On p. 30 of this edition, "Outlook for a Downturn" is a timely piece about the aftershocks being felt in Texas from the ongoing implosion of the world's interconnected financial markets. Following a conversation I had in January with Michael Malone, AIA, about the distressing tally of job losses in Dallas' corporate headquarters, I invited him and another five architects from around the state to join a roundtable discussion about how the recession is affecting their local economies. The forum satisfied my journalistic need for up-to-date information, although the news was far from uplifting.

This edition's Backpage takes a whimsical look at possible re-uses for that Circuit City store near you that suddenly went out of business in January. With no disrespect to the 30,000 employees who lost their jobs when 567 stores closed in the U.S., I wondered whether anyone might find something positive to say about the change in the retail landscape. I worked with Fernando Brave, AIA, in Houston to come up with a list of architects and artists we could challenge to rethink the big-box. Indeed, as the illustrations demonstrate, we found some innovative thinkers.

Fresh ideas are essential to the U.S. economy, never more so than during the cyclical downturns. At times such as these, it is precisely the architect's skills that clients need to rise above the competition—to design the new generation of workplaces where employees feel inspired and institutions where stakeholders can be proud of their investment. Clients have never needed architects more than now.

STEPHEN SHARPE



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Mark Oberholzer, AIA

JOHN CLEGG, AIA is a native of North Carolina. After graduating from Rice and marrying a Texan, he spent eight years in Boston, receiving a degree from Harvard, working with Machado and Silvetti, and becoming a father of two Bay Staters. Currently a vice president of design with Page Southerland Page, John also teaches at the University of Houston Gerald D. Hines College of Architecture.

LAWRENCE CONNOLLY, AIA was born in Tokyo, grew up in Spain, graduated from UT Austin's School of Architecture, and interned with Frank Welch in Midland. He moved back to Austin with his family in 2000 where he specializes in designing animal care facilities. Larry was appointed a *Texas Architect* contributing editor in 2003.

DUNCAN T. FULTON III, FAIA is a product of the Midwest, having interviewed for his first architectural project at half-time of a KU basketball game in front of the Allen Field House trophy case. When not writing for *Texas Architect*, he and his wife Kay often are spotted riding bikes at White Rock Lake in Dallas.

KURT NEUBEK, FAIA and his wife grew up in Chicago; attended college in Champaign, Versailles, and Tempe; and have called Houston home since

1987. Father of two boys, Kurt relishes serving as Cubmaster and Little League assistant coach. He is an associate principal at Page Southerland Page and a perennial AIA Sandcastle competitor.

MARK OBERHOLZER, AIA Finding aerial images of famous buildings on Google Earth keeps Mark up at night. When he's not scouring the planet for notable architecture or helping his two sons realize a needlessly complicated treehouse, Mark is designing mixed-use buildings with a sustainable bent for Austin's Rhode Partners.

BART SHAW, AIA works with Hahnfeld Hoffer Stanford in Fort Worth, where he lives with his wife and nine-month-old daughter, who finds more delight in tearing up her father's magazines than anyone ever has reading them. Bart received AIA Fort Worth's Young Professional Award for 2008.

THOMAS HAYNE UPCHURCH, AIA After practicing in Austin for 16 years, Tommy moved his office to Brenham in 1998, where the cows think it is heaven. He continues to work in Brenham and lives with his two kids and two dogs. Tommy has been traveling to northern New Mexico for over 50 years; he thinks it is heaven.



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Campus Design Requires Balance

In reference to "The Blanton That Could Have Been" by J. Brantley Hightower (see p. 27 in Jan/Feb 2009), it is important to look at not only what happened but how it happened, and the implications for future buildings and the campus.

Mr. Hightower should have mentioned that Herzog & de Meuron actually produced several designs and at least two were well within the parameters of the master plan. One scheme, in particular, showed an innovative use of the material palette of the core campus, including a creative take on tile roofs, and I expressed my support of this option. However, by that time, architecture was not the issue. A failure of process and a clash of cultures and personalities had soured both sides. As a result the master plan was applied literally and defensively. In addition, although they were trying to please many parties, the architects of Herzog & de Meuron were not sensitized to the fact that their true client was the Board of Regents. This only became apparent after that relationship, too, had deteriorated irrevocably. It is unfortunate that Herzog & de Meuron was lost in the process and that the episode was handled poorly. Although the university chose well with Michael McKinnell, FAIA, he inherited a highly charged project.

Interestingly, the design phase of the master plan and Herzog & de Meuron overlapped in time by nearly a year and it was remarkable that the university undertook an ambitious master plan and a major museum design simultaneously. For some reason, however, the two efforts were kept separate. Much of what transpired could have been avoided with a timely integration of our work and theirs.

Successful campus design is fundamentally a question of balance. Many world-class American universities with important historic campuses are grappling with the impact of growth, complex technical demands, severe financial constraints and contemporary aesthetics. Creating an intelligent vision that acknowledges and preserves history while embracing the present is the task and one that is a more significant and important undertaking than determining whether or which individual buildings will be architecturally adventurous. Clear rules are essential.

The American university campus is one of our great inventions. A gathering of buildings—great and modest—designed and placed carefully in relationship to each other that speak of tradition, embody a reverence for higher

education, and foster a social fabric; that is what students identify with and treasure. UT Austin is unique, particularly, in its civility, orderliness, and distinctive sense of place. Exceptional and innovative buildings must be built but the essential qualities of the campus must also be protected. It is imperative that the approach to the future of this extraordinary place be measured and thoughtful and not simply a reaction to a moment in time that is long past.

Fred W. Clarke, FAIA
New Haven, Conn.

The writer is a senior principal of Pelli Clarke Pelli, the firm that designed the current master plan for UT Austin.

Architects at Their Best

My compliments on the January/February issue. I also wish to thank you for the publishing of Cotera+Reed's Southwest Key project (see "Mexican Modern in East Austin" on p. 52). Regarding the Rice University project (see "A Well-Centered Campus" on p. 46) by Thomas Phifer, FAIA, all I can say is WOW! These two projects demonstrate what architects can accomplish when they do their job.

Henry Ortega, AIA
San Antonio

Thanks for the Recognition

On behalf of the AIA Austin Architecture in Schools program, I wish to send you our thanks for the positive comments in your editorial about our program and participants. (See "Editor's Note" on p. 5 of the Jan/Feb edition.) We are very grateful to *Texas Architect* for recognizing our program as important to the future of the profession of architecture.

Susan Welker, AIA
Austin

CORRECTIONS

The Paperwork item "Texas State University Master Plan" (Jan/Feb, p. 26) misidentified the recent campus project designed by Marmon Mok. It is the Student Recreation Center Expansion and Renovation, completed in 2008.

The name of photographer Scott Frances was misspelled in the credits for Rice University's Brochstein Pavilion (Jan/Feb, p. 47).

Seventeen Texans Elevated as Fellows

The AIA 2009 Jury of Fellows elevated 17 Texans, along with 95 other architects from around the U.S., to the College of Fellows, in recognition of their contributions to the profession. The new Fellows on May 2, who are entitled to use the designation "FAIA" following their names, will be invested in the College of Fellows during the 2009 AIA National Convention in San Francisco.

Out of a membership of more than 86,000, there are fewer than 2,600 AIA members distinguished with the honor of fellowship. It is conferred on architects with at least 10 years of membership in the AIA who have made significant contributions in the areas of either design, practice, education, professional leadership, or public service.

This year's class of inductees and their nominating chapters are as follows:

Daniel Barnum of Hall Barnum Lucchesi Architects for making the profession of ever-increasing service to society; nominated by AIA Houston.

Raymond Beets Jr. of Perkins + Will for advancing the science and art of planning and building by advancing the standards of architectural education, training, and practice; nominated by AIA Houston.

Geoffrey Brune of GBA Architecture/Design for advancing the science and art of planning and building by advancing the standards of architectural education, training, and practice; nominated by AIA Houston.

Elizabeth Danze of Danze & Davis Architects for advancing the science and art of planning and building by advancing the standards of architectural education, training, and practice; nominated by AIA Austin.

Ronald Dennis of HKS for advancing the science and art of planning and building by advancing the standards of architectural education, training, and practice; nominated by AIA Dallas.

Rolando Garcia of Broaddus & Associates for coordinating the building industry and the profession of architecture; nominated by AIA LRGV.

Robert Heineman of The Woodlands Development Company for making the profession of ever-increasing service to society; nominated by AIA Houston.

Lance Josal of RTKL Associates for advancing the science and art of planning and building

by advancing the standards of architectural education, training, and practice; nominated by AIA Dallas.

Donna Kacmar of Architect Works for advancing the science and art of planning and building by advancing the standards of architectural education, training, and practice; nominated by AIA Houston.

James Kirkpatrick of Kirkpatrick Architecture Studio for coordinating the building industry and the profession of architecture; nominated by AIA Fort Worth.

Emily Little of Levy & Little Architects for promoting the aesthetic, scientific, and practical efficiency of the profession; nominated by AIA Austin.

Jay Macaulay of Dallas City Hall for ensuring the advancement of the living standards of people through their improved environment; nominated by AIA Dallas.

Nancy McCoy of Quimby McCoy Preservation Architecture for promoting the aesthetic, scientific, and practical efficiency of the profession; nominated by AIA Dallas.

Anita Moran of F&S Partners for advancing the science and art of planning and building by advancing the standards of architectural education, training, and practice; nominated by AIA Dallas.

Gregory Roberts of WHR Architects for advancing the science and art of planning and building by advancing the standards of architectural education, training, and practice; nominated by AIA Houston.

Martha Seng of Jackson & Ryan Architects for advancing the science and art of planning and building by advancing the standards of architectural education, training, and practice; nominated by AIA Houston.

Peter Winters of HOK for coordinating the building industry and the profession of architecture; nominated by AIA Dallas.

The 2009 Jury of Fellows reviewed nominations of 206 candidates and selected 112 (54.4 percent) to be elevated to the College of Fellows. The Texas Society of Architects had the largest class of 2009 AIA Fellows of any of the 18 AIA regional components. California, with 15, had the second highest regional count, followed by New York with 10, and Illinois with nine. Texas' 17 new Fellows represent 70.8 percent of the state's total number of 24 candidates this year and 15 percent of the nationwide total of new Fellows.

TA STAFF



Parra Named 2009 AIA Young Architect

Camilo Parra, AIA, of Houston is among eight recipients of the 2009 AIA Young Architects Award. The national honor is presented to professionals who have been licensed 10 years or less regardless of their age. The award recognizes individuals who have shown exceptional leadership and made significant contributions to the profession.

Last year, Para received TSA's Award for Young Professional Achievement.

Recognized widely in Houston as a designer and builder of upscale and affordable town home developments, Parra also conducts a school of design studio and volunteers in his community. "One of the unique things about Camilo is that he not only has his own practice, but develops his own projects; last year alone Parra Design Group developed 70 housing units," stated AIA Houston President Brian M. Malarkey, AIA, in the chapter's letter of nomination.

"As a member of the Houston Minority Business Council and the Houston Hispanic Chamber of Commerce, Camilo serves as an outstanding role model for the students at our historically black university," added Ikhlas Sabouni, PhD, dean of Prairie View A&M's School of Architecture where Para teaches as an adjunct professor.

The Young Architects Award will be presented to the recipients at the AIA 2009 convention in San Francisco. The other honorees are: Matthew Bremer, AIA, of New York City; Angela Brooks, AIA, of Santa Monica, Calif.; Matthew Kreilich, AIA, of Minneapolis; Haril Pandya, AIA, of Boston; Jinhee Park, AIA, of Boston; Tania Salgado, AIA, of Denver; and Michael W. Schellin, AIA, of Minnesota.

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Halprin's Heritage Plaza in Fort Worth Among 'Endangered' Places for 2009

F O R T W O R T H Texas is gifted with many celebrated public landscapes from the modern era, including Philip Johnson's Fort Worth Water Gardens (1974) and Thanks-Giving Square (1974); Daniel Kiley's Fountain Place (1986) and Dallas Museum of Art (1983); and Peter Walker's Nasher Sculpture Center Garden (2005). Perhaps less familiar to most Texans is Heritage Plaza in downtown Fort Worth, the state's only significant design by Presidential Medal of Arts recipient Lawrence Halprin.

Located at the site of the city's original settlement overlooking the Trinity River, Heritage Plaza originated as a celebration of the U.S. Bicentennial. The urban water park physically links the city's center to the river while symbolically connecting Fort Worth to its 1849 origins.

Disconcerting to many Fort Worth residents, city authorities ended water flow through Heritage Plaza's features in September 2007 and erected perimeter fencing to cut off public access. Due largely to deferred maintenance, Heritage Plaza has been in steady decline over the past decade with fountains gone dry, trees overgrown, understory plantings dead or removed, and paving deteriorated or broken.

Because of its uncertain future, Heritage Plaza is among 11 sites listed on Preservation Texas' "Most Endangered Places 2009" released on Feb. 11. Since 2003, the nonprofit organization annually has developed a list of places imperiled due to neglect or threatened by possible destruction or adverse development. (See sidebar on p. 14 for the other 2009 endangered places.) Historic Fort Worth nominated Heritage Plaza to be included in this year's list. The plight of Heritage Plaza also led The Cultural Landscape Foundation to include it in *Landslide 2008: Marvels of Modernism*, a photographic exhibition spotlighting 12 private and public parks in danger of demolition or irreparable damage due to a variety of factors.

In the late 1960s, the Fort Worth Streams and Valleys Committee commissioned Lawrence Halprin and Associates to develop the design for a 112-acre Heritage Park to run along the Trinity River. The group asked Halprin to recognize the city's significant history, increase the amount of public space downtown, and honor the committee members' dedication to the historical and ecological treasures of Fort Worth—as well as to celebrate the nation's Bicentennial.



(above) The urban plaza in Fort Worth was closed to the public in 2007 due to dangerous conditions stemming from deferred maintenance. (right) The site overlooks the Trinity River at the northern edge of downtown.

Part of the larger Heritage Park project, Heritage Plaza is sited on a steep bluff where the West and Clear Forks of the Trinity River converge, just north of the Tarrant County Courthouse and west of the Paddock Viaduct (the Main Street Bridge). The plaza site was selected for its close proximity to the military post of Fort Worth, established by Major Ripley Arnold in November 1849.

Heritage Plaza was constructed circa 1977 at an approximate cost of \$1.3 million. Halprin previously prepared planning studies of the Trinity River in 1970 and was familiar with the site-specific issues. In the *Fort Worth Star-Telegram* (Jan. 13, 1976), Halprin stated, "Next to the Trinity itself, the bluffs are Fort Worth's greatest natural assets. Their physical form is an amphitheater 50 to 80 feet high and almost a mile long. They are well-wooded and command fine views in several directions."

Halprin designed the plaza as a series of square "rooms" surrounded by several large water walls. The plaza, as with all of Halprin's best work, is memorable for its striking forms and sequences that evoke multiple associations and recall varied references. As Halprin wrote in 1995, "My own way has been to design



the outward forms of nature but emphasize the results of the processes of nature...This act of transmuting the experience of the natural landscape into human-made experience is, for me, the essence of the art of landscape design."

Heritage Plaza is recognized alongside Halprin's other celebrated projects, including the FDR Memorial in Washington, D.C.; Ghirardelli Square in San Francisco; and the Ira Keller Fountain in Portland, Oregon. Along with Char-

continued on page 14

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lottesville Mall in Virginia and Freeway Park in Seattle, Heritage Plaza is one of three Halprin landscapes constructed to coincide with the celebration of the nation's Bicentennial.

In addition, the plaza is a testament to Fort Worth's long commitment to historic preservation, stemming from its citizens' dedication to the city's heritage. Along with the Fort Worth Streams and Valleys Committee, local patron Ruth Carter Stevenson, and the Amon G. Carter Foundation were instrumental in ensuring the creation of Heritage Plaza. Private donations funded almost 80 percent of the project.

Today, Heritage Plaza remains an excellent example of Modernist urban design. Moreover, it is representative of landscape architecture of the 1970s, a time when cities nationwide commissioned plans to reclaim urban areas and waterfronts for public enjoyment. The Texas Historical Commission recently determined that Heritage Plaza, although less than 50 years old, is eligible for listing in the National Register of Historic Places because it is recognized as a work of exceptional significance within Halprin's body of work and/or among modernist landscapes. In 2008 Historic Fort Worth listed it as one of Fort Worth's Most Endangered Places.

To celebrate Heritage Plaza's inclusion in The Cultural Landscape Foundation's *Landslide*



PHOTO COURTESY JOHN ROBERTS, FORTWORTHARCHITECTURE.COM

Halprin's design coursed water through several 'rooms' in homage to Fort Worth's origins along the Trinity River.

2008: *Marvels of Modernism*, the organization's 2008 traveling exhibition, more than 100 local architects, landscape architects, interior designers, city officials, and preservationists

gathered on Feb. 5 for a reception in conjunction with the exhibition's opening at Design Within Reach in Southlake.

MICHAEL G. TINCUP, ASLA

Other 'Most Endangered Places'

Preservation Texas listed another 10 sites as endangered. The list is posted at preservationtexas.org.

1874 Church (Belton) Originally known as Old St. Luke's Episcopal Church, the building is constructed of limestone rubble masonry and was finished in 1874. The church, the oldest in Bell County, is structurally unsound.

Former Alamo Elementary School (Houston) The two-story brick building with Romanesque Revival detailing was built in 1913 as the Sunset Heights School. Occupying a full block in a historic neighborhood, the property is likely to be demolished due to development pressures.

American National Bank (Austin) The lead designer was Austin-based Kuehne, Brooks and Barr with interiors by Florence Knoll who integrated a large mural by local artist, Seymour Fogel. Currently vacant, demolition is foreseen due to the high value of downtown property.

Bluff Dale Bridge (Erath County) Completed in 1891, the cable-stayed bridge spans 225 feet over the

Paluxy River about halfway between Stephenville and Granbury. Towers made of nine-inch pipe support seven one-inch cables. Closed to vehicular traffic in 1989, the bridge is in an advanced state of deterioration.

Hamilton Pool Preserve (Travis County) A natural feature upstream from the confluence of Hamilton Creek and the Pedernales River, the pool occurs where a 50-foot waterfall that plunges into the head of a steep box canyon. The site, suffering from its own popularity, is threatened by increased suburban development.

Judge J.N. Campbell House (Longview) Completed in 1872, the home was originally constructed in the Queen Anne style but was renovated in the early 1900s in the Neoclassical style. It is now vacant and shows evidence of structural distress caused by damaged floor joists, foundation settlement, and water damage.

Scenic Loop-Boerne Stage Corridor (Bexar County) The winding byway was created in the 1920s as a scenic touring route, a 46.3-mile roundtrip from downtown San Antonio connecting with the Boerne Stage Road. Nearly a century of sprawl has reduced

the route to about a fifth of its original distance and that is endangered by potential development.

Socorro Mission Rectory (El Paso) Next door to the recently restored historic church, the 1840s rectory is the region's only surviving example of a Mexican/Territorial structure intended for use by a priest. The building is in poor condition due to moisture entrapment from cement-based products applied in the 1920s.

Strand/Mechanic National Historic Landmark District (Galveston) The district is among the island's most significant collection of architecture, with more than 45 buildings within 12 blocks. Last year's Hurricane Ike immersed its structures with up to 13 feet of water, obliterating interiors and swamping mechanical systems.

Texas Governor's Mansion (Austin) Built in 1856 and designed by master builder Abner Cook, the mansion is a fine example of the Greek Revival style. Nearly destroyed by fire in June 2008, the restoration will require the highest level of craftsmanship and attention to historical details, and the efforts will cost millions and take several years. ☐

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Robert R. Bruno (1945 – 2008)

LUBBOCK Robert R. Bruno, known for his idiosyncratic Steel House that evolved over three decades of design and construction, died Dec. 9 at the age of 63 from complications of cancer. A member of the faculty of Texas Tech University's College of Architecture in the late 1970s, Bruno later taught courses there periodically. Over the years, thousands of Tech's architectural students learned about Bruno and his 110-ton sculptural work-in-progress at nearby Ransom Canyon.

Bruno began construction on his Steel House in 1974 at a residential development overlooking the Ransom Canyon reservoir about six miles southeast of Lubbock. The eye-catching anomaly, an ovoid formed of rusted steel plate standing on four short columns, starkly contrasted with other dwellings built in the vicinity.

As Bruno often explained, the design of his house was an ongoing process that unfolded throughout its construction. Individual ele-

ments, even if considered "right" at their time of conception, were always subject to later modification. "What you're seeing is 33 years of design, not three months of design and 33 years of labor," Bruno told *AIArchitect* for an article published in August 2007. (See www.robertbruno.com for a slideshow of the construction.) The Steel House appeared in many professional publications, was featured on HGTV's "Extreme Homes" and The Learning Channel, and served as the backdrop for the 2007 Fall Neiman Marcus fashion catalog.

His motivation as an artist was to create something of aesthetic value and, in the case of this sculpture, something he eventually could live in. Bruno actually took occupancy early last year.

During my years as a student at Texas Tech, I never had the opportunity to take a class of his, but the first time I met him I eagerly introduced myself as a great admirer of this work. I remember the encounter vividly as he invited me into his house. I recall asking if he viewed the project

as architecture. He shook his head and calmly replied, without pretense, "This is sculpture."

While the exterior of the Steel House is magnificent and unique, the interior spaces supersede that awe and delight by further engaging and overwhelming its inhabitants. In my first and only tour of the house, I had goose-bumps on my arms and butterflies in my stomach. The sculpted walls of steel plate seemed to unfurl around me as I moved from one space to the next, an experience that can neither be captured in photographs nor satisfactorily described with words.

The *Lubbock Avalanche-Journal* noted that Bruno, born Jan. 30, 1945 in Los Angeles, was also recognized for the design and creation of the first solar-powered surge valve and "fertigation" system (the application of fertilizers, soil amendments, or other water soluble products through an irrigation system) for row crops through his Lubbock-based irrigation manufacturing company, P&R Surge Systems. His design has been used worldwide for over 25 years.

RICK PRICE, ASSOC. AIA

Trammell Crow (1914-2009)

DALLAS The noted Dallas developer Trammell Crow passed away at his East Texas farm on Jan. 14. He was 94 years old and had apparently been in failing health for some time. While Crow's reach in the commercial real estate world was international in scope, he left an inescapable legacy in his hometown of Dallas.

Crow came to epitomize the larger-than-life, risk-taking entrepreneur, a mythic image that readily transferred from the oil patch to speculative commercial development. He didn't merely respond to the needs of building users,

he created markets on a grand scale. Within the development community he is a seminal and legendary figure whose influence is impossible to overstate. Many prominent developers learned the secrets of the trade under his wing.

From an architectural perspective his Dallas buildings leave a mixed legacy. His wholesale market center complex dominates a huge stretch of Stemmons Freeway (I-35) north of downtown. The best of these is the 1959 Dallas Trade Mart by Harwell Hamilton Harris, a vast yet human-scaled building with a facade of Wrightian details and an atrium flooded with natural light and crossed by graceful bridges.

Crow also built two towers in the 1980s' boom that are prominent in the Dallas skyline and architecturally ambitious, both designed by SOM Houston. The first, arguably his best project in Dallas, is the fittingly named Trammell Crow Center, completed in 1985 (originally the LTV Center). The office tower is a slender campanile occupying a prominent location in the Arts District. The second is the Chase Bank Tower (1987), an opulent and expressive skyscraper with a signature "hole" in its upper reaches and an encyclopedic array of z marble and granite on the exterior and interior.

GREGORY IBÁÑEZ, AIA

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Chipperfield Chosen for Master Site Plan As Menil Reconsiders Montrose Campus

H O U S T O N A generation ago, the Menil Collection revealed an architecturally significant museum housing an extraordinary private art collection in an unspectacular Houston enclave. Nestled in a “neighborhood of art,” surrounded by modest bungalows and across a green space from the Rothko Chapel, Renzo Piano’s first American commission has welcomed museumgoers seeking an intimate experience with art without intrusive interpretation, long lines, and admission fees.

At the beginning of this year, the internationally acclaimed Menil awarded the design for a master site plan for its 30-acre campus to David Chipperfield Architects. This would be the first Texas commission for the London-based firm with offices in Berlin, Milan, and Shanghai. The firm’s past projects include the master plan for the Penn Museum in Philadelphia; Neues Museum in Berlin; the Anchorage Museum at Rasmuson Center, Alaska; Turner Contemporary in Margate, England; 6 Burlington Gardens at the Royal Academy in London; and the Museum of Modern Literature in Marbach am Neckar, Germany.

In announcing the selection, Josef Helfenstein, director of the Menil, said, “The creation of a master site plan will lay the foundation for the future of this remarkable place.” Following the completion of its strategic plan in 2006, the Menil staff and board set a goal for the development of a campus master plan that would embody the core values of the complex organization. Among them are: a commitment to the care and display of art in an environment that respects the primacy of the art; having museum buildings devoted solely to art and its requirements; and preserving the spirit and character of the campus environment and neighborhood setting.

After visiting significant museums around the world and researching design firms, a Menil committee developed a list of candidates to develop a master site plan. Despite the large-scale and long-term nature of the commission, the committee bypassed traditional planning firms, deciding “that an architect would be more sensitive to the Menil Collection’s unique attributes,” according to Emily Todd, deputy director of the Menil. While all the candidates understood and respected these core values, Helfenstein said, David Chipperfield Architect’s approach was deemed as the “most convincing and had unanimous reaction.” Chipperfield’s

firm will not design any particular building but will oversee the process for the placement and relationship between proposed projects. Five other firms that were also interviewed are likely to be considered later for designing future buildings on the expansive Menil campus, an assemblage of contiguous properties encompassing several blocks within the inner-city Montrose neighborhood just southwest of the downtown. The neighborhood, located in the northwest precinct of the Houston Museum District, is notable for its bungalow-style houses from the 1920s and 1930s.

The Menil Foundation, established in 1954 by art patrons John and Dominique de Menil, owns the entire Montrose area campus and a collection of more than 15,000 works of art representing a wide range of cultures and ages from prehistoric pieces to present-day installations. The campus is anchored by the main museum building, designed by Renzo Piano and completed in 1987. Satellite exhibition pavilions include the Cy Twombly Gallery (also designed by Piano and completed in 1995), the Dan Flavin installation at Richmond Hall, the Byzantine Fresco Museum (designed by Howard Barnstone and Eugene Aubry and completed in 1971), and the Rothko Chapel (designed by François de Menil and completed in 1997). The neighborhood’s quiet, tree-lined streets provide a serene backdrop for the Menil’s exquisite architecture. The bungalows, all painted the same signature warm gray, either house Menil offices or are rented by the foundation, and outdoor sculptures from the collection are installed on the neighborhood’s lawns.

Over the last decade, since the death of Dominique de Menil in 1997, who outlived her husband by 25 years, the collection has grown to a point where additional space is needed for the new acquisitions (including major gifts from a respected curator as well as other prominent collectors of contemporary art). The master site plan also will provide a framework for the placement and design of the Menil Drawing Institute and Study Center (a multipurpose space for programs), a visitor café, additional archive space, and buildings devoted to the work of individual artists. In addition, according to staff, the Menil is considering its place within the larger urban context: it is currently negotiating to have a light rail stop on the southern



The master site plan for the Menil Collection in Houston is expected to retain the leafy, tranquil ‘neighborhood of art’ that sets the Menil apart from most other museums. Nestled in Houston’s Montrose enclave, the Menil’s architecturally significant buildings are surrounded by blocks of bungalow-style houses painted the same color of warm gray.

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DAF Lecture Series

The Dallas Architecture Forum 2008-2009 Lecture Series continues with a presentation by structural engineer Guy Nordenson, who is currently working on the Kimbell expansion. For more details, visit www.dallasarchitectureforum.org. MARCH 5

Bywaters' Printings in Wichita Falls

The Wichita Falls Museum of Art at Midwestern State University presents "Jerry Bywaters, Lone Star Printmaker." The exhibit features his landscapes, architecture and urban themes, portraiture, and genre scenes. For more information, visit www.mwsu.edu/wfma. Thru MARCH 14

'Raymond Loewy' at the University of Houston

The University of Houston Gerald D. Hines College of Architecture presents "Raymond Loewy: Designs for a Consumer Culture." The UH exhibit features a collection of images and information not previously available to researchers or the public. For information, visit www.arch.uh.edu. Thru MARCH 20

'Living Cool' Panel Discussion at UT

The Blanton Museum of Art at UT Austin presents the panel discussion, "Living Cool." Annette Carlozzi, Blanton curator, and Kevin Alter, associate dean of UT's School of Architecture, moderate the discussion with Austin design experts on the enduring influence of "cool" in Austin. For more information, visit www.blantonmuseum.org. MARCH 28

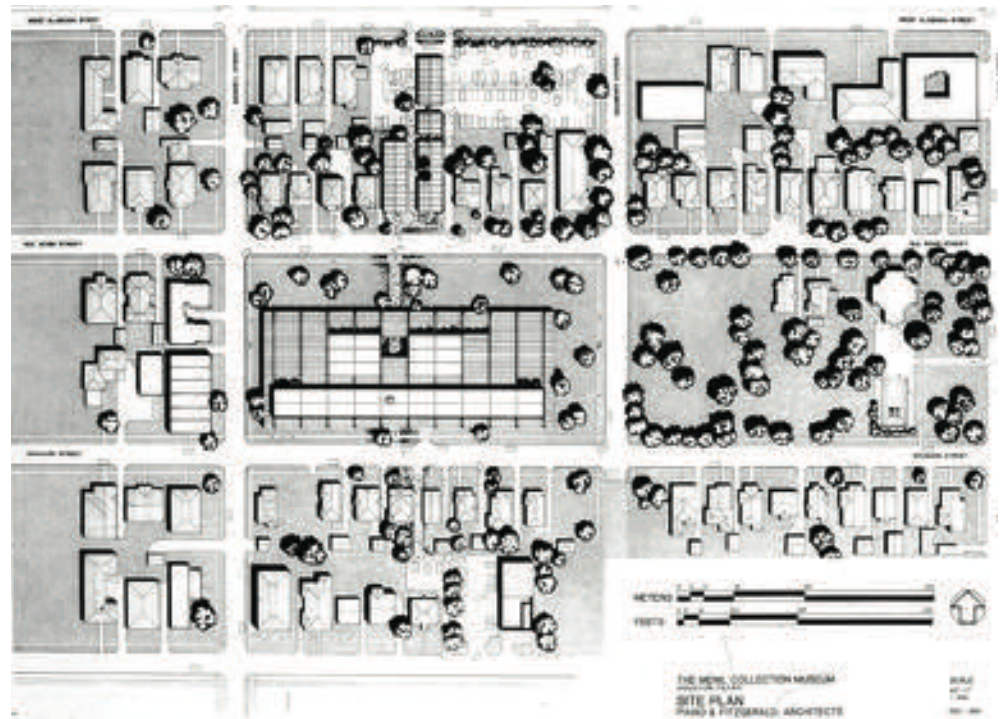
Riverbend Centre Hosts 'Art in Architecture'

Austin's Riverbend Centre hosts "Art in Architecture." The exhibit is showcased in the Inspiration Gallery. For more information, visit www.riverbendcentre.com. Thru APRIL 15

Green Campus Symposium at Texas Tech

Texas Tech University's College of Architecture is hosting a two-day Green Campus symposium. Keynote speakers for the two-day event are David Orr, a professor at Oberlin College, and Kevin Doyle, national program director at the Environment Careers Organization. For more information, contact David Driskill, associate academic dean at (806) 742-3136 or david.driskill@ttu.edu. APRIL 15-16

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A new master site plan by London-based David Chipperfield Architects will update the 1986 plan (shown above) that depicts the addition of Piano's museum. The campus encompasses 30 acres in Houston's Montrose neighborhood.

edge of the campus, along the proposed east/west Richmond Avenue extension of the existing north/south METRORail Red Line. This access would provide better linkage between the Menil and the Museum District, as well as offer transportation alternatives to those working, visiting, and living in the area.

Instead of engaging in the dialectic between consistency and change, the Menil entertains both as necessary for the survival of their complex organization. In the opening pages of its strategic master plan, a visionary quote from 1971 (attributed to both John and Dominique de Menil) allows, "It is expected that the Foundation will continue to be unconventional and farsighted. It should not feel bound by loyalties to Dominique and John de Menil that would hinder initiative. As times change, objectives change. ...Inventiveness, however, should be blended with continuity, which is essential for lasting creation."

The challenge for the master site plan is to understand the Menil legacy and apply its enduring spirit to increase the organization's visibility and accessibility without sacrificing its tranquil, oasis-like quality. David Chipperfield Architects and the Menil have embraced several guiding principles for this task. It is accepted that the plan will suggest no altera-

tions to existing Menil art buildings and will preserve the scale, ambience, and residential quality of the neighborhood. But questions remain. For example, because the Menil campus is situated on extremely valuable real estate close to downtown, how can those properties best be protected and used in these financially turbulent times? How will the planning process ultimately balance economic necessity with rhetorical rigor? How will the context be altered to provide for program enhancement to support internal needs as well public use? And, will the inestimable quiet and verdant characteristics of the campus be somehow diminished?

Chipperfield recently echoed the concerns of the late founders, current trustees, and staff by remarking, "It is difficult to think of another museum where the combination of collection, architecture, and landscape has created such a relaxed, informal and humane environment for the contemplation of art. This is the challenge through the expansion process: to maintain the Menil's sophisticated modesty and the ethos of the institution, its vision, its quality, and its extraordinary atmosphere."

In February, Chipperfield's firm began work on the master site plan and is expected to complete the project in about nine months.

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Pulse

Designed by Helen Pierce of PierceWorkshop in San Antonio, *Pulse* recently won the \$8,000 DawnTown 2008 Award sponsored by the Miami Downtown Development Authority. Its purpose is to conceal a sewage pumping station located in Miami's Museum Park where museums by Nicolas Grimshaw and Herzog & DeMeuron are planned. "I was struck by the incompatibility of the pump station with museums next door and luxury condos across the street," says Pierce. "We're trying to hide an ugly, messy thing. But it keeps the city alive, and I liked the idea of making something beautiful from it." The scheme would cover the pump station with a steel cage from which would extend a writhing mass of flexible, orange rubber tentacles with light-emitting diodes at their ends. An electronic board running along the base could carry information about the pump station's function. Jurors liked *Pulse* because it would not result in another building competing for attention with the two future museums—but something fun and entirely different.

Shanghai Tower

Designed by Marshall Strabala, AIA, in Gensler's Houston office, the Shanghai Tower Construction and Development Corporation's 2,074-foot-tall Shanghai Tower broke ground in November. The 128-story building, set for completion in 2014, is expected to be the tallest building in China. Located in the Lujiazui section of Pudong, the glass-and-steel skyscraper will be one of three extremely tall buildings that are part of the area's master plan. The Shanghai Tower will stand next to the 1,380-foot Jin Mao Tower (1999; SOM) and the 1,614-foot World Financial Center (2008; Kohn Pedersen Fox with East China Architecture and Design Institute). The mixed-use project will contain offices, stores, residences, a hotel, and the world's highest unenclosed observation deck. Green features include wind turbines, rainwater collection systems, and a double skin for greater temperature control. Mechanical systems, basic services, and common spaces will be located at vertical intervals to reduce trips to the ground level.



Cibolo Town Center

The Cibolo Town Center Master Plan, designed by Archimedia, was developed over several months in a series of stakeholder charrettes and city leadership meetings. Located just four miles off I-35 northeast of San Antonio, Cibolo must adapt to rapid growth. The plan calls for vertically integrated mixed-use buildings set on build-to lines to create a vibrant, pedestrian-friendly experience. A large area of adjacent land will be held permanently as open space to provide critical storm-water detention and a recreation area. Residential options, intended to accommodate all income levels, range from single-family homes with garage apartments to multiplex townhouses and lofts. Daily driving distances will be shortened or eliminated as basic services and needs will be located within a five-minute walk of a given residence. A multimodal transportation depot also is envisioned. Currently, new water tanks and delivery networks, new roads, and a major reconstruction of Main Street are underway.

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'Cleansing' History in Santa Fe

Demolition of Indian School structures, said to heal wounds, raises many questions

by THOMAS HAYNE UPCHURCH, AIA

DRIVING DOWN CERRILLOS ROAD IN SANTA FE one morning last summer while looking for a place to eat, I noticed a number of partially and fully demolished buildings edging the campus of the Santa Fe Indian School. It was a work in progress, a startling sight of splintered lumber, mangled masonry walls, some still stubbornly standing, and exposed interiors. I was somewhat familiar with the buildings, but only in passing. Now I wanted to remember what was gone.

After being seated for breakfast, I picked up a daily *Santa Fe New Mexican* and began to read about the demolition. It was front-page news. Three related articles highlighted the historic nature of the buildings being razed, the cultural significance of the school's past, and questions surrounding asbestos abatement. Together they told a complex story about several intertwined topics—historic architecture being removed without expected considerations and public notification, forced assimilation of Native American children in the early years of the boarding school, recent sovereignty of the region's pueblos, and the actions taken by the Indian School's leaders determined to move forward from the past.

At the time of my visit, 15 buildings had been either partially or fully demolished, with three others slated for demolition. (One was the original administration building, shown below, built in 1890.) These campus structures dated between 1890 and 1933, and some had been renovated by John Gaw Meem, the influential local architect instrumental in developing the popular regional style known as Pueblo Revival. The initial demoli-

tion occurred quickly, stirring an outcry from some residents of Santa Fe and preservationists who were not only frustrated by the sudden loss of buildings but also by the lack of opportunity to document these historic structures. According to news reports, murals by Native American artists such as Allan Houser were buried in the rubble. One editorial written by a former Indian School staff member noted that even tribal alumni were "deeply saddened" by the destruction.

Yet there is more to this story in which age-old cultural wounds interweave with the newly claimed sovereignty of the All Indian Pueblo Council that manages the school property and represents 19 pueblos. In 2000, the U.S. Congress mandated the property be held in trust for the All Indian Pueblo Council, creating a self-governing entity where state and local laws do not apply. Although challenged by the state's historic preservation director in an effort to prevent further demolitions, the Council's authority to act without permits or approvals appears to remain intact.

While many people outside the campus were angered, one pueblo governor was quoted as describing the demolition as a "spiritual cleansing" intended to amend injustices inflicted on Native American children. In the early days of the Indian School, children were routinely relocated from their homes to the campus where girls were trained to work as maids for local families and boys were sent to work in factories or to harvest crops.

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On Aug. 8, 2008, the demolition at the Santa Fe Indian School had reduced several historic structures to piles of debris. Among them was the original administration building, shown below, built in 1890.

School administrators and the All Indian Pueblo Council offered little response on the decisions made, other than state, "After completing various assessments over the past 5 years, the Santa Fe Indian School exercised its sovereign authority and due diligence to take action by demolishing buildings to remove imminent health, safety, and security threats to protect the students and staff of SFIS, including the general public." (The term "threats" presumably alluded to asbestos contained in materials used in construction.)

As the All Indian Pueblo Council declined to further discuss its actions with the public, speculation arose over the plans for the newly cleared campus land. One local reporter cited evidence pointing to the possibility that a mixed-use retail center, including a hotel and underground parking, may be built on the site. Such potential for commercial development raises questions about the true motivations for the demolition work. Commercial development also would create a greater complexity of issues involving urban land use, community cooperation, and legal authority.

This story, shaped by actions within and around historic buildings, is unique in its detail of the past and debatable handling of power and responsibility. However, it is not an isolated incident of loss in the name of progress. The meaning of a structure or place evolves. For some, a historic site may represent the need for change while others may see that site as history worth preserving. That same site may also provoke haunting memories for another group. However, even if architecture is deemed too painful to keep because of the history it embodies, or even if

it is economically unfeasible to maintain or not adaptable to functional needs, then there should at least be recognition of its role in history. There should be an opportunity to document those structures so they will not be forgotten. This unfortunately was not the case with the historic buildings of the Santa Fe Indian School: they apparently are lost to history except for a few random photographs.

A more clear preservation of the past might have been accomplished by repurposing them as interpretive centers to educate future generations of a troubling era in American history. Paired with newer campus buildings, the historic structures could have illustrated the triumph of the school through its evolving from a facility created for the assimilation of Indian children into a "white" America to one of learning environments that embrace students with their native culture while they live away from their reservation homes.

This story underscores the fact that the endurance of architecture, however well designed and crafted, is subject to forces of politics, religion, and economics. Last summer's irrevocable destruction of significant pieces of Santa Fe's historic fabric reminds us that social and economic priorities, cultural sensitivities, and individuals' emotions can be more powerful and persuasive than any building. Erasing the past may offer cleansing for some, but others may see only a void.

I want to remember what was there.

Thomas Hayne Upchurch, AIA, is principal of Upchurch Architects in Brenham.

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- construction must have been completed after Dec. 31, 2003

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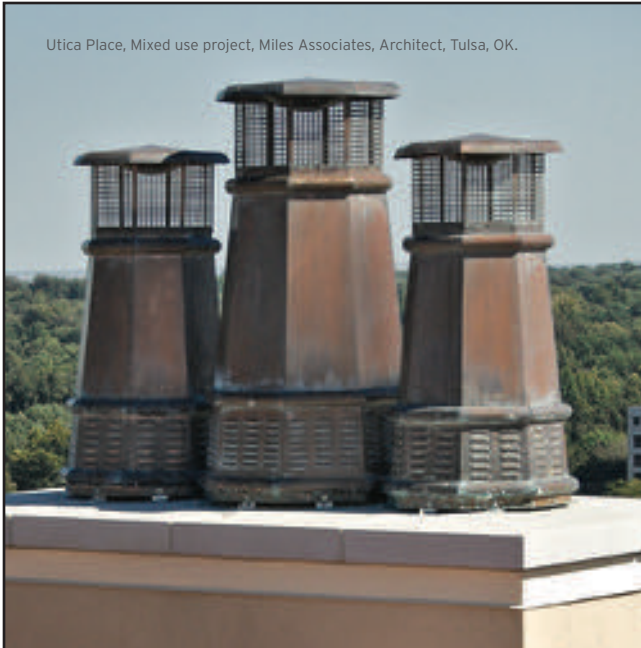
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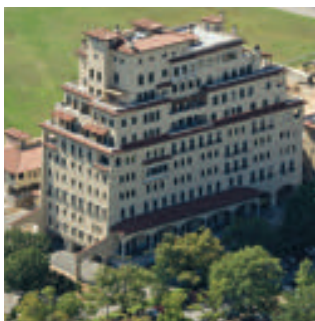
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SHARP

Outlook for a Downturn

TA asks six architects to describe the effects of the recession and offer forecasts

Just how troublesome are current economic conditions in Texas? To gain insight, Texas Architect invited six architects to join a roundtable discussion where they were asked to assess their local markets and offer near-term forecasts. The roundtable discussion took place in Austin on Jan. 19.

The overall message is sobering, particularly coming so suddenly after several years of dizzying prosperity. According to most roundtable participants, the combined effects of the nation's credit crisis and the near-collapse of the domestic oil industry hit their cities during the fourth quarter of 2008 with an impact more forceful and widespread than expected. Even those who saw it coming seem to have misread the complexity and severity of the financial cataclysm that has upset markets on a global scale.

One bright spot on the horizon appears to be the federal government's \$789 billion stimulus package approved by lawmakers in February to fund a wide variety of public works. However, Washington has so far stumbled in its attempts to restart the flow of credit from the nation's weakened financial institutions—the fundamental requirement for a vigorous economy.

At this moment, many architects are busy with projects commissioned before the downturn. But now the chase begins for new work to remain productive into 2010. While the practice of architecture has never been for the fainthearted, the next 12 months will test even the most optimistic.

STEPHEN SHARPE



PHOTO ILLUSTRATIONS BY JULIE PIZZO; ORIGINAL PHOTOGRAPHY BY ISTOCK AND SHUTTERSTOCK

PARTICIPANTS

JEFFREY BROWN, AIA is a principal of Houston-based Powers Brown Architecture. He also teaches as an adjunct assistant professor at the University of Houston's Gerald D. Hines College of Architecture.

KIMBERLY HICKSON, AIA is a principal of Berkebile Nelson Immenschuh McDowell Architects and manages its Houston office. The Kansas City-based firm specializes in projects ranging from research laboratories to educational institutions.

ROY LOWEY-BALL, AIA is a vice president and director of business development at Ford, Powell & Carson Architects and Planners in San Antonio, where he has been since 1972.

MICHAEL MALONE, AIA is principal of the Michael Malone Studio with WKMC Architects in Dallas, working primarily in retail, single-family, and multifamily residential design.

MICHAEL REY, AIA is a lead architect in the San Antonio office of Jacobs, a publicly traded company. He also is an adjunct faculty member at UTSA's College of Architecture.

STEPHEN SHARPE is the editor of *Texas Architect*.

MARK WELLEN, AIA began architectural work in Midland in 1977 and co-founded Rhotenberry Wellen Architects in 1988. With a staff of 13, the firm maintains a general practice.

SHARPE We're at the crux of a historic moment here, having for the last several months seen indications that the recession has hit Texas. So why don't we start with this question: Did you see it coming? Did you see the recession and effects of the credit crisis coming to your community?

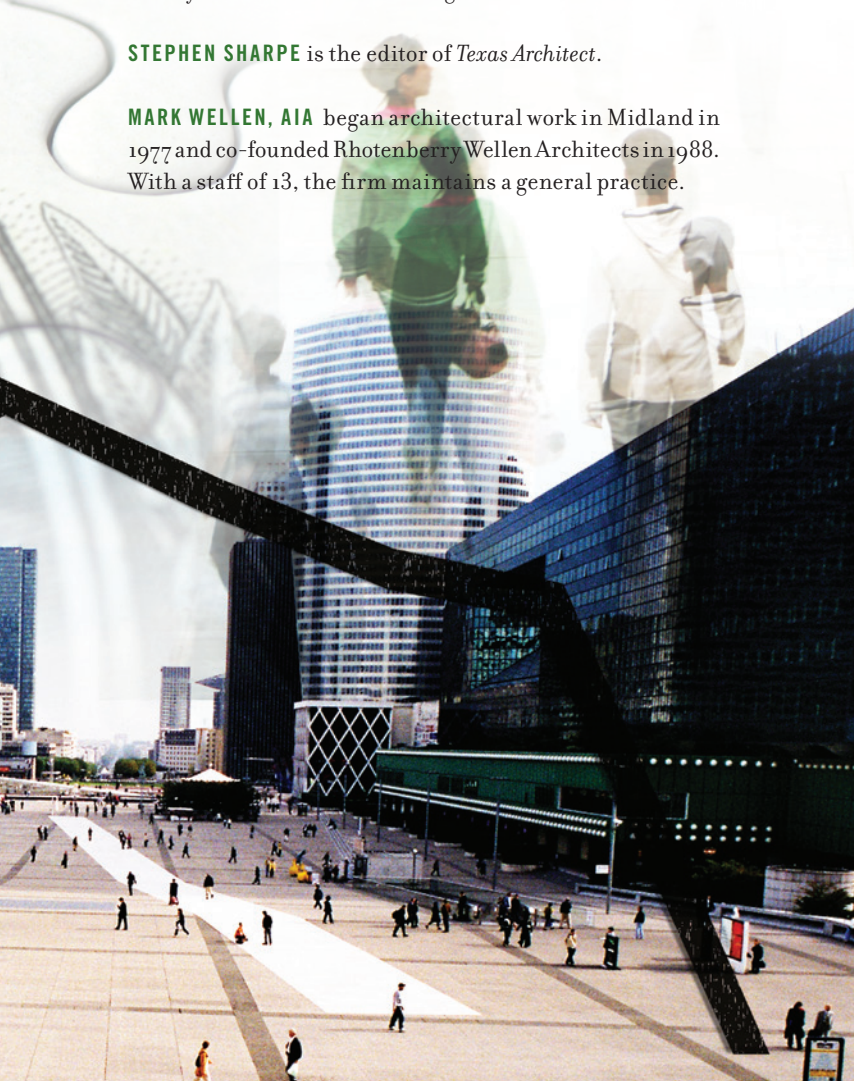
HICKSON In Houston, the talk initially was that the recession wasn't going to hit us as badly as in other places. But now the big oil companies are starting layoffs, and there are probably close to 200 architects looking for jobs in Houston.

LOWEY-BALL You know, I felt a little bit like the deer caught in the headlights or the guy standing on the railroad tracks watching the train approaching. I really do think a lot of people saw this coming but they didn't know what to do about it, especially if you are already not in the private market but mostly in the institutional market, you thought you might escape it. But I don't think anybody's going to escape it.

WELLEN I think in the global sense, even someone that's not an economist had to say it would end at some point because of the way the economy was going. And it can't go on that way forever. It's just a matter of how the crash occurs and how bad it is and when it is. On a local level, I live in a community that's virtually completely driven by the oil business and the economy related to that. We tend to often be out of synch with the other economic cycles that occur and there have been times in the last 20 years since the last big oil bust in the '80s that the economy hasn't been so good in the country—or even other parts in the state—but it's been fairly good where we are because either oil prices were sustained or gas prices were sustained. With all that said, everybody who lives where I live knows it will happen from time to time and our local economy has always been very cyclical so we have a different set of circumstances that we typically worry about. But in our case now, it's kind of like the perfect storm—everything is bad. I can elaborate on it more later, and it hasn't hit us like it's hit everybody else, but I think the cloud's coming and we all know it. It's more directly related to drilling and, as drilling backs up and stops or cuts way back, then so goes the economy with us and to a large extent with the state. The state is still impacted by the oil business pretty heavily—maybe not as directly as we are, but it's still a big impact.

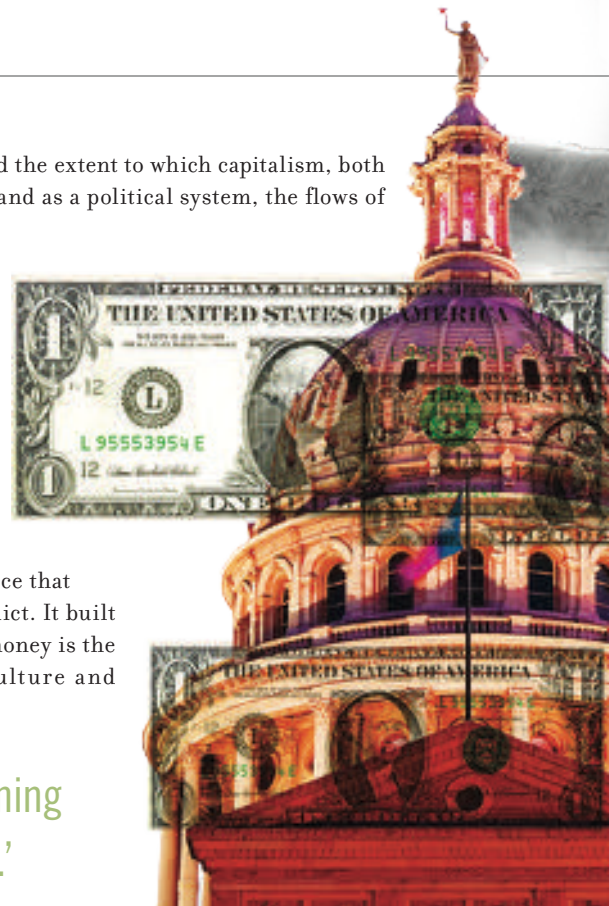
MALONE One thing I'll say about Dallas, we believed that we'd largely dodge the worst of this recession because the two things that a year or so ago were pointing to difficulties in the national economy: first, really high real estate prices—forget about the bad mortgages—but the really high real estate prices that were creating a real estate pricing bubble we never had in Dallas. Our housing market was one of the most affordable in the country. Secondly, we are still highly dependant on oil and gas; we kind of grow that in Dallas, so we expected that to cushion us through this. The next biggest industry where we are is financial services or IT companies that service the financial services industry, and we weren't prepared for that fallout. Finally, we weren't prepared for the drop in gas prices that has really exacerbated it recently. I think we all saw this coming but we didn't expect that we would have any direct consequences because of it, so I'll say we at our firm weren't that prepared for it.

BROWN We had our first recession-proofing meeting for the firm eight months ago, not to portray a sense of overconfidence. But we did so



because the canary in the coalmine for us is our D.C. office, and we saw problems occurring in Washington D.C. early on in what is considered to be a recession-proof market. We saw a real downturn and I think what's bewildered us is the wide bandwidth that developed as that wave rolled from D.C. to Texas. The final scale of the problem is not what we saw. It was a very narrow bandwidth problem in D.C. regarding the private market and commercial lending. We didn't understand the larger implications, and I don't think we could have as they came forward. Yes, we made recession plans. So we thought we were ahead of the curve and then it got to us. The thoroughness of the perfidy has been shocking—it really has. Who'd have thought that it would have moved to the level where it affects the private borrowing in the medical sector which in Houston is the "other" oil—we're 48 percent oil and some 28 percent medical, I believe—and we think that diversity's good but it's proven to be vulnerable. Who'd have thought that it'd get to the bond sales of school districts that shut down? By the way, the state can no longer insure bonds for 26 school districts because the value of the guarantee fund went down. Who'd have thought that it was going

think people understand the extent to which capitalism, both as an economic system and as a political system, the flows of money that become the genetic material of our culture and the ultimate expression of our culture as architecture are what fueled our ride up to the top. When Dubai wanted to build a culture it didn't go out and do good deeds around the world and put a government in place that is going to resolve conflict. It built a city. I really believe money is the genetic material of culture and



'I really do think a lot of people saw this coming
but they didn't know what to do about it.'

to get into the city government to the extent that in terms of preserving the rainy day fund there is a soft moratorium on moving forward? So the old tools of market sector diversity aren't working. And that's what got us—that no matter what you planned for, the bandwidth that this thing developed as it came to Texas became so complex and wide that I think no plan would have done it.

SHARPE Architecture in general seems to have been hit by this recession in a unique way because the fortunes of architecture as a profession have risen so dramatically in the last 20 years. For example, architects' salaries increased more than 5.7 percent annually since 2005, outpacing the rest of the economy. What's unique about architecture that has caused it to be vulnerable at this point?

LOWEY-BALL I'm not sure that it is actually unique and vulnerable. I just think that it's all related to the availability of money, and if you follow the money and see where the sources of money are coming from whether it's private investment or the level of taxation whether that's rising or dropping, it's all related to the supply of money and credit that's available in the marketplace. And you've already said it. Sales taxes are going down and we can expect massive re-evaluations on the real estate sector, which will impact local governments and cities and counties, the hospital districts. I mean this thing cuts across everything, and if there's no money, there's probably not going to be a whole lot of building going on. I can't say it any more simply than that.

BROWN This may sound too philosophical, but my sense is that I don't think financial vulnerability has been widely understood. Look at the German bank's criticism in Oct. of the fragility of our financial system, and some 90 days later they were in a recession before we were. I don't

architecture became the expression of that. That's why architecture got the ride—right or wrong—and look where the money came from—new cultures, or I guess old cultures with new opportunities.

Dubai is the new Las Vegas. It's a city built strictly for real estate investment. There are no natural resources in that country. It had no major cultural representation on the global scale. That expression is axiomatically architectural. I wonder how much of the rise of architecture is due to these global phantasmagorias—these projects where you can't spend enough money. I don't know if anyone's worked on work overseas, but we've had a project where there really literally is no budget. No matter what you come up with, it's not quite good enough, where it's not quite "out there" enough or whatever.

WELLEN What's fueling that budget or lack of budget?

BROWN Unrestricted monies.

WELLEN Where's it come from?

BROWN In the case of the Persian Gulf, it's their version of that mix of capitalism as an economic system and as a political system. So they're able to control capital flows from a governmental point of view—which I guess we're about to do here—in a way that underscores the development. Every building has to symbolize Dubai.

WELLEN But what is the ultimate source of the funds? It's oil, isn't it?

BROWN It's oil. There's no doubt about it. Well, I don't know, I guess we're about to have an x-ray of the structure of our economy and find out that it's fundamentally oil, but all these financial derivatives and exotic invest-



ment instruments that have increased these past few months probably dilute the oil a little bit.

WELLEN I don't disagree with any of that but I think ultimately as a business, we're a service business and when you provide a service either projects don't happen because the money isn't available or people don't need the service—one or the other. We're always at the mercy of those circumstances because we provide a service to people.

MALONE I think the volume of our service over the last few years, to get to your initial question, was based on the same cheap credit, or relatively inexpensive money people were able to borrow and use to build projects—that same thing was fueling retail spending and credit card use. People being able to take equity back out of their houses and other things. And of course all of us benefit from that speculative market because if you can buy houses without that sort of commitment... I'm certainly no economist but I think that availability of inexpensive credit funded a lot of the projects that a lot of us were doing.

SHARPE How is this recession and the effects of this downturn different from the ones that we've been through before?

'The old tools of market sector diversity aren't working. And that's what got us.'

WELLEN I've been through two. My perspective is probably different from most people in the room. I've intentionally attempted to keep a small practice my entire career. I was a sole practitioner for about five years and we've built our practice to about 10-15 depending on the climate. I've been in practice with my partner since 1988 and we've never laid anyone off. A lot of the work we have now, like the bigger firms, is holdover work that was already going on. I see things coming, but I'll have to say, the last time there was a downturn it was an oil bust for me and that was in the mid-80s, and it was probably the worst experience I've ever gone through. It was a horrible experience but it only lasted a year, year and a half before things turned.

Like I said earlier, we're so driven by the oil business, and right now the mood in Midland is gloomy. It's a two-edged sword; the problem with really high prices is that it drives up production costs and that's one reason—probably not the main reason—prices got so high. I think more of the reasons were speculation. But, that's isn't good; I think in a period of about two years the price to drill a well doubled. That affects the economics of exploration vastly. So when oil is below \$75 to \$90 a barrel it's amazing domestically what that does—now globally there are different issues—but domestically the drilling activity goes way down.

SHARPE What's the current price of oil, and what was it at the high point in 2008?

WELLEN It's been in the \$30s to \$40s the last month, and it was \$147 at it's highest, I think. In August or July.

SHARPE Who else can put some perspective to this current situation?

BROWN I see it from two perspectives. One as a former employee and one as an owner. I appreciate Michael's comments on staff because it's the one I worry about the most. I graduated undergraduate in '87 and graduate in '92 and I worked in the interim in London and the economy meant nothing to me. I made models and did drawings. But I see from my time as an employee and now I've seen it for the last 10 years as an owner. I'm also a professor at the University of Houston for 10 years and I see my Millennial and Gen Y students and worry whether they even really understand what's happening, whether they understand the magnitude of what's happening. That's what I worry about the immunity from media saturation that the kids I teach certainly have, particularly the Millennials, the kids that have been raised with positive reinforcement relatively isolated from the possibility of difficulty. My Gen Y students are a little more tuned in, but again I'm not sure. I wonder, Michael, how you see it from your perspective, having never seen a major recession.

REY I'm also a professor at UTSA's College of Architecture and there are a lot of older students who have come back to school for the very reasons we're sitting here, that are changing professions even. So, it's interesting. I'm teaching a construction documents class and a new construction science management curriculum at UTSA. I find it interesting that there are some corresponding changes outside of the economy that are affecting our profession. We're all moving more toward a different way of developing architecture through technology. By doing that, we have to depend

continued on page 78

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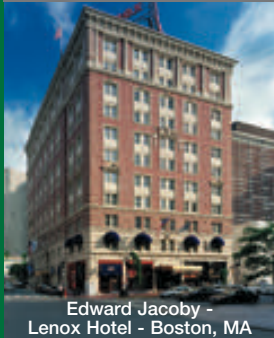
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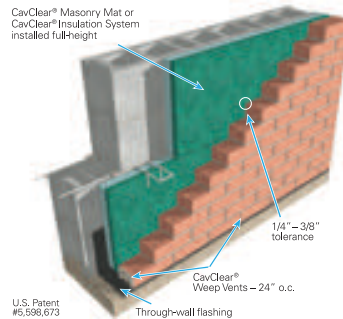


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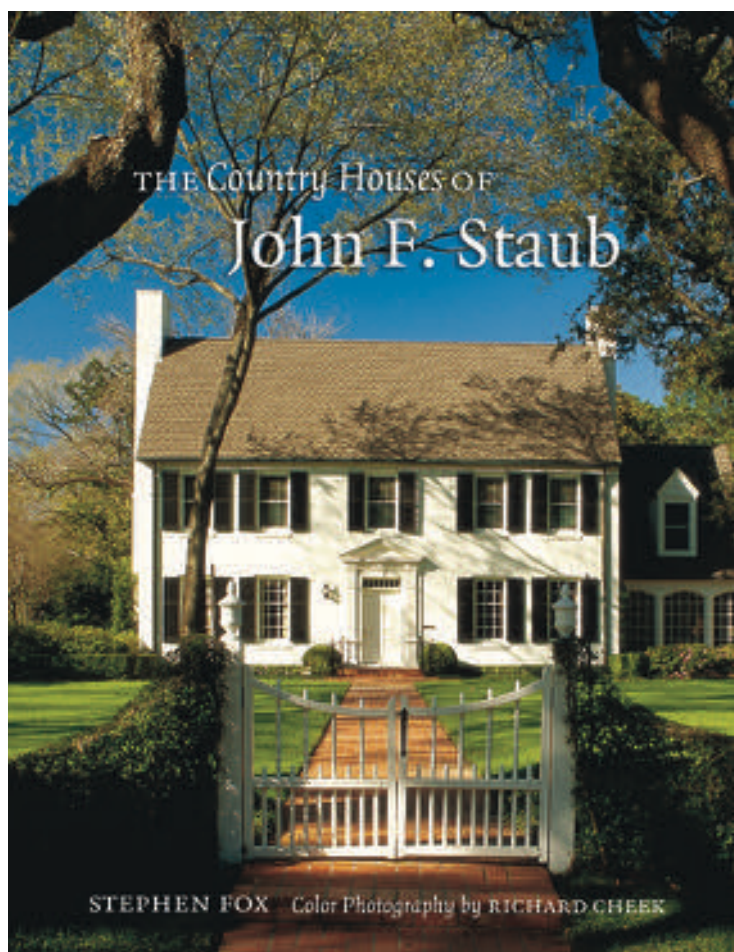
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Houston Historicist

John F. Staub excelled in constructing an identity of tradition and prestige for city's oil patch elite

by MARK OBERHOLZER, AIA



MANY MODERNISTS HAVE BEEN TRAINED TO LOOK DOWN their noses at the output of twentieth-century architects who designed within eclectic or historicist vocabularies. The work of architect John Staub and his contemporaries was often dismissed by subsequent generations of architects who refused to accept the disjunction between the historical references of this work and the essentially modern character of its program and use. In his new book, *The Country Houses of John F. Staub*, architectural historian Stephen Fox tackles head-on the issue of architectural and collective identity, considering the importance of Staub's remarkable work through a consideration of its power, significance, and delight.

The story of one of Houston's most successful domestic architects is closely tied to the development of planned "garden city" subdivisions on the former fringe of the growing city. In the context of a largely featureless coastal plain, early-twentieth-century Houston developers looked to architects to help create and reinforce the character of these new places. Staub, a Tennessean transplant born in 1892, received commissions for dozens of houses meant for wealthy Houstonians, including works of both modest and grand scales.

The breadth of Staub's work and its concentration in relatively few places makes the study of his work fascinating. Fox, who teaches courses at Rice University and the University of Houston on the history of Houston's built environment, adroitly addresses both the architectural and cultural context of domestic architecture in Houston during the 1920s through the 1950s. He avoids dwelling unduly on the variety of architectural styles popular during this period in favor of his primary thesis: how architecture was used to construct an identity of privilege and power for wealthy Houstonians in a young city in the twentieth century.

Nearly all of the houses Staub designed were at least partly based on references to historic styles, yet all the houses were planned for modern family life—a characteristic that continues to make them desired and valued today. The design career of Staub is chronicled through his involvement in the affluent Houston enclaves of Broadacres and River Oaks, as well important commissions in Galveston, Beaumont, and Fort Worth. Fox addresses Staub's design of relatively small houses, identifying in these designs a developing consensus of the characteristics of an "appropriate" house for its time and place. Staub's virtuosity is evident in his variations within what is essentially the same program. Yet, while the houses share fine proportions, planning, and site, each manages to assert a remarkable uniqueness.

Many of Staub's contemporaries whose work is likewise centered in other cities have inevitably been the subject of coffee-table books, and the richness and clarity of Richard Cheeks' photographs throughout the book might cause the casual reader to misinterpret the author's underlying message—that is, how Staub repeatedly used architectural design to aid Houston's burgeoning upper class in creating and reinforcing a new social



(clockwise from top left)
Bayou Bend, 1926-28,
 view from hall toward
 Diana Garden; **Wiess**
Stables, 1930, detail of
 sallyport portal; **Gartner**
House, 1929-30, de-
 tail of oval window and
 wrought-iron grille

hegemony in the city. Even a cursory read rewards, with Fox's incisive writing brilliantly illuminating the intricacies of Staub's creations. Consider the following passage in which Fox describes a visitor's approach to Bayou Bend, the house Staub designed for Ima Hogg, the Houston arts patron: "Tall, limbed-up loblolly pine trees at the edge of the woods give this entry space a vertical, high-ceilinged sensation, which the house counters with its lateral spread. The symmetrical division of the house into a central block framed by tall chimney stacks, low-roofed, recessed hyphens, and narrow flanking end wings with centered frontal chimney stacks implies a volumetric reciprocity between the tall perimeter trees, the flat clearing, and the horizontal expanse of the house front."

Supplementing both Fox's text and Cheeks' photography are floor plans that further illustrate the clarity of Staub's work. As Fox weaves his story through Staub's designs for country retreats, detailing the architect's consideration of regional influences and how changing contemporary tastes affected his later work, the featured buildings reveal the architect as being only peripherally interested in style. Staub's work demonstrates his skill in merging building and site, his rigor and restraint in form as well as detail, and his masterful sense of scale.

In his study of Staub's work, Fox has written a book that architects will find both engaging as a concise survey of the architect's work and provocative as a treatise on the effectiveness of architecture in establishing and reinforcing cultural identity.

Mark Oberholzer, AIA, practices architecture in Austin.

Published by Texas A&M University Press, The Country Houses of John F. Staub is part of the Sara and John Lindsey Series in the Arts and Humanities.



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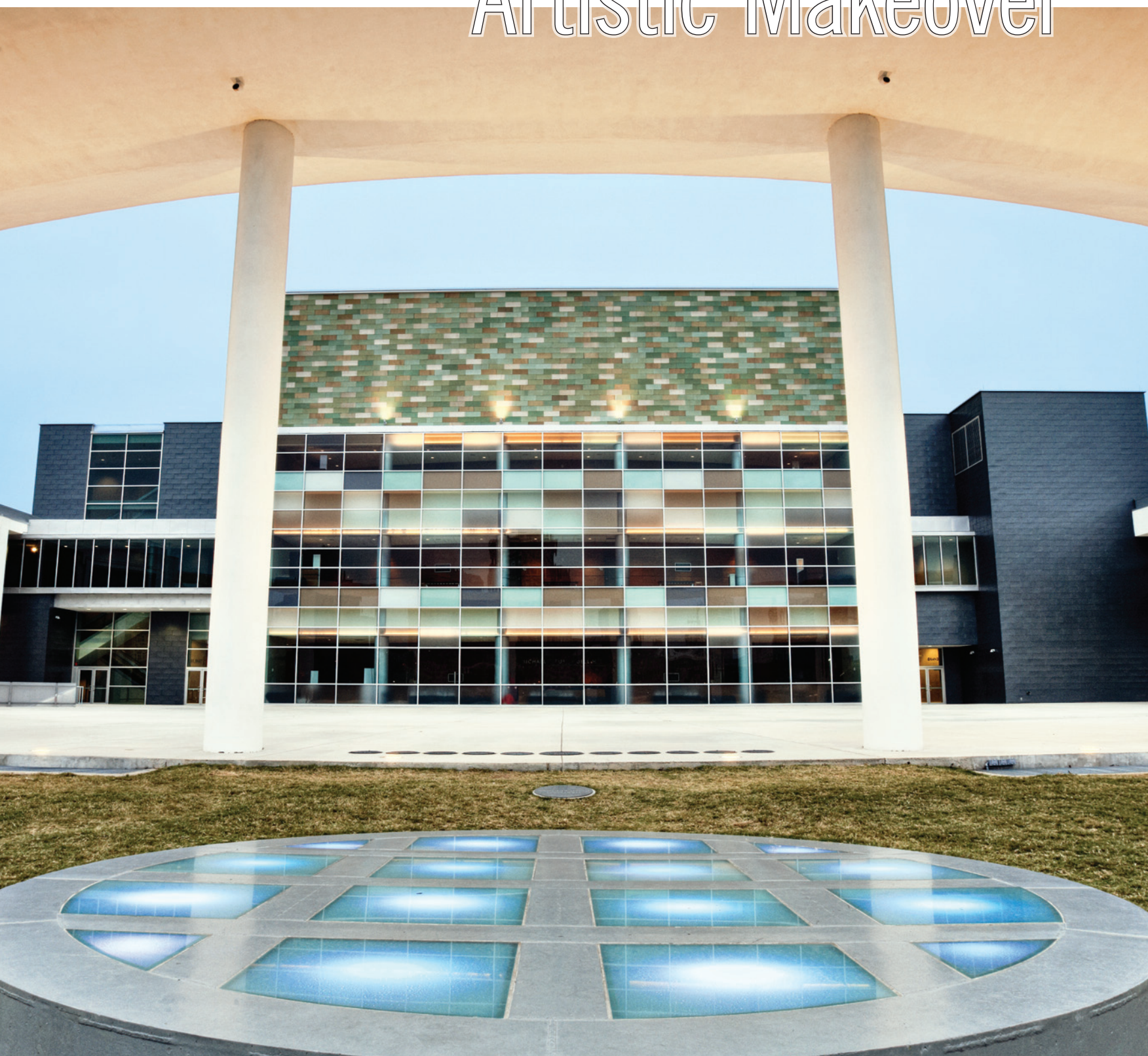
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DESIGN TEAM Stan Haas, FAIA; Michael Smith; Michael Guarino; Dan Gruber; Gino DeSantis, AIA; Gabriel Jaroslavsky; John Baccari, AIA
CONTRACTOR Austin Commercial
CONSULTANTS Architectural Engineers Collaborative (structural); Austech Roofing Consultants (roofing); Boyce Nemec Designs (projection/video); Bruce Dunlop Lighting Design (lighting); William Caruso & Associates (food service); Development Associates (accessibility/life safety); Fischer Dachs Associates (theater); Garcia Design (landscape); Ingersoll Rand Security Technologies (door hardware); Sign Elements formerly Intellicam (signage/wayfinding); JaffeHolden (acoustics and audio); Kroll Schiff & Associates (security); LOC Consultants (civil); Peter M. Muller (curtainwall); Ryno Glass (panel artist); TLC Engineering for Architecture (MEFPF/telecommunications)
PHOTOGRAPHERS Dan Gruber; Thomas McConnell; G. Russ Images

In its metamorphosis from the “turtle shell”-domed Lester E. Palmer Auditorium, the Joe R. and Teresa Lozano Long Center for the Performing Arts had several false starts over the course of two decades. The project’s protracted gestation has ultimately yielded a more stripped-down facility than that suggested during its early stages, however, the new structure respectfully acknowledges its iconic forebear while doing more with less.

Palmer Auditorium, a multi-venue facility originally called Municipal Auditorium, became a distinctive fixture on the Austin cityscape upon completion in 1959, its low profile set atop a hillside along the south shoreline of Town Lake and offering unobstructed views of downtown. Long-time Austinites and former UT students still recall attending concerts and car shows at Palmer, and hundreds of architectural interns filed into its vast interior to take their professional exams. One of them was Stan Haas, who eventually was entrusted to renovate Palmer after voters approved a referendum in 1998 that led to the creation of the Long Center.

As early as 1993, Haas advocated the adaptive re-use of Palmer Auditorium, which by that time was losing out to newer venues around the city that could better facilitate music concerts, product expositions, and other special events. Despite the competition, local performing arts organizations were unable to schedule their full seasons elsewhere in town.

In response, Haas, then the founding principal of TeamHaas Architects, produced a pro bono series of drawings and models for a project that was expected to cost \$50 million. His efforts led to a decision by the nonprofit Arts Center Stage, the catalyst behind the re-imagining of the municipal property, to hire Skidmore, Owings & Merrill for the job with TeamHaas serving as associate architect. Attempting to meet the diverse needs of myriad stakeholders, SOM envisioned a 288,000-sf makeover estimated to cost \$125 million. At that time, with the local economy struggling, the daunting prospect of a nine-figure capital campaign forced the client to reassess the scope of the project. Then, in 2004, the nonprofit accepted a Haas-designed and master planned 180,000-sf building with a price tag of \$77 million. Where SOM included four performance venues, Haas planned for two in the initial phase and two to be added at a later date. Haas (whose firm by that time had been acquired by Nelsen Partners) teamed with Zeidler Partnership of West Palm Beach, Fla., as architect of record for the project.

The Long Center’s signature parti is the re-used dome support structure that now carries the remnants of the auditorium’s cornice ring. Nighttime uplighting creates a prominent “halo” that Haas maintains is more the result of serendipity than deliberate design: “It was just common sense to keep it,” he says. Supported by an arcing 30-foot-tall colonnade, the curvilinear folly defines the 30,000-sf, semi-circular City Terrace and frames a panoramic view of downtown while providing a spacious open-air venue. This 290-foot-diameter “halo” is indeed a dramatic gesture and is the most visible example of the old auditorium’s “good bones.” Unlike the first two venues that fit inside old Palmer, two expansion venues—a recital hall/education building and the Topfer Theater—will be wings flanking Dell Hall aligned south of City Terrace.



(preceding spread, left and right) Palmer Auditorium’s original 30-foot-tall columns frame the north view of Dell Hall, the main venue in the Long Center for the Performing Arts. The design team also salvaged pendant light fixtures to hang in the lobby of the Rollins Studio Theatre.

(this spread, clockwise from above) Rows of louvers in the ceilings enhance the acoustics of Dell Hall. The cornice ring and support columns recall the old auditorium’s ‘turtle-shell’ dome. Recycled materials include curtainwall glass used as donor plaques and metal roof tiles used as interior and exterior wall surface. Selective demolition of the existing structure enlarged the seating capacity for Dell Hall to accommodate 2,400 patrons.

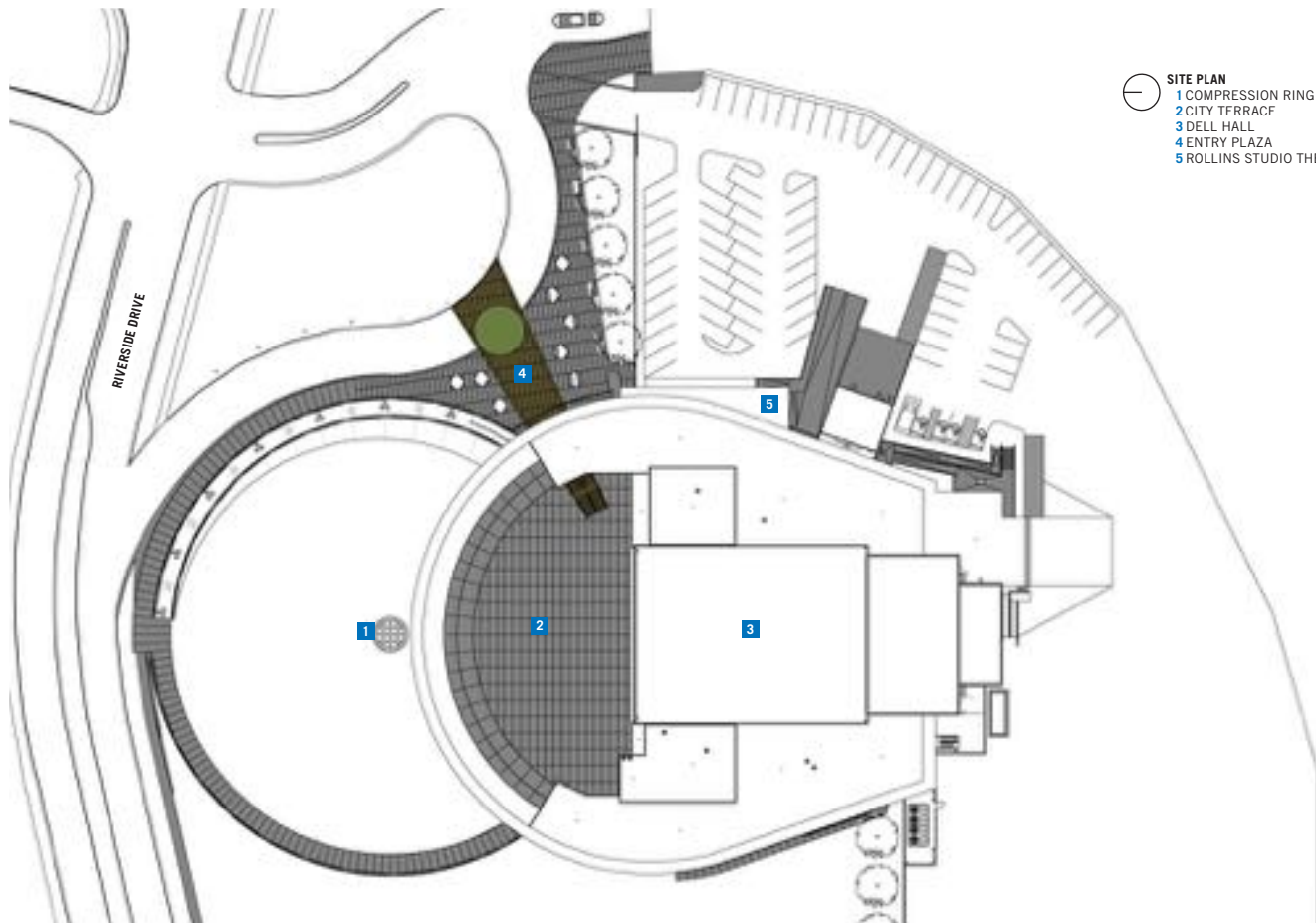
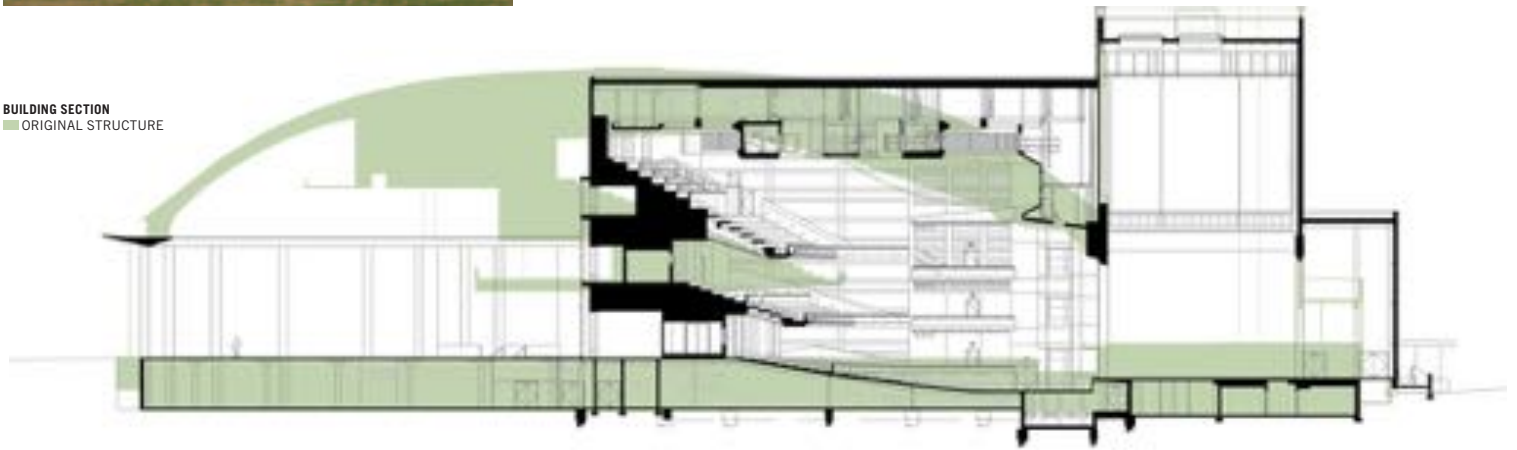




RESOURCES FENCES AND GATES: Compound Security Consultants; MASONRY UNITS: Featherlite; CAST STONE: Rudd & Adams; STRUCTURAL STEEL: Myrex Industries; ARCHITECTURAL METAL WORK: Berger Iron Works; ARCHITECTURAL WOODWORK: Buda Woodworks; TRAFFIC COATINGS: Tremco; BUILDING INSULATION: Owens Corning; VAPOR RETARDERS: Carlise; METAL SHINGLES/FLASHING: D.R. Kidd; METAL DOORS AND FRAMES: RACO (Hull Supply); ACOUSTICAL METAL DOORS/SPECIALTY DOORS: AEC; ENTRANCES AND STOREFRONTS: Kawneer; OVERHEAD COILING DOORS: Cornell Iron Works; ELEVATOR DOOR SMOKE CONTAINMENT SYSTEM: Alamo Overhead Door; FOLLOWSPOT BOOTH WINDOWS: Peerless Products; **DELL HALL** SOUND CONTROL WINDOW: Schott Glass; GLASS/GLAZING: PPG Industries (Oldcastle Glass); GLAZED CURTAINWALL: Kawneer; GYPSUM FABRICATIONS: Georgia Pacific; VENETIAN PLASTER SYSTEM: Triarch; ACOUSTICAL CEILING: Armstrong; CARPET: Interface (Rockford Business Interiors); RESILIENT FLOORING: Armstrong (Rockford Business Interiors); ACOUSTICAL WALL/CEILING PANELS: Decoustics; SOUND TRANSPARENT FABRIC PANELS: True Textiles, Knoll; PAINT: Sherwin Williams; OPERABLE PARTITIONS: DEA Specialties; STAGE RIGGING/DRAPERIES: Texas Scenic Company; ORCHESTRA LIFTS/SHELL: **WENGER CORPORATION**; AUDITORIUM SEATING: Ducharme Seating; LIGHTNING PROTECTION: Bonded Lighting Protection



BUILDING SECTION
 ■ ORIGINAL STRUCTURE



SITE PLAN
 1 COMPRESSION RING INTERVENTION
 2 CITY TERRACE
 3 DELL HALL
 4 ENTRY PLAZA
 5 ROLLINS STUDIO THEATRE



(far left) Built in 1959, Palmer Auditorium was an Austin landmark just south of downtown. (above) The Long Center, shown at left, and the Palmer Events Center, at right, overlook Lady Bird Lake, formerly known as Town Lake. (below and bottom) The donors' lounge at the east side opens to a dramatic view of downtown. The smaller of the Long Center's two venues, the Rollins Studio Theatre can accommodate one-, two-, and three-sided seating configurations.



More than just retaining the old building's encircling cornice and colonnade, Haas' team displayed a creative resourcefulness in re-using much of the 1959 structure (designed by two Austin firms, Jessen Jessen Millhouse Greeven & Crume and Page Southerland Page). While many of the project's recycling strategies and energy-efficient features would qualify the makeover for sustainability certification, Haas says LEED was not pursued because of the tight budget. Still, the recycling of 65 percent of the materials from Palmer is impressive and includes: 97 percent of the 22,000 tons of demolition debris; 500 tons of steel for the new building; re-use of the original foundation, basement, and stagehouse; metal roof tiles from the dome became exterior and interior siding; curtainwall glass fashioned into donor wall plaques; Italian marble toilet partitions retrofitted as lavatory countertops; the auditorium's '50s-style suspended light fixtures repositioned in the lobby of its smaller theater; and the compression ring from the dome's structure was embedded in the lawn at the front of the City Terrace with uplighting added to create a disco dancefloor-like outdoor feature.

One of the selective demolition tasks involved removing the Palmer's stage platform and its infrastructure to capture the original basement level while keeping the existing stagehouse's exterior walls. This adroit peeling away effectively created a more open acoustic volume for the Michael & Susan Dell Hall, the larger of the Long Center's two performance venues. It also provided patrons with more generous sight lines when combined with its new sloped seating configuration. While the 2,400-seat Dell Hall benefits from a larger stage aperture, acoustician Mark Holden of JaffeHolden says that its most acoustically innovative features are the acoustically "transparent" balconies designed with louvers that eliminate the "dead zones" of most large halls. Dell Hall's traditional seating arrangement includes side-box seating and balconies to reduce the number of surfaces that would otherwise echo. According to Holden, the team succeeded in "making the large space sound like a room with people instead of a vacuum."

The smaller of the two venues is the Debra and Kevin Rollins Studio Theatre that will be used by regional artists and community arts groups. It will also be used for film screening and corporate meetings. The "black box" theater is a flexible space that can accommodate between 80 and 226 depending on its seating arrangement. While the Dell is where the Austin Lyric Opera, the Austin Symphony Orchestra, and Ballet Austin will present most of their work, they also will occasionally use the Rollins.

The Long Center, the final major piece of the City of Austin's Lady Bird Lake Park Master Plan, complements the adjacent public facilities—the new Palmer Events Center (for product exhibitions), Auditorium Shores (for outdoor concerts), the Dougherty Arts Center (for arts classes and mini-theater), as well as the above-ground parking structure that serves them all with space for 1,200 cars on four levels. Clearly the crown jewel of the 54-acre urban campus, the Long Center celebrates the legacy of its predecessor but also offers new generations of Austinites a place to create their own memorable moments.

TA contributing editor, Lawrence Connolly, AIA, is principal of Connolly Architects in Austin.

by DUNCAN T. FULTON, FAIA

Renewal of a Jewel





PROJECT Joule Hotel, Dallas

CLIENT Headington Companies; Juno Development

ARCHITECT ARCHITEXAS

DESIGN TEAM Craig Melde; Gary Skotnicki; Eduardo Churquina; Mark Scruggs; Melissa Paul; Elizabeth Webber Cummings; J.Brandon Burris; Michael Karnowski

CONTRACTOR Balfour Beatty Construction

CONSULTANTS Tihany Design (interiors); Jaster-Quintanilla, Dallas (structural); Goetting & Associates (MEP); Half Associates (civil); Pelton Marsh Kinsella (acoustical); Counsilman-Hunsaker (pool); Craig Roberts Associates (interior lighting); Focus Lighting (interior lighting); Lindsley Architectural Lighting (exterior lighting); Persohn/Hahn Associates (elevator); IntroSpec (building envelope); Armstrong Berger Landscape Architects (landscape); Juno Development (developer)

PHOTOGRAPHER Eric Laignel, ARCHITEXAS

The 16-story Dallas National Bank was a significant addition to Dallas' burgeoning skyline in 1927. Its opening made headlines and its grandeur conveyed the prosperity and ambitions of both the young bank and the city around it. By the end of the century, however, its decrepit state and the indignities it had suffered also spoke volumes—not only about the building, but also about the state of Dallas' urban core. Since then the fortunes of both have taken a happy turn for the better as exemplified in the building's reincarnation as the Joule Hotel.

The original building, by Coburn Smith & Evans (successor to C.D. Hill's storied firm), was situated on a diminutive 53-foot lot, the combination of which gave it a striking presence and form—that of a towering aerie. Designed in a Gothic Revival style, it primarily displayed tendencies, but not exclusively so. The overall form and proportion were Gothic, as were the finials and facade's engaged piers that amplified its verticality, yet the massive round entry arch and solidity of the base and walls skewed toward Romanesque. Substantive materials—such as carved Indiana limestone, granite, terra cotta, bronze, and cast iron—imparted a distinct impression of permanence and prosperity.

But by 2003 very little remained of either the Dallas National Bank building or the city's home-grown financial institutions. Each was a shell of what once had been; the former literally, the latter figuratively. For the building, the greatest affront occurred in the 1950s when the entire ornamental three-story stone base was shorn from the building and replaced with flat granite and metal storefront. This loss included a robustly detailed Gothic stone balcony that visually anchored the building base. Inside, the entire building was gutted, with intricately crafted artisanal plaster, marble wainscoting, and carved wood paneling simply tossed aside, leaving only the Tennessee marble lobby floor. Outside, the decorative stone ornamentation on the upper three floors remained intact, as did the building's distinctive skyline silhouette—presumably because both were beyond either the reach, or scope, of the wrecking crew.

In 2003, ARCHITEXAS and Tihany Design, a New York hospitality firm, were asked to convert what remained at 1530 Main Street into a luxury hotel that would be a unique cosmopolitan destination with a distinctive brand. Two crucial things soon became apparent: 1) there was more program than building, and 2) even though the lower floors' grand chambers were long gone, their residual spaces were still impressively scaled and possessed wonderful proximity to the street. The responses to both would indelibly shape the impending adaptive re-use in fortuitous ways.

The owner remedied the first by purchasing, then demolishing, the adjacent undistinguished building allowing additional space to accommodate the program. The design team then cleverly matched the character of the existing spaces (particularly those having special qualities) with the capacity of the various program elements to capitalize on them—thereby allowing each to enhance the other. In particular, the lobby, ballroom, meeting center, and other public areas settled into the “money” spaces (literally and figuratively) while most of the guest rooms were located in what had been the office floors above them, and the penthouse (still possessing its original ornamental stone work) once again became, well,



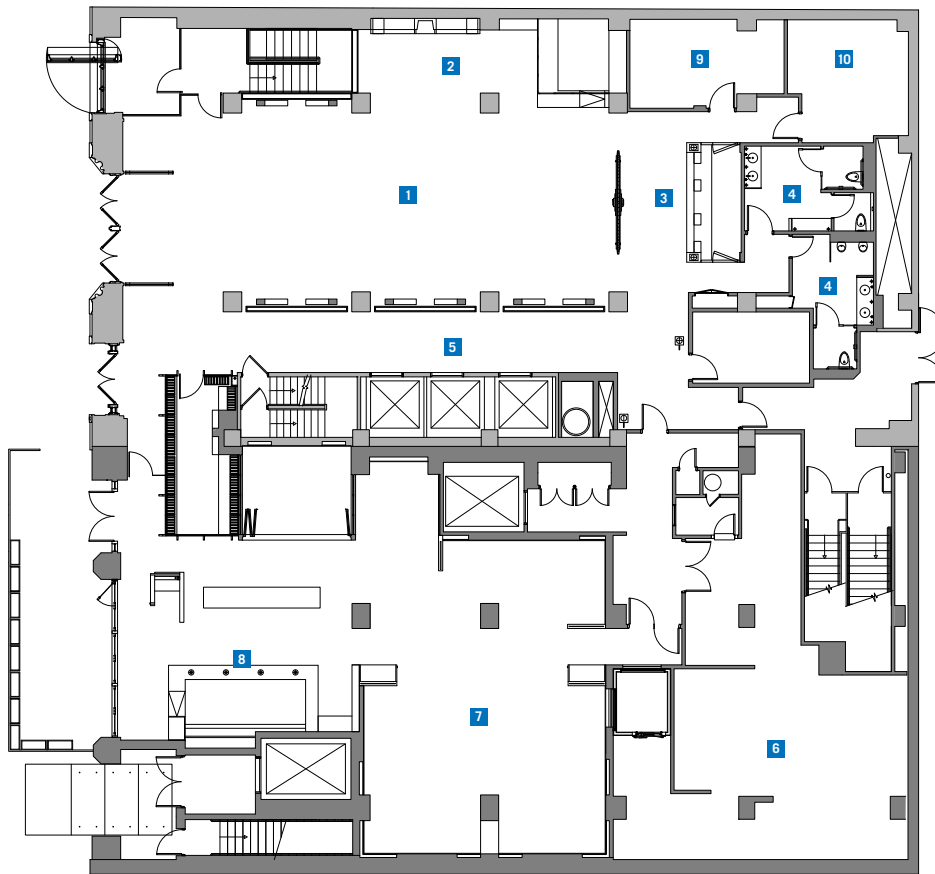
(preceding spread, left and right) The original bank lobby is now the hotel lobby and lounge area. The ornate detailing of the building's three-story base was hacked away in the 1950s, but the original drawings guided the architects in recreating the entrance's limestone moulding and the Gothic balcony.

(this spread, clockwise from above) The pool cantilevers five feet beyond the facade plane, 10 stories above the Main Street sidewalk. A clear polymer forms the pool's transparent wall. The rooftop terrace crowns the project's newer component, an understated complement to the 16-story historic structure. One deviation from the original facade design is a pivot door that allows bar patrons to bypass the hotel lobby.

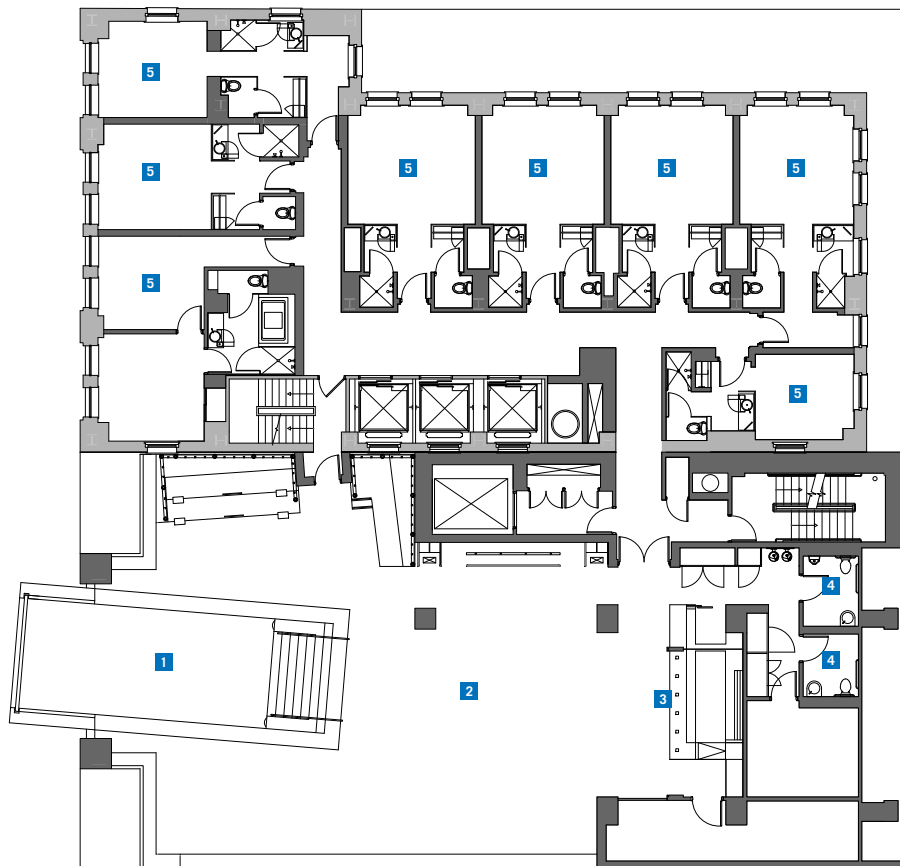




RESOURCES UNIT PAVERS: Pavestone; POOL: Counsilman-Hunsaker (Fun 'N Sun Pools); LIMESTONE: Bibee Stone; GRANITE: Sigma Marble Granite and Tile; CAST STONE: Advanced Cast Stone; MASONRY RESTORATION: PROSOCO (Metro Masonry); TERRA COTTA RESTORATION: Cathedral Stone Products; COMPOSITE ARCHITECTURAL METALS: Alucobond (NOW Specialties); PENTHOUSE CURTAINWALL: Alcoa Architectural Products; METAL CASTINGS: Historical Arts and Castings; ARCHITECTURAL METAL WORK: Metalrite; EXTERIOR GUARDRAILS: CT&S; INTERIOR RAILINGS: B&B Glass; LAMINATES: Wilsonart, Kinon Innovative Surface; PLASTIC FABRICATIONS: 3Form; SOLID POLYMER FABRICATIONS: Reynolds Polymer Technology; CUSTOM POLYMER RODS: Louis Baldinger and Sons; METAL AND WOOD DOORS: Performance Door & Hardware; INTERIOR PARTITION: NanaWall; METAL WINDOWS: EFCO; GLASS: B&B Glass; TILE: Sigma Marble Granite and Tile, Dal Tile; TERRAZZO: American Terrazzo Company; ACOUSTICAL CEILINGS: Armstrong; STRETCHED FABRIC CEILINGS/ACOUSTICAL WALL TREATMENTS: AEC; PAINT: Sherwin Williams, Benjamin Moore; CUSTOM WIND TURBINES AND KINETIC FEATURE: Dillon Works!; FOOD SERVICE EQUIPMENT: Alliance Food Equipment; WHIRLPOOLS: TDIndustries



- SECOND FLOOR PLAN**
- 1 LOBBY
 - 2 LIBRARY
 - 3 RECEPTION
 - 4 RESTROOM
 - 5 ELEVATOR LOBBY
 - 6 KITCHEN
 - 7 RESTAURANT
 - 8 BAR
 - 9 OFFICE
 - 10 LUGGAGE ROOM



- TENTH FLOOR PLAN**
- 1 POOL
 - 2 EXTERIOR LOUNGE
 - 3 BAR
 - 4 RESTROOM
 - 5 GUEST ROOM



(above) The penthouse incorporates a contemporary addition with terraces. (below and bottom) Guest rooms update the historic structure with contemporary finishes. Wind turbines set in the ceiling of the ground-floor Charlie Palmer restaurant alludes to Texas being the nation's top producer of wind energy, hence the "joule" in the hotel's name.



a penthouse. A 10-story addition on the adjacent property accommodated specialized operational and support functions not easily housed in the original building, along with some additional guest rooms. While the expansion is clearly subordinate to the original structure, it too used its program elements to maximum effect as evidenced by the wonderful street-level restaurant and stunning rooftop pool terrace.

Completed for an approximate construction cost of \$52 million, the two buildings incorporate a total of 146,000 square feet. Funding for the project and associated street improvements derived in part through federal tax credits and City of Dallas tax increment financing. The architects took the lead role in procuring city financing and shepherding the project through local, state, and national review processes.

Using a recently discovered set of the original drawings, the exterior of the original building was faithfully restored—including rebuilding the beautifully crafted stone base that had been cleaved away in the 1950s. Calling on specialty craftsmen throughout the country, ARCHITEXAS helped contractor Balfour Beatty assemble a team that could recreate what had been lost. The building base is carved limestone, including a massive entry arch embellished with a rope motif at the edges, with cast stone being used on the upper levels. The ground-floor window elements of cast bronze mullions, muntins, doors, and grilles were faithfully recreated. Most interesting is the front facade element that serves as a door to the über-exclusive nightclub inhabiting the basement. What by day appears to be a simple tripartite window with stone wainscot, by night becomes a massive pivoting door, thereby accommodating a completely new function congruent with its National Register status while preserving crucial tax credits.

The adjacent addition is of the same general material palette, but more restrained and much more contemporary in attitude—of which it nonetheless has plenty. At the street level, this takes the form of a lively restaurant patio that spills into and energizes the streetscape in a decidedly urban gesture. However, the most memorable gesture happens 10 stories above, where the rooftop pool cantilevers over the street—its clear polymer end creating a jaunty and daring composition.

Inside, the historical motifs recede and the vibe becomes decidedly current and cosmopolitan. Stone and dark woods abound, softened with bold area rugs and rich leather club chairs yielding a warm, welcoming environment. A wonderfully minimalist wine vault sculpted from glass and stainless steel provides a sparkling counterpoint which also forms the link to the Charlie Palmer restaurant where the general lobby palette continues. Lighting design and color are used effectively throughout, sometimes exuberantly so, but in ways that are captivating and appropriate. The guest rooms adopt a more serene posture, both in terms of color and materials, with the Italian casework being a signature feature throughout.

The building at 1530 Main has once again captured Dallas' attention—this time as the Joule Hotel. In doing so, it provides a useful reminder that both buildings and cities have the capacity to rejuvenate themselves by evolving in exciting and significant ways.

Duncan T. Fulton III, FAIA, is co-founder and managing principal of Good Fulton & Farrell in Dallas.

by KURT NEUBEK, FAIA, AND JOHN CLEGG, AIA

Campus Conversion





PROJECT Houston Community College Alief Campus, Houston
CLIENT Houston Community College System
ARCHITECT HarrisonKornberg Architects
DESIGN TEAM James Harrison, III; Daniel Kornberg; Lori Murphy; Nubia Carino; Brian Malone; Brax Easterwood
CONTRACTOR RHJ-JOC; Trademark Construction
CONSULTANTS Infrastructure Associates (MEP); PGAL (technology, planning); Llewelyn-Davies Sahni (programming); IDG Architects/ Kay Davis Associates (FF&E); Douglas Group (signage); Wade Worley (acoustical)
PHOTOGRAPHER Michael Stravato

The Houston Community College (HCC) System is one of the nation's largest, with 23 locations across the metropolitan area. Since its creation in 1971, the system has acquired a diverse range of facilities and adapted them for educational purposes.

A commuter college system requires a network of locations convenient to its students. Visibility, easy access, and extensive parking are important, as are floor plates large enough to accommodate classrooms, labs, auditoria, and student services. In recent years, HCC has converted both urban office and retail space to meet those needs. Among its newest facilities in the Alief (pronounced AY leef) area of west Houston, this represents a slight departure.

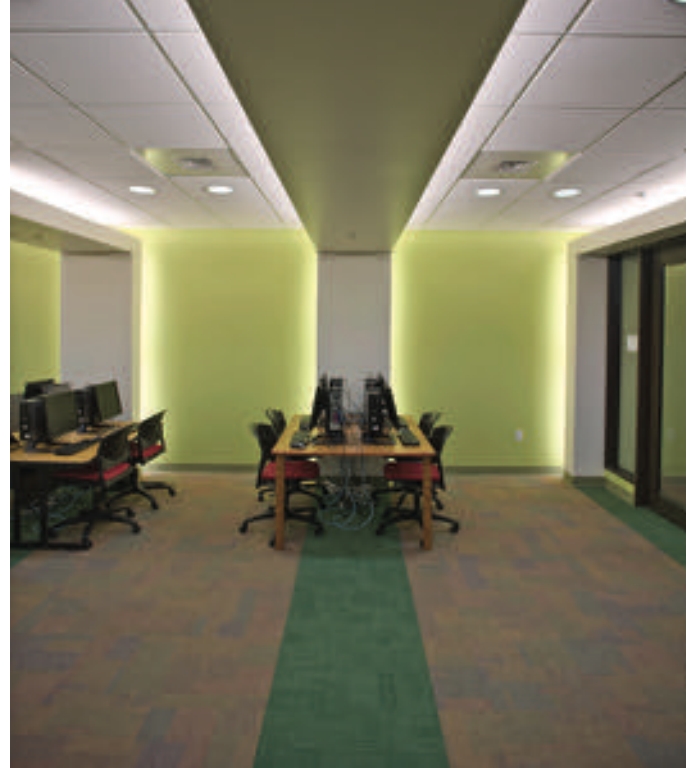
In 2006, the college had outgrown its Alief facility, a former Food Lion grocery store. During planning meetings, residents of the surrounding community asked for an improved campus environment, according to Winston Dahse, HCC's associate vice chancellor for administrative services. About that time, a recently vacated ChevronTexaco office complex came available and was acquired by HCC. The property provided a well-suited location with 315,000 square feet of interior space, more than 600 parking spaces, and nine acres of green space. HCC selected Houston-based Harrison Kornberg Architects to transform the mid-1980s-era facility (designed by Mayfield CRS Group) into a twenty-first-century college campus, beginning with a first-phase renovation of 70,000 square feet on the ground floor.

The complex is essentially composed of three buildings connected by a triangular atrium, which the architects found appropriate to fulfill the college's vision. The buildings are primarily four stories in height, with some portions stepping down to a single story. A one-story portion of the building was chosen for science labs, to accommodate roof-top ventilation.

Though the existing structures offered many advantages for adaptive re-use, the architects identified several design challenges, according to firm principal Daniel Kornberg and project manager Lori Murphy. First, they found the facility to be "a very drab, bland space of beige, pink, and peach" that did not correspond with the client's desire for an energetic environment for learning. Second, the central atrium is located deep within the complex, linked to the front door by a "long panhandle corridor" that the architects wanted to open up and enliven. Third, the very large first-floor footprint would require an effective wayfinding strategy. And since the budget was limited to \$6.3 million, the architects left more of the original building finishes in place than they would have liked, and some of their favorite design features were traded off late in the project for functionality.

When approaching the complex by car, it is clear that the site features and building exterior are original. However, as one walks toward the front door, bold new colors are visible through the windows and entry glass. Crossing the threshold, the visitor steps into an attractive "glass cube," a vestibule that was added to reduce temperature swings at the front desk. Inside the lobby the architects positioned a new information desk and updated existing surfaces with fresh colors and finishes.

Just adjacent to the entry is a narrow four-story canyon—the aforementioned "panhandle corridor"—between the building wings, which



(preceding spread, left and right) Bright colors enliven the classroom wing of the new Alief campus and also serve as a wayfinding device. The four-story atrium connects the three buildings of the former corporate office complex.

(this spread, clockwise from above) The program included renovating approximately 70,000 square feet for use as classrooms, science labs, administration offices, and spaces for a multitude of support services. The architects clustered the classroom entries along each corridor. Skylights in the triangular atrium help create a pleasant place for students, faculty, and staff.





RESOURCES LAMINATES: FORMICA (Louis and Company); METAL SOFFITS: Berridge Manufacturing; WOOD AND PLASTIC DOORS: Door ProSystems; DOOR HARDWARE: (Best Locks/Best Access Systems, Stanley Door Closers) Stanley Security Solutions; TILE: Walker Zanger, Dal Tile, American Tile; WOOD CEILINGS: Armstrong; ACOUSTICAL CEILINGS: USG; WALL COVERINGS: DesignTex; ACOUSTICAL PANEL FABRIC: Arc-Com Fabrics; PAINT: Sherwin Williams; ACCESS FLOORING/OPERABLE PARTITIONS: Hudson Building Systems; TOILET PARTITIONS: PBJ Specialties; SIGNAGE AND GRAPHICS: Ad Display Sign Systems; LAB FUME HOOD: Thermo Scientific (MGC); SHADES: MechoShade, Bali; DESIGN SOFTWARE: AutoCAD (Total CAD Systems)

- SITE PLAN**
- 1 CONFERENCE CENTER
 - 2 ATRIUM
 - 3 ADMINISTRATION
 - 4 DROP OFF
 - 5 ENTRY
 - 6 STUDENT RESOURCES
 - 7 CLASSROOMS
 - 8 BUILDING SERVICES





(above) The architects exposed existing structural x-bracing in the main circulation corridor on the ground floor. (below and bottom) An area devoted to student resources is located just inside the main entrance to the new building, where the addition of glass-walled vestibule opens the interior to natural light.



the architects invigorated with color and soaring vertical banners. All of the four-story precast concrete walls that form the inside of this area and the central atrium are painted either purple or a vibrant golden yellow. The architects also connected this corridor to other areas of the complex by removing precast panels at the ground-floor level, in one case revealing structural x-bracing. To help draw students into the central atrium, amenities and student service spaces were located along this spine. This allows students to congregate inside the courtyard while waiting to meet an academic counselor or someone in registration.

The flooring in most of the public areas is the original brick tile that has been refinished. Though the architects initially considered replacing it, the original now looks quite new and is a simple reminder of the building's heritage. All the pendant lights used in the renovation were salvaged from the original building, and the architects carefully catalogued every storefront door for proper re-use.

The largest part of the renovation was the classroom wing. HCC officials requested classrooms with no windows, so the three long corridors flanked by classrooms might have been bland and confusing. Yet here the halls are vibrant, and the colors and portals enhance the wayfinding. The "blue corridor," for example, includes blue portals at the doors, subtle blue stripes in the carpet, and blue chairs in the classrooms. Classroom entries were grouped together to form a cube of color at each cluster, a striking and memorable composition. A playfully arranged pick-up-sticks pattern of overhead light strips also enhance the entry clusters and relieve the monotony of the basic ceiling layout.

The central atrium was already a delightfully open space — replete with trees, benches, and fountains — where dappled sunshine filtered through skylights. The openness is still there, but the space is now updated with vivid paint, as well as new lighting, plants, and a mobile. As the core of the Alief campus, the atrium provides an attractive and pleasant environment.

During design and construction, as additional deferred maintenance was discovered and increases in program were requested, Harrison Kornberg was forced to reduce the scope of some of the firm's initial ideas. This is most clearly seen in those spaces surrounding the courtyard. For example, a planned glassed-in "jewel box" for student organizations was replaced with a new classroom, and café renovations—including improvements to an exterior space visible from the courtyard—were curtailed.

College officials report that neighborhood residents and the more than 3,000 students who attend classes on the Alief campus are enjoying the new facility. HCC's Dahse notes the positive comments about its collegial air, its openness, and the freshness and play of colors. "We hear that continually," he says, adding his observation that the spacious multi-story sky lit atrium is a feature one is not likely to find in a typical community college environment. The architects and their client have succeeded in turning a once-drab corporate facility into a vibrant college campus. Indeed, this complex is a wonderful example of the promise and occasional serendipity of adaptive re-use.

Kurt Neubek, FAIA, and John Clegg, AIA, practice with Page Southerland Page in Houston.

by BART SHAW, AIA

Landmark Encore





PROJECT One Montgomery Plaza, Fort Worth

CLIENT Marquis Group

ARCHITECTS Swaback Parnters; Hodges & Associates

DESIGN TEAM John Sather, AIA; Joe Conk; Nader Kavakeb; Maika Winter; George DeHaven

CONTRACTOR Thos. S. Byrne

CONSULTANTS Studio V (interior); Hunt & Joiner (structural); Kalmans Marshall Engineering (MEP, condos and towers); Lawrence A. Cates & Associates (civil)

PHOTOGRAPHER Craig Smith

Montgomery Ward published its first catalogue in 1872 and soon found great success shipping farm equipment and other goods across the U.S. via rail. In the 1920s the company built nine regional facilities that combined distribution centers and retail outlets, including one in Fort Worth in 1928. The eight-story Mission Revival building, completed in nine months by general contractor Thos. S. Byrne, was expanded and renovated several times over the years. Enclosing 600,000 square feet, the U-shaped edifice teemed with fervent activity through the 1960s.

As the American economy evolved through the decades, Montgomery Ward struggled to adapt but could never recover the fortunes that derived from its pioneering marketing strategy. It discontinued its catalogue in 1986 and filed bankruptcy 10 years later. The waning vitality of the company was mirrored in its Fort Worth building, and the 46-acre property was vacated in 2000.

Located just west of downtown, across the Clear Fork of the Trinity River, the massive building is a prominent landmark along the 7th Street corridor that extends westward to the Fort Worth Cultural District. The site is immediately adjacent to Trinity Park, a slender municipal greenbelt that follows the river southward. In 1949, the structure survived the greatest flood in Fort Worth's history when the Trinity's waters rose beyond the second floor. Its walls were tested again, in 2000, by a direct hit from a tornado. The stalwart's endurance and dominant presence engendered a fondness among local residents. Even empty and lifeless, it stood high above the surrounding landscape with stucco walls that seemed to glow in the late afternoon sunlight. Like an old friend, a bastion overlooking the river, the abandoned building kept watch as traffic crossed the bridge to and from downtown.

By 2004 the old Montgomery Ward property continued to languish as at least three development teams worked on plans to revive the landmark by adapting it for a mix of uses. Prospective deals by two developers fell through that year, and the conceptual design of a third developer team, Kimco and Weber & Co., was called into question by preservationists. The team proposed a design that was deemed by the Texas Historical Commission as too dramatic, therefore rendering the project unacceptable for federal urban redevelopment funds. THC officials considered the planned alterations to the building to be detrimental to the structure's historical integrity.

The development team's bold vision for One Montgomery Plaza included razing the distribution center connected to the rear of the main structure and demolition of the lower five stories in the middle portion of the 20-foot-wide front facade. Opening up the front of the building to allow for a retail corridor down the center of the building was critical to the success of the project, according to the developers. Although the idea provoked objections from THC, as well as local historical and cultural groups, the City of Fort Worth's economic development officials were determined to revitalize the 7th Street corridor. Ultimately, the city agreed to additional municipal tax abatements and other support that helped the development move forward.

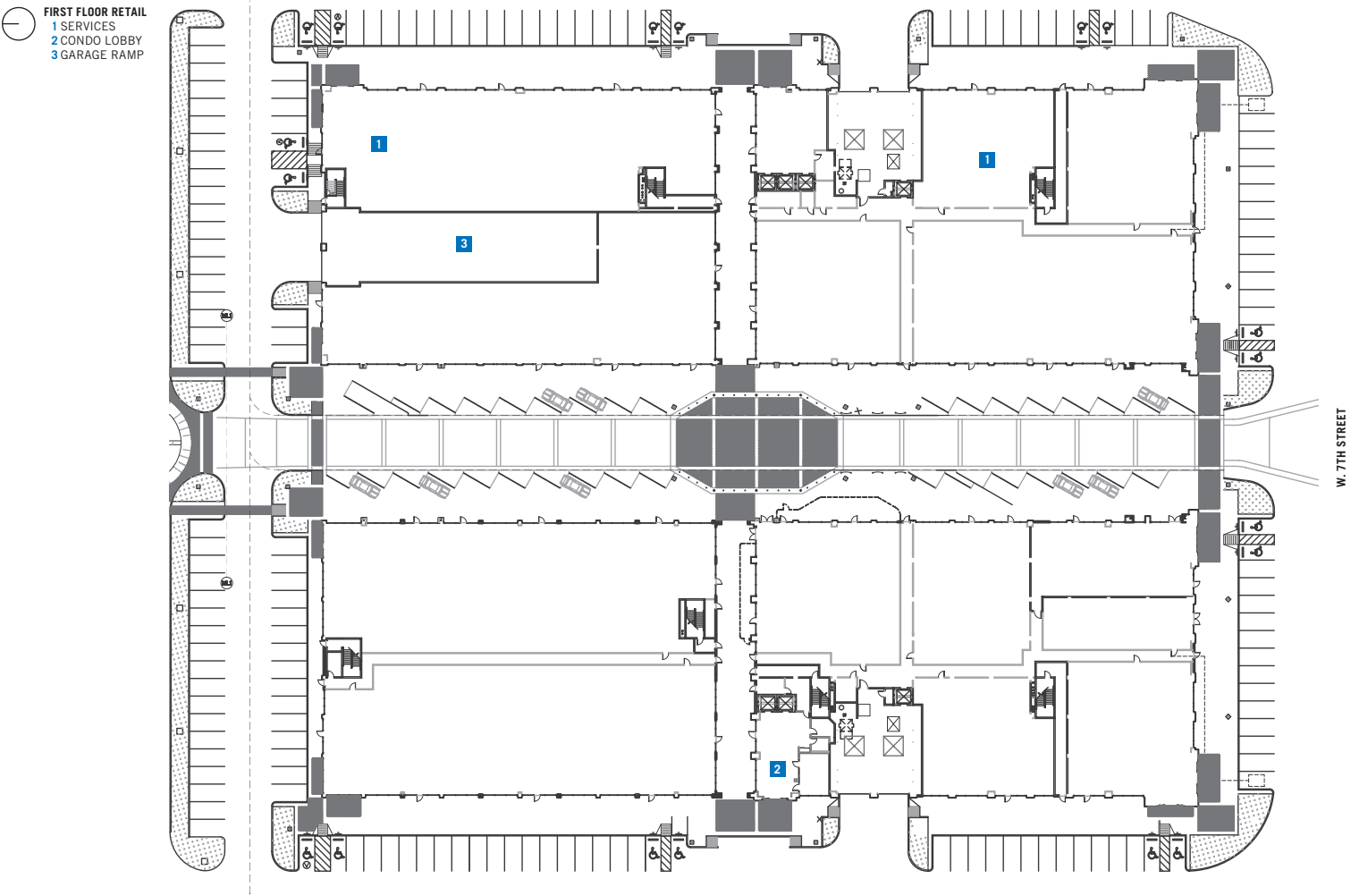


(preceding spread, left and right) Opening the front facade of the original structure heightened visibility for ground-floor retail tenants. A total of 240 condominiums comprise the majority of the adaptive re-use of the 1928 building. (this spread, clockwise from above) The rooftop terrace is foreseen as becoming the epicenter of the onsite community. Residents are near downtown and the Fort Worth Cultural District. Amenities also include proximity to greenspace along the Trinity River. Insertion of a large steel truss allowed for demolition of a wide segment of the structure along the front facade.





RESOURCES PAVERS: Acme (Paver Systems International); STRUCTURAL STEEL: North Texas Steel; DOORS: Performance Door & Hardware; GLASS, MIRRORS, SHOWER ENCLOSURES: DGB Glass; WOOD FLOORING: LM Exotic (Wadleigh Tile); PAINT: ICI; ELEVATOR: Schindler Elevator; FOOD SERVICE EQUIPMENT: GE





(far left) The Montgomery Ward building housed retail and distribution operations. (above) Sensitive renovations preserved the existing structure. (below and bottom) The original configuration of interior spaces led to 47 different floor plans for residential units.



While some opposed the alteration of the building's facade, few can complain about the care that was taken executing the plans. The building has been treated with a great deal of respect. To maintain the integrity of the remaining facade, the steel components of the large truss that now holds up the upper floors were brought in through a side window bay, and the columns that support the truss were lowered through the roof. The lower floors were then carefully cut away. Hodges and Associates Architecture coordinated this effort and designed a new facade of manufactured stone and red tile that wraps the lower floors. The facade of the upper floors was restored with a fresh application of stucco and installation of custom operable windows to match the originals. The old structure was retained and renewed as a framework for the individual expression of retail and residential units.

One Montgomery Plaza has become a microcosmic urban environment. The roadway cut through the interior of the building creates an enlivened density of activity. To the delight of Fort Worth residents, boutiques and local chains have opened in the lower floors of the building after many national retailers found the lease space undesirable because the depth-to-width ratio and column spacing do not accommodate their prototyped stores.

The upper stories of the building were sold to the Marquis Group, a residential developer based in Dallas. As with the retail spaces below, the building's proportions and its 20x20-foot column grid were not ideal for standard residential units. The intention of the developer had always been to do something unique within the building and let it develop its own character. This desire to create distinct environments for residents resulted in 47 different floor plans. Architects at Swaback Partners took advantage of the added depth and found creative ways to harness the light from the warehouse windows and pull it deeper into the building. Areas are defined with floating ceiling planes and walls are punctuated by frosted glass and acrylic panels that filter and direct the light from the public into the private spaces. The warm finishes and refined ceilings of the units are held off of the existing perimeter wall to reveal the exposed concrete of the walls, the ceiling of the old structure. It is a reminder of the buildings past, a preservation of the experience of the prior occupants, as they too viewed the city beyond through the expansive patterned openings in the enduring strength of the facade.

Swaback Partners wanted to create a sense of vertical community. The desire was to create an internal neighborhood that is bound together by the building and the activities that are encouraged within. Earlier this year, a tiered concrete deck was installed on the roof of the north portion of the west tower where cabanas, fire pits, cascading pools, hot tubs, and a variety of seating and mingling areas are planned. Community rooms and fitness areas are located in the adjacent tower.


Residential units are scheduled to be completed in March but the impact of the project on the city is already clearly evident. One Montgomery Plaza has been a catalyst for redevelopment along the 7th Street corridor, a formerly stale section of town that is now erupting in new construction.

Bart Shaw, AIA, practices with Hahnfeld Hoffer Stanford in Fort Worth.

by EURICO R. FRANCISCO, AIA

Suburban Revival





PROJECT Fellowship Bible Church, Dallas
CLIENT Fellowship Bible Church
ARCHITECT Omniplan
DESIGN TEAM Tip Housewright, AIA; Scott Hall; Leopoldo Lopez, AIA; Charles McNeel, AIA
CONTRACTOR Abstract Construction Company
CONSULTANTS Arjo Engineers (MEP); The Structural Alliance (structural); Land Lighting Design (lighting); Clark Promedia (acoustical)
PHOTOGRAPHER Charles Davis Smith, AIA

“Dallas is a place where the future looks better than the past,” states Ed Baum, the former dean of the University of Texas at Arlington’s School of Architecture and longtime Dallas resident. His description succinctly sums up both the regret of missed opportunities and the promise of better things to come. At the same time both sad and optimistic, his quip also captures the essence of the American city over the last 100 years or so—a place always expanding outward and leaving behind what came before, not just its downtown, but also its history. In short, the American city is forever searching for “a better future.” Dallas is a good example.

That search often leads to new uses for existing architecture. A case in point is the recent adaptation of a multi-screen cinema at the corner of Park Lane and Central Expressway, just a short drive north of downtown Dallas. The two-story structure is adjacent to office buildings and big-box retail stores, a typical commercial district offering day-to-day necessities and entertaining distractions to the residents of surrounding neighborhoods. Amid this collection of shops and services is something unexpected—a church.

From an urban perspective, the adaptive reuse of a vacant cineplex into a vibrant church is terrific news. This case, in particular, shows that even in the ubiquitous shopping center there is room for invention and regeneration. Think about that: what if Dallas’ shopping centers started slowly welcoming and incorporating other uses not immediately associated with services and retail? What if churches and libraries and public agencies and even performing arts centers or hospitals made their homes next to Best Buy or Bed Bath and Beyond? Wouldn’t this be a way to inject social life into what is essentially a real estate invention designed for maximum profit and convenience? Under the difficult current economic situation, it might even be a model for the transformation and survival of the shopping center as a business enterprise. Ultimately, this strategy might be an alternative approach for enriching the social life of the new American city.

Occupying the former United Artists Plaza, the Fellowship Bible Church fits surprisingly well within its inherited envelope. The 130,000-square-foot building contained eight theaters on the second floor and approximately 50,000 square feet of retail and restaurant space on the ground floor. The two building types (movie theater and church) have more in common than one might initially expect: both must be able to handle large numbers of people quickly and efficiently; both must have large lobbies where people can circulate and meet each other between sessions or functions; both require “back of house” administrative spaces; both require easy accessibility and plenty of parking. Given that movie theaters have been struggling lately to keep their seats full and that the Fellowship church congregation numbers have been growing, it is natural that one use was replaced by the other.

The fact that the Fellowship church does not subscribe to traditional notions of religious spaces made the rehabilitation of the former cineplex less challenging to the architects. No steeples or arches were required and no traditional symbolism was expected in the new church building. In reality, the architects at Omniplan did not have a large portfolio of



(preceding spread, left and right) Formerly an eight-screen movie theater, the church’s new building incorporates 130,000 square feet on two levels. A sitting area terminates the central corridor on the second floor.

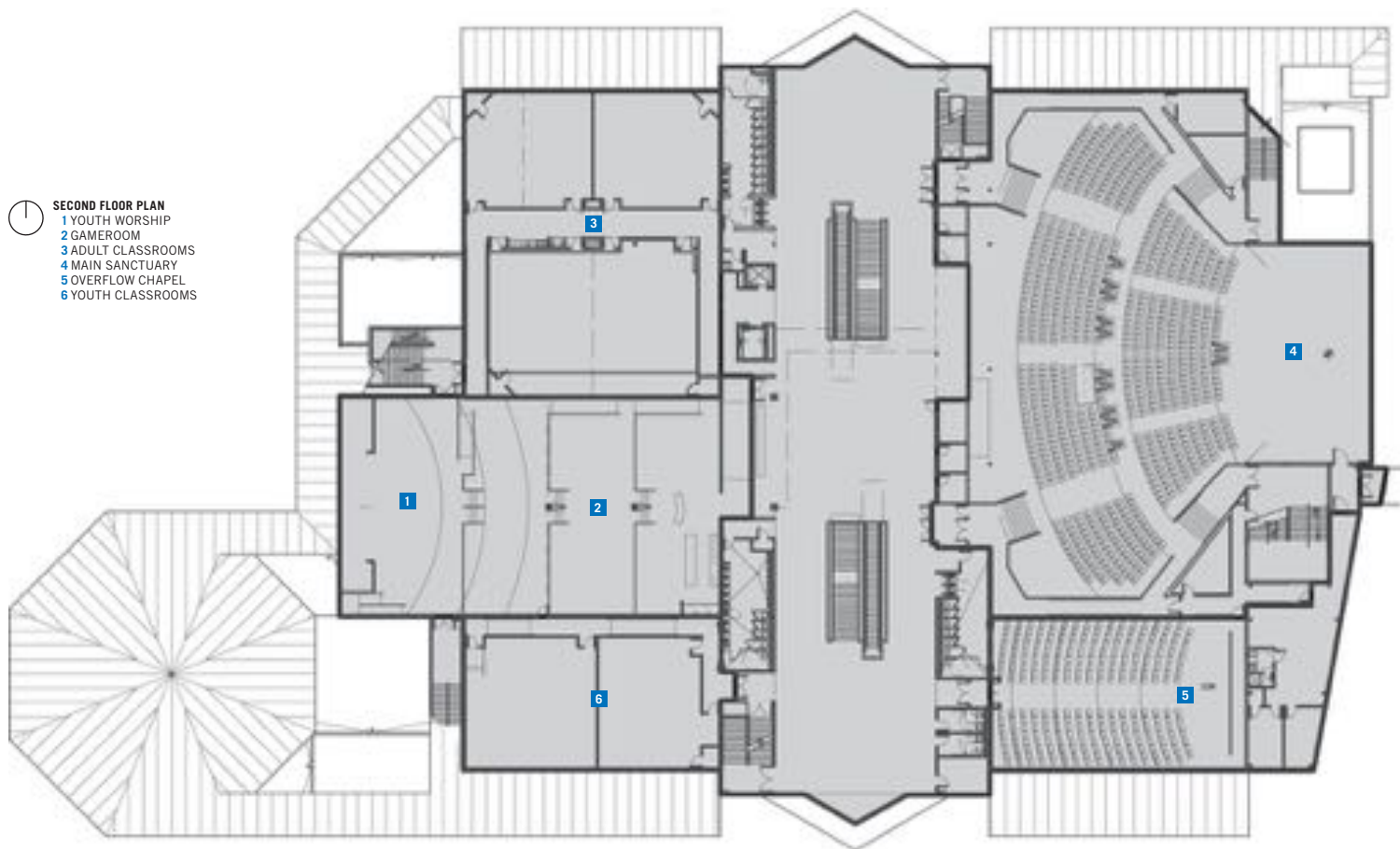
(this spread, clockwise from above) The architects combined three movie theaters to create a 1,300-seat sanctuary. The second-floor lobby serves as an indoor courtyard. The first-level sitting area is located below the escalators. A small chapel is equipped to display video from the main sanctuary for overflow attendance during worship services.





RESOURCES MASONRY UNITS: Featherlite; CAST STONE: Advance Cast Stone; METAL MATERIALS: Bratton Steel (Nucor/Vulcraft); RAILINGS: Johnston Products of Dallas; ARCHITECTURAL WOODWORK: Central Hardwoods (RTD Custom Millwork); LAMINATES: Nevamar, Wilsonart (RTD Custom Millwork); WATERPROOFING: Neogard; METAL DOORS AND FRAMES: CECO, Frame Works (Dallas Door & Supply); WOOD AND PLASTIC DOORS: VT Industries (Dallas Door & Supply); SPECIALTY DOORS: Cookson, DBCI (Johnson Equipment); ENTRANCES AND STOREFRONTS: YKK (Dallas Glass & Door Company); SKYLIGHTS: Naturalite; GLASS: AGC Flat Glass (Dallas Glass & Door Company); HARDWARE: IR Security & Safety (Dallas Door & Supply); GYPSUM BOARD: Georgia Pacific; TILE: Interceramic; ACOUSTICAL CEILINGS: Armstrong; WALL COVERINGS: Carnegie; ACOUSTICAL WALL TREATMENTS: Quiet Technology Systems (Quiltcraft); PAINT: Sherwin Williams; CARPET: Lees Carpet; VANITY TOPS: International Stone Design; OPERABLE PARTITIONS: Moderco (Fuhr); SOFTWARE: Bentley Systems

- 1 SECOND FLOOR PLAN
- 1 YOUTH WORSHIP
 - 2 GAMEROOM
 - 3 ADULT CLASSROOMS
 - 4 MAIN SANCTUARY
 - 5 OVERFLOW CHAPEL
 - 6 YOUTH CLASSROOMS



- 1 FIRST FLOOR PLAN
- 1 FELLOWSHIP HALL
 - 2 KITCHEN
 - 3 KIDS' PLAY AREA
 - 4 SUNDAY SCHOOL
 - 5 COUNSELING CENTER
 - 6 ADULT CLASSROOMS





(above) Much of the first floor is programmed for children's activities. (below and bottom) A coffee and snack shop is set off the main circulation corridor adjacent to the area for the youngest kids.



church projects when they were interviewed for the job. What they had, instead, was a deep knowledge of the organization of large spaces and a keen understanding of how large groups of people circulate and congregate in those spaces.

Scott Hall, the firm's lead designer for the project, points out that the buildings used previously by Fellowship Bible Church were organized around a courtyard. In the new building, the cineplex lobby—or “circulation mall”—was converted to function in a similar way to the courtyard in the old location. Modifications included new skylights to bring additional natural light into the space and seating was added along with information kiosks and children play areas. The old circulation mall is now the heart of the new building, and it is easy to picture how alive it can be when full of people.

The main worship space was created by combining three theater auditoriums into a single, larger hall that accommodates up to 1,300 people. Architects of similar buildings (e.g., auditoriums, churches, and performing arts centers) know that one of the main challenges in designing such spaces is the creation of halls that are large in size but intimate in feel and perception. Fellowship's main worship space does not disappoint in this regard. While Omniplan added sound attenuation to improve the quality of interior acoustics, Hall says that “because of the facility's previous use, the building walls and roof were already designed to quiet exterior noise.”

The architects also designed the church to accommodate interactive technologies. Not only can worship services be broadcast live in other locations, but the building is also equipped to incorporate congregants' laptop use and texting onto projection screens during services. “Since the average churchgoer today is accustomed to instant communication,” explains Hall, “it is essential to design worship spaces for the digital age without sacrificing architectural aesthetic or the opportunity to make real personal and spiritual connections.” This is already true today, and will certainly become commonplace in similar buildings in the future.

The renovation also included conversion of the ground floor as nursery and children's space and counseling areas. A new third floor was constructed for administrative space. The total cost for the project was \$8 million.

The design for the building was conceived with future growth in mind. In addition to adapting the cinema building for immediate use, Omniplan also master-planned the site for expansion. That work may begin soon as the church keeps pace with its growing congregation, with buildings to be erected in an underutilized parking lot just north of the church. The design for the expansion will tie back to the parti diagram adopted for the adaptive reuse.

Not only has the cineplex building been saved and infused with activity, which benefits the shopping center as a whole, but the success of the project will eventually extend to repurposing the adjacent vacant parking lots. The leaders of Fellowship Bible Church and their architects are to be commended for showing how to effectively adapt existing fabric. The future of Dallas is well served by their example.

Eurico R. Francisco, AIA, is a vice president of RTKL in Dallas.



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AT&T Conference Center



PROJECT AT&T Executive Education and Conference Center, Austin
CLIENT The University of Texas

ARCHITECT HKS Architects (architect of record) and Lake/Flato Architects (design architect)

DESIGN TEAM Fred Roberts, AIA; Rex Carpenter, AIA; David Lake, FAIA; Kenny Brown; Connie Jackson; James Mawson, AIA

CONTRACTOR Austin Commercial

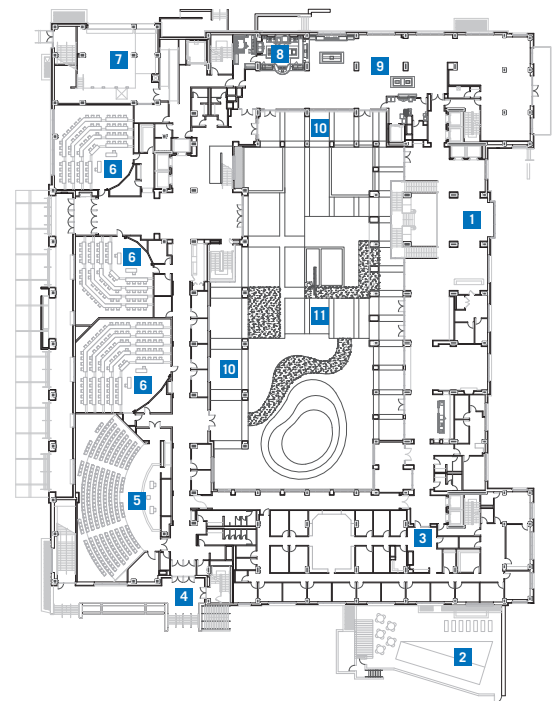
CONSULTANTS Wilson Associates (interior); Campbell & Associates Consulting Engineers (structural); Blum Consulting Engineers (MEP); Campos Engineering (electrical); DataCom Design Group (IT/AV/acoustics); Coleman & Associates (landscape architect); Jaster-Quintanilla, Austin (civil); Systems Design International (food service, laundry); Persohn/Hahn Associates (vertical transportation); Faithful+Gould (cost); HMA Consulting (security); Integrative Design Collaborative and CMPBS (LEED); The Neal Spelce Company (marketing); Fugro Consultants (geotechnical); Access by Design (accessibility); HDR/WHM (traffic); Parking Planners (parking); Raba Kistner (hazardous materials)

PHOTOGRAPHER Blake Martin, HKS

RESOURCES POOL: Fun 'N' Sun Pools of Austin; **PLANTING ACCESSORIES:** ValleyCrest Landscape Development; **GRANITE:** American Stone Co. of Texas; **METAL MATERIALS:** Steel Designs; **METAL DECKING:** Epic; **ARCHITECTURAL WOODWORK:** Robert Shaw Mfg. Co.; Howard McKinney; **WATER PROOFING,** **ROOF PAVERS:** L.S. Decker; **ROOF TILES/ROOF AND WALL PANELS:** D.R. Kidd; **METAL AND WOOD DOORS:** Hull Supply Co.; **ENTRANCES AND STOREFRONTS, GLASS,** **GLAZED CURTAINWALL:** Austin Glass & Mirror; **DECORATIVE GLAZING:** Austin Glass & Mirror; **TILE:** American Stone Co. of Texas; **WOOD CEILING:** Robert Shaw Mfg. Co.; **WOOD FLOORING:** Woodwright Hardwood Floor Company; **CARPET AND RESILIENT FLOORING:** Rockford Business Interiors; **TUB, SHOWER DOORS, ENCLOSURES:** Austin Glass & Mirror; **BULLET RESISTANT PROTECTION:** Austin Glass & Mirror

The AT&T Executive Education and Conference Center opened in 2008 on the University of Texas campus in Austin. Designed by Lake/Flato Architects, in collaboration with HKS, the conference center "...adheres to goals of the campus master plan by borrowing very specifically from the materials of the campus as well as the massing and the fenestration of the original 40 acres," said principal design architect David Lake, FAIA. Located on the southern side of the UT campus, the 322,000-square-foot facility has seven tiered lecture halls, a 300-seat amphitheater, several conference rooms, an 800-seat ballroom, a 300-room residential center, and a central courtyard. The building occupies an entire city block, and the design team reduced its overall massing by breaking its various components into a series of structures that corresponds with the rhythm of other campus buildings. In addition, fountain landscaping conceals a subterranean parking garage. Stone for the base, brick for exterior walls, and red tile for the roof match the campus' material palette. Other visual references tie the building to its neighbors—cantilevered balconies recall the Main Library and the ballroom alludes to Battle Hall's reading room, with its wooden trusses, pendant light fixtures, and tall windows. Arches, handrails, and signage also pay homage to the rich legacy of the campus architecture.

NOELLE HEINZE



- FIRST FLOOR PLAN**
- 1 LOBBY
 - 2 POOL
 - 3 OFFICES
 - 4 TERRACE
 - 5 AMPHITHEATER
 - 6 LECTURE HALL
 - 7 LOADING DOCK
 - 8 KITCHEN
 - 9 DINING
 - 10 LOGGIA
 - 11 COURTYARD



Hyatt Lost Pines Resort



PROJECT Hyatt Lost Pines Resort, Bastrop

CLIENT Woodbine Development Corporation

ARCHITECT HKS Hill Glazier Studio

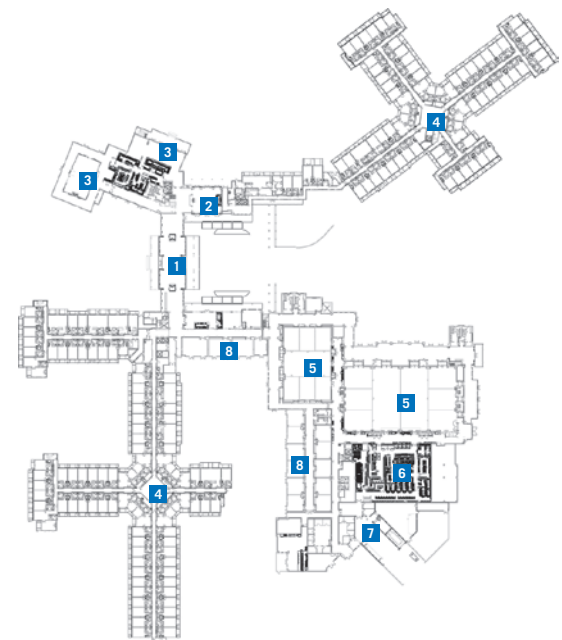
DESIGN TEAM John Hill, AIA; Robert Glazier, AIA; Douglas Atmore, AIA; Sze Chong, AIA; Derek Knowles

CONTRACTOR Lyda Swinerton Builders

CONSULTANTS Vivian/Nichols Associates (interior); TBG Partners (landscape); Brockette/Davis/Drake (structural); Pape-Dawson Engineers (civil); Abrams & Tananka Associates (food service); Blum Consulting Engineers (MEP)

RESOURCES UNIT PAVERS: Belgard; POOL: Unique Pools; CONCRETE MATERIALS: Greenstreak Plastic Products, Tremco; METAL DECKING: Epicore; ARCHITECTURAL WOODWORK: Trex, James Hardie Building Products; VAPOR BARRIER: Stego Industries, Reef Industries, Fortifiber Corp.; SHINGLES: CertainTeed; ROOF TILES: Monier Lifetile; WINDOWS: Pella; OPERABLE PARTITIONS: Hufcor

Designed by HKS Hill Glazier Studio, the 405-acre Hyatt Regency Lost Pines Resort and Spa is located in Bastrop within a unique environment of four co-existing eco-systems found nowhere else in Texas. Placed at a bend in the Colorado River, the 491-guestroom resort is surrounded by a forest of native pecan and pine trees and incorporates elements of local historic architecture. The main building is a series of low-scale wings designed to look like separate buildings built over time. The design features wood-sided, wrap-around porches with sky-blue painted ceilings, shingled roofs, and traditional stone walls. Multi-paned, floor-to-ceiling windows allow views of nature from every angle. Sited on a hillside, the golf clubhouse and event pavilion overlook a meadow and the spa. The design invokes simple barns found throughout the region and is emphasized by the clubhouse's two-pitch roof slope. The ballrooms and meeting rooms are housed in an area of the resort that features a glazed-in porch, tin roof, and distinctive parapet design. The spa is a separate building with a contemporary feel, conveyed through the use of line and varied roof forms. The resort includes 57 suites, 62,000 square feet of meeting space, two ballrooms, a fine-dining restaurant, and several other restaurants and bars. Additional hotel amenities include a golf course, water park, and a horseback-riding center.



- FIRST FLOOR PLAN**
- 1 MAIN ENTRY
 - 2 SOUTH LOBBY
 - 3 RESTAURANT AND BAR
 - 4 GUEST ROOMS
 - 5 BALLROOM
 - 6 BANQUET KITCHEN
 - 7 LOADING DOCK
 - 8 MEETING ROOMS

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The State of BIM

by DAVID BALDACCHINO

CHANGE IS THE WORD OF THE MOMENT. For the design and construction industry, change has been slowly brewing for the past several years. That change is by no means an easy and painless process, but our profession will come out stronger at the end.

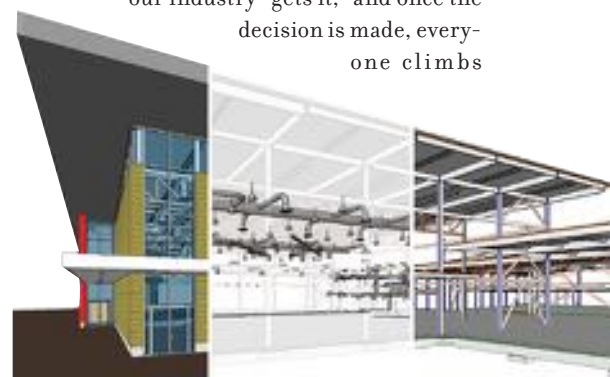
The productivity of the building industry has declined in recent years when compared to other sectors of similar size. The reasons stem from how we fail to share and leverage information at the various stages of a building's lifecycle. Building Information Modeling (BIM) is a process that has the potential to bridge these gaps and give our industry a much needed boost.

BIM seems to have different meanings to different people. Some associate it with 3D modeling, while others equate it with the name of software they are using in their practice, but

the essence of BIM is the transparency of the total building lifecycle—from its inception as an idea, through its design and construction, as well as its operations and maintenance, and ultimately all the way to the end of that building's viability.

Today we can see bits and pieces of the grand vision for BIM's future. Some practitioners already have started implementing new processes to take advantage of available technology, while others have decided to wait until they can see the whole process fleshed out and humming like a well-oiled machine. Unfortunately for those late adopters, any minute lost today forging excuses will result in a much more expensive cost down the line, as this change cannot be accomplished with a quick and simple flip of a switch.

A recent report on BIM published by McGraw-Hill Construction indicates that architects are considered the primary drivers in deciding whether to implement a BIM process on a project. However, the rest of the building team is not far behind in the statistics, and that is good news. It proves that a substantial portion of our industry "gets it," and once the decision is made, everyone climbs



Survey: Texas Slow to Adopt BIM

by ANDY MACPHILLIMY, AIA

The software capabilities that are the foundation for Building Information Modeling, or BIM, have been under development for more than 20 years, and in the last few years awareness and interest in BIM by the AEC industry have grown remarkably. However, a recent survey indicates that the AEC industry in Texas has been slow to adopt BIM. Those few in Texas who are now using BIM, survey respondents state that adoption of the new technology has resulted in wide-ranging changes in the way they design and deliver projects.

The statewide survey was conducted in December and solicited responses from architects, MEP engineers, structural engineers, and general contractors. The survey was co-sponsored by AIA Houston and the Texas Society of Architects. TSA and AIA Houston plan to use the survey data to develop multidisciplinary workshops about BIM around the state to provide technical information, case studies, and examples of best practices on topics such as hardware, modifying the design process, and more. Subsequent surveys are planned as a means to chart expected growth in BIM adoption within the AEC industry in Texas.

A separate survey was conducted concurrently by the Structural Engineers Association of Texas (SEAoT), with the results of the two surveys being shared by all three organizations.

The TSA/AIA Houston survey was developed by committees within TSA and AIA Houston to gain better understanding about the general level of awareness, adoption, and use of BIM by design professionals in Texas. The survey collected data from individual respondents employed by small, medium, and large firms (ranging in staff size from 10 or less to 200 or more). Respondents, representing all but two of the state's 17 AIA chapters, also were asked their thoughts on the impact of BIM on their work processes and perceived obstacles to more rapid adoption.

The overall survey responses were equally split between those who had no experience with BIM and those who have had experience. Of those who had no experience, over 75 percent specified the steep learning curve and the cost of implementation as their chief concerns. They also indicated a concern for lack of partners knowledgeable of BIM, a perception that reinforces the fact that the full power of BIM is realized when all team members are working on the same project in BIM. (While that may be true, the use of BIM does offer many benefits to the individual firm.) One surprise in the survey's findings was that over 60 percent of respondents not currently using BIM have no initiative toward adoption of BIM.

For those who answered "yes" to BIM experience, a series of questions were asked to gain greater understanding of their experiences, practices, and concerns.

Of architects, 58 percent indicated they "often or always" share their model with structural engineers and 43 percent "often or always" share their model



on board. The report's most cited barriers to adoption were training and lack of expertise, implementation costs, and senior management buy-in.

Regardless of these obstacles, some Texas firms are leading the way. Among them are Gensler, HKS, and SHW Group. [Disclosure: I work with SHW Group in Houston.] Not only have these firms already smashed the cultural barriers to change, but they are now at the forefront of shaping future processes, developing supporting technologies, and most important,

designing responsive, and sustainable environments.

These firms ramped up BIM implementation over the past several years, although each had eyes on BIM long before it became a mainstream term. HKS used BIM on the Christus Santa Rosa Westover Hills Campus in San Antonio, a 375,000-sf, 150-bed replacement hospital and medical office building. As with most firms that take the leap in doing a pilot project, training was an important concern. Most seem to favor the "train the project" approach, where train-

(above) HKS is using BIM software to design a medical center in Fort Wayne, Ind. The model shows a section perspective of a rendered interior model and hidden line drawing of the exterior. (left) Morris Architects' project team implemented BIM on the Woodsedge Church in The Woodlands using architectural, structural, and mechanical models to coordinate systems and detect problems.

with their MEP consultants. In contrast, only 27 percent share their model with contractors.

The SEAoT survey indicated that MEP engineers were split down the middle on sharing, with half responding that they "rarely to never" share the model with contractors and half responding that they "often to always" share. Though structural engineers often share with the consultant team, 79 percent indicated they "rarely or never" share with contractors. The SEAoT survey also revealed that two of the most commonly marketed uses of BIM in structural engineering – early structural pricing with general contractors and linking to structural analysis software – are actually seldom used.

General contractors were similarly split on the question of model production using BIM, with half of respondents stating that they "never or rarely" produced their own BIM models and half indicating that they "often to very often" produce their own BIM model to suit their needs. That finding reinforces the challenge to the AEC team that current models produced by the consultant team are not structured in a manner useful for contractors to run quantity take-offs or to use for the "virtual construction scheduling."

With regard to record documents at project close-out, 75 percent of all disciplines "rarely or never" provided a BIM model as part of close-out documents, while 15 percent "often to always" have provided the model at close-out.

As a measure of depth of experience, 39 percent of architects, 40 percent of structural engineers, and 25 percent of MEP engineers indicated experience on 10 or more BIM projects.

With both experienced and non-experienced BIM users expressing concern on the "learning curve" to adoption, 26 percent of architects responded that they saw no difference in the level of manpower required to produce a BIM project. The balance was evenly split between those who thought the use of BIM required "somewhat to significantly more" manpower with those who thought it required "somewhat to significantly" manpower. In contrast, both structural and MEP engineers were in agreement, with 70 percent of each group indicating that BIM required "somewhat too significantly more" manpower over a traditional CAD documentation. Comments by engineers indicate that this is due to current software limitations, especially for the broad needs of the MEP disciplines.

Conclusions derived from the responses to the two surveys include:

- The Texas AEC industry is still in the early adoption of BIM.
- Unlike CADD, the full potential of BIM will be reached only after broad adoption.
- Successful adoption requires investment of time and money by all parties.
- Success will best come through industry-wide collaborative efforts.

Andy MacPhillimy, AIA, is a principal with Morris Architects in the Education Studio and a member of the AIA Houston BIM Committee and the TSA BIM Taskforce.

Will Ikerd, PE, contributed information for this article. Ikerd, the director of Raymond L. Goodson Jr., Inc.'s Integrated Project Delivery Department, is chair of the Structural Engineer Association of Texas' Information Technology Committee on BIM that assisted with the survey.

ing is delivered to the project team in a timely manner, depending on the tasks they are performing. Usually a fresh team kicks off with some classroom training to help spark interest and curiosity, but it is impossible to teach everything there is to know in this setting, so HKS prescribed a combination of all approaches. Model management is a very important topic, and depending on the computer and networking hardware, it might be necessary to break large models into smaller pieces. On this project, HKS was able to keep all the architectural information in one project file, but the firm has now gained enough experience to take on BIM projects with geographically distributed teams.

With BIM, the team members work in a more integrated fashion compared to traditional processes, and everyone must pay attention to each other's work on the model. I have heard many anecdotes of model elements mysteriously disappearing from a BIM project's files, but ghosts do not usually inhabit digital models! However, ghosts are believed to roam in the Julia Ideson Building, part of the Houston Public Library system and a historic downtown landmark. Gensler recently finished designing and documenting a major expansion of the Ideson. Although some think that renovations are not suited to BIM and prefer to use the traditional CADD process, construction began in February and Gensler expects to have minimal issues as the project is realized.

SHW Group is using BIM to pursue LEED Gold accreditation. On its new design for a high-performance elementary school for Spring ISD, the firm is collaborating with all consultants using BIM technology. The MEP systems are being designed and optimized through the use of engineering analysis software that leverage the architectural model. This will ensure that the school's proposed geothermal heating and cooling system will run efficiently, taking into account that all classrooms will receive natural light and appropriate shading as verified through simulated shading studies.

Conversations about BIM with personnel from Gensler, HKS, and SHW often include comments about improved communication between each firm's internal and external team and the client. Perhaps more importantly, all parties develop a better understanding of their projects through the BIM process.

David Baldacchino manages BIM training and implementation for SHW Group in Houston.

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upon younger staff that understands the technology to help bring us on the method. So there is a value to those who have that knowledge already coming on board. I know that's certainly true for our practice and for various others in San Antonio.

For me and my peers—I'm in my mid-30s and a lot of my friends are right in that realm—it still feels healthy for us at the moment. With that said, there is care in understanding that you don't want to move around. There's basically no room to move around. People do feel valued at the places where they are. Meaning, I don't know a lot of my friends who feel their jobs are at risk at the moment. Whether that's the reality or not is another question.

BROWN I'd offer that it's not true. They are vulnerable, even though they wish they weren't. And that's what I wonder about, the effect this economy will have and how people have their lives set up to deal with what I think is going to happen in this business because it's going to happen.

SHARPE What role does licensure play in that feeling of vulnerability?

'I mean this thing cuts across everything, and if there's no money, there's probably not going to be a whole lot of building going on. I can't say it any more simply than that.'

REY I'm not sure it matters.

BROWN Licensure is a whole other roundtable discussion because so few people are getting licensed for reasons not connected to the economy. The exam has become so complicated in connection to socio-demographics and so on. I think people have their practices set up as we do. I don't need 35 licensed architects out of 50 staff in practical terms. I don't require it. That used to be the way of progressing in the firm and certainly the way careers were transacted. It's an old-fashioned notion of security—because of your license you move up. I think there's far more specialization within our practices for better or for worse that allows a lot of latitude regarding licensure whether people want to be articulate and honest about it or not. So I don't know if it really directly indexes to "if you're licensed you stay and if you're not you go."

SHARPE Okay, let's save that for another roundtable. Let's talk about areas of practice, and let's start with the institutional markets—healthcare and university work. Can you quantify the percentages of your firm's areas of practice and describe how those markets have been affected?

HICKSON Because a lot of our private work has gone on hold, we're now doing almost solely public and institutional work. And institutional work, particularly research laboratory facilities, is about 30 percent of what we do. The research and healthcare market is still growing, even in Houston. M.D. Anderson has put some projects on hold, but they're continuing with

other projects that they know are a good investment. Work is still moving forward. A lot of architects have started performing feasibility studies versus providing entire service packages, as I'm sure we've all seen. Also, many state schools are advertising for a pre-package all the way up to design development, but not for the entire design package. Clients want to get started, have things going, and then when the money comes in they'll be ready to roll for the next round.

SHARPE Well, that's good for architecture.

LOWEY-BALL It's excellent because you never get sued for those. But it has resulted in some very peculiar RFQs being released. I read the RFQ, and it actually doesn't have any intended construction administration phase because they don't intend. They're scope definition projects, basically. That's what they are.

SHARPE And that's because of the credit crisis?

LOWEY-BALL Well, when I see an RFQ it's like "Well, they want to put this

one in the box and have it ready when they have the money." But there's no money for it now; that much is certain. And it's OK; we'll work on those.

BROWN I see a little of both, though. What we're seeing is also a perception in the imminent lowering of construction costs. We're watching a project at a major university drag its feet to expose itself to a better bidding environment.

WELLEN We're seeing the same thing.

SHARPE And that's just competition within the market?

BROWN You know I don't know what's going to cause it. If you look at steel, some majors in steel production have actually restricted output. This means steel is going to go up or stabilize; it's not going to go down, down, down. Copper is stabilized as a commodity although it's less than it was. Aluminum is stabilized as a commodity although it's less than it was. But there's a ton of competition in the labor pool, so that's the big driver right now. But who knows what that really means over time? Those people also lay off and then have less supply and pricing goes back up with less competition. I think you had a number of easy starts—people who are in the business because it was so damn easy to get into it. On the subcontracting side it's going to be so damn easy to get out of it when it gets tough and that'll cause some competition. I don't know, is that in six months? That's the debate we have with the university. I'd sure like to earn the CD money

right now, but they're not interested because they want to time that package for what they perceive to be the bottom of the market.

WELLEN We have a large university project that's experiencing the same situation, with the client wanting to hold up to see if costs will improve. In our local market for the last two or three years, we've been telling everyone it costs more to build in our locale. People just have the perception that in far West Texas it should be cheap, which just isn't the case, and because of everything else plus our local economic boom, construction has really been expensive. And there's an attitude that things are going to get cheaper, but I'm not really sure they are and that worries me a lot. What worries me on the business side is that things continue to contract and all you guys are going to be coming to our neighborhood trying to get the jobs. All the big firms are going to start sniffing for things they haven't had to sniff for in the last three years. It's always been that way, but for the last three or four years they've had their plate full at home, and they haven't been out there in our neighborhood.

SHARPE How many around this table have experience in the international markets? We've talked about how the downturn is affecting those international clients, but is it on an equal plane with the domestic market?

BROWN Yeah, I think they're on an equal plane. What shocked us was the rapidity of the decline of the international stuff, how very quickly it came to a correction. I think part of it is the practice of business there. If you have a developer in Houston that's working on a project and looks out at the economy and says, "You know what? We're going to table this thing right now. We're going to shut this thing down. The economy's looking bad." They step away and you're done. That's been my experience. In the Middle East, our experience has been more culturally nuanced; that failure is not really an option, that is to say that you get "continued"—delay becomes euphemism for cancel. "We will meet next week on that." "This timing is not good, we will meet next week." Well, they have this cultural impetus to move forward and a resistance to the fact it can't be done. I think they haven't been through these downturns. They simply haven't had them.

SHARPE What is the likely scenario for the next 12 to 24 months in Texas?

BROWN I think it's down. I think it's pointing down in terms of growth and opportunity for 12 months, and it flattens out even though the economy may start rising; it's still going to feel pretty flat. I think it's a tough practice environment for the next 24 months and certainly almost all pointing down through 2009, based on what we've read and our advisors are telling us. And I think 2010 might go to flat but it's still going to feel pretty tough, barring certain practice areas and sectors. I'm sorry to be pessimistic. I'm optimistic in general.

HICKSON I will say that we have made some strategic changes in our marketing practice; we are actually increasing our marketing, trying to improve both proactive and reactive marketing just because we think it's a time when we've got to react to our customer's needs. There's more competition for every job.

MALONE Well, here's what I see. All of us that have backlogs are going to run them down over the next 12–18 months. I can keep the team I have

'I see my students and worry whether they even really understand what's happening, whether they understand the magnitude of what's happening.'

busy on the work I have right now through probably close to the end of the year. But this time next year, if I don't sign a bunch of new deals or if things don't pick up and people don't start doing projects, then I won't have any work next year for any of my staff to do. So I can ride it out, but I need to see opportunities to interview for new projects and go after work and know that work is there. I had a great fourth quarter in landing good work, but it was just because I had high net-worth clients that decided they weren't going to invest money, they were going to build stuff instead, so hallelujah, but they can't keep me working forever. For the first time in my career, I have no retail work. In 20 years of being principal managing my own business relationships, I have zero retail work in my studio at this moment.

LOWEY-BALL Well, I am very worried on where we're going to be in six months, I will say that. The only dictum that we follow is "do what you do best and keep on doing it," and we have had a couple of unusual specialties that have helped us a great deal in the past and which are niche markets where we hope to continue to do work. That is the historic preservation work we do, which we've always done, and we have had the Spanish colonial missions in San Antonio under contract since 1965, and we're still working on them. And the other big mainstay of our practice has always been design for higher education, and I see that as it's wounded and maybe fatally wounded, I don't know. Some of our school districts are actually declining. San Antonio Independent School District is contracting, so they're not going to be building any more schools.

REY Really, everyone at the office is doing more than 110 percent. I don't know how long it'll last. Obviously, I'm most concerned about the younger staff, as well as those who, like myself, are trying to understand better how to build and get that practice under our belt. But those coming straight out of school and those currently out of school in practices, I think, are the ones who need to understand this more.

WELLEN We probably have 12 months of work, too, maybe more. I have also learned that that can change tomorrow. It always has been that way. You talked about projects evaporating; that's been the nature of this business for a long time. I mean, it's not always driven by the economy. There are all kinds of factors. I always said I won't believe in a project until it's built and occupied. That could happen. I feel fairly comfortable right now, but I have the fear that could evaporate. When things continue to get worse, people re-evaluate things, and that makes me very nervous. On a personal level, if oil prices would rebound to a reasonable level, then that will stabilize our local situation. It won't improve it, but it'll at least level it out. We'll see. ☐

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AIA Launches Redesigned Web Site

The AIA has launched a redesign of the *AIA.org* Web site. The new Web site features easier navigation and an organization based on how members said they used the Web site, plus a new, member-driven focus on content and resources that architects said they want to enhance their careers or practices. The new site presents spotlights of members' careers and vast body of work, as well as the Architect's Knowledge Resource (AKR, formerly known as SOLOSO), a venue for members to share their knowledge and expertise.

THC's Historic Courthouses Publication Now Online

The Texas Historical Commission's (THC) publication *Courthouse Cornerstones* will be featured for a limited time beginning in February on the agency's Web site. The publication reports on updates to THC's award-winning Texas Historic Courthouse Preservation Program that provides partial matching grants to Texas counties for the restoration of their historic courthouses. To view *Courthouse Cornerstones*, visit www.thc.state.tx.us. To learn more about the Texas Historic Courthouse Preservation Program contact the THC's Architecture Division at (512) 463-6094.

ICC Posts Risk Management Tools Online

To assist the international community in researching, understanding, and utilizing building codes, the International Code Council (ICC) and several other agencies have developed "Tools for Risk Management." The documents are free and available in both English and Spanish. For more information, visit www.iccsafe.org.

USGBC: Green Building Key to U.S. Economy

A cascade of newly released studies and reports points to green building as one of the growing bright spots for the U.S. economy. "As research comes in from diverse sources examining the interest in green buildings among a wide range of Americans, the numbers keep painting the same picture: The future of our built environment clearly centers on energy efficiency, water reduction, systems that encourage cleaner indoor air, the use of recycled and more sustainable materials, and communities that coexist with their environments," said Rick Fedrizzi, president, CEO & founding chair, U.S. Green Building Council. To access the studies' key findings, visit www.usgbc.org.

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Adapt, Transform, Forget...

by FERNANDO L. BRAVE, AIA

The modernist dictum that “form follows function” does not appear a viable equation in adaptive re-use where function must follow form. Take, for example, the re-purposing of the ubiquitous and increasingly unappealing big box. *Texas Architect* asked a group of artists and designers to do just that, to consider the fate of a vacant Circuit City building. Their responses are diverse, and can be grouped into three distinct categories—adapted, transformed, and forgotten.

1 Jay Smith’s Big Box Opera, a re-interpretation of Sir Norman Foster’s Winspear Opera House in Dallas, seeks to dignify the purpose of the box. **2** Dawn Finley and Blair Satterfield submit Boom Box, an assembly of “plug and play” assisted-living facilities for aging baby boomers with wry allusions to Circuit City’s iconography and the products it once offered.

3 Chris Taylor and **4** Taeg Nishimoto both advocate greener speculation. Taylor slices live/work spaces into the box and plants a vegetable paradise in the parking lot in a search for “multivalence after utopia.” He says, “We need to learn how to make shoes again.” Nishimoto turns the box and adjacent land into a giant greenhouse and “fields of flowers and vegetables.”

5 Robert Gay discards the box, which he says “failed and depleted the American landscape,” and replaces it with a multi-dimensional grid of interlocking surplus containers shaded with photovoltaic panels, “nurturing land, creating community in a more responsible way to reach the American dream.” **6** The art collective Legge Lewis Legge proposes to forget the emptied shell altogether, masking it with a “cloak” of vinyl mural depicting a pastoral landscape as if the building “had never been there.”

Fernando L. Brave, AIA, is founder of Brave/Architecture and adjunct professor of design at the University of Houston’s Gerald D. Hines College of Architecture.



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