

TexasArchitect

SEPTEMBER/OCTOBER 2010



DESIGN AWARDS TWO THOUSAND ★ TEN



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OCT 14-16



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Reading Into the Numbers

What's behind the 25-percent decline from 2008's record-high total Design Award entries?

THE ANNUAL TSA DESIGN AWARDS PROGRAM provides an intriguing snapshot of the state of architectural design in Texas. While nowhere near comprehensive in depicting a multifaceted profession, each year's collection of winners nonetheless offers a survey of contemporary trends and the occasional flash of creative brilliance. Beyond its beauty-contest aspects, the program may also reveal insights into current economic conditions through the level of participation.

This year's total number of entries was 200, which represents a 25-percent drop from the record high of 267 submittals in 2008. On the surface, the numbers seem to illustrate the obvious—the tightening grip of the worldwide financial crisis that has come to be called the Great Recession. We know all too well how the downturn brought an abrupt end to an extraordinary period of growth enjoyed by all Americans. Architects especially benefited from the good times, having spent a decade fulfilling the needs and expanded desires of their clients, who were empowered by a highly charged economic engine. Then came the cataclysmic events of 2007 and 2008.

The recession, however, barely made a dent in the 2009 Design Awards, with 261 projects submitted. More than anything, that slight dip may have been attributed to the entry deadline, which was a month earlier than the year before. Yet, that total was the second-highest in TSA's history.

Of course, many factors can influence whether a firm will participate in the Design Awards program. (For the record, architects registered in Texas may submit any number of projects they designed that were built anywhere in the world and completed within the previous five years. Projects entered in this year's program must have been completed no later than Jan. 1, 2005.)

For firms struggling to survive in a shrinking economy, the considerable expense of hiring a photographer may prohibit participation in competitions. Particularly onerous for small shops, professional photography is all but a necessity for even a remarkably well-designed project to catch the collective eye of a jury. In addition is the cost of staff time to put together the slide show and edit the presentation for maximum impact, as well as the entry fee. During a downturn such as this, sole practitioners and young firms may not have the luxury and therefore decline the invitation to compete.

Another factor is the perception that juries only select small projects for awards. While not wholly accurate, recent history proves that intimately

scaled buildings (especially houses) win more often than larger ones (due in part to the programmatic complexity of big institutional projects such as public schools and hospitals).

Perhaps the most crucial factor is the contracting job market. According to the State Comptroller, the unemployment rate in Texas rose from 5.7 percent in November 2008 to 8.2 percent this July. Comparable figures for the nation were 6.7 percent and 9.5 percent, respectively. Earlier this year, a more focused look by the U.S. Labor Department reported a 9.3 percent drop in the number of technical and nontechnical staff employed in the nation's architecture and engineering services industry in 2009 from the previous year.

"Business conditions at design firms remain quite volatile," said AIA Chief Economist Kermit Baker, PhD, Hon. AIA, in a statement that accompanied the mid-August release of the Institute's Architecture Billings Index. While acknowledging a slight uptick in construction spending from July, Baker conceded that "this state of the industry is likely to persist for awhile as we continue to receive a mixed bag of feedback on the condition of the design market from improving to flat to being paralyzed by uncertainty."

There is a glimmer of hope for 2011, with state officials reporting in August that sales tax revenues had risen over the previous four months. That harbinger of a rebounding economy may temper calls for austerity efforts by state lawmakers who will gather in January to consider measures to offset an impending budget shortfall estimated between \$11 and \$17 billion.

As difficult as it is to look beyond the immediate pressures caused by the current downturn, the cyclical nature of economics holds the promise of eventual improvement. In Texas, we have been relatively fortunate, and the state's booming population (estimated to grow 2.5 times by 2030) foreshadows a steady stream of work for the architecture profession. In fact, a recent study by the Brookings Institution based on 2004 data indicated that new construction in Texas between the years 2000 and 2030 is projected to be about \$3.3 trillion. Such hopeful news bodes well for a profession that is inspired by progress and society's demand for innovation.

STEPHEN SHARPE





UPDATES

GSA Regional Field Office

Featured in the July/Aug issue of *Texas Architect*, the GSA Regional Field Office, Houston, makes its second appearance in this issue as a 2010 TSA Design Award winner. The project is an example of how high-quality design and architectural expression can exist within a framework that requires heightened security measures. It's a timely topic considering the recent gun attack against a municipal building in McKinney.

EVENTS

2010 TSA Convention & Expo

TSA hosts its 71st Annual Convention and Design Products & Ideas Expo in San Antonio, Oct. 14-16. Information on CE sessions, exhibitors, and online registration is available at www.texasarchitect.org/convention.

Architecture Day at the Capitol

Armed with talking points and a passion for the profession, TSA members will visit policymakers on Jan. 25, 2011, for Advocates for Architecture Day. Register now online or at the TAC Lounge during convention.

TAF Ride

Join the Texas Architectural Foundation's 8th Annual Tour des Monuments bike ride Sunday morning, Oct. 17, during the TSA Convention in San Antonio.

TWITTER

The Shape of Texas Episodes of the Week

In the last two months, we've featured 8 new episodes of *The Shape of Texas*. Follow us on Twitter @TXArchitect to keep up.

TSA Convention Hashtag #TSAConv

We're Tweeting event reminders, schedule updates, news from the exhibit hall, and fun surprises during the TSA Convention. Follow us and stay informed!

FACEBOOK

Let's Be in a Like-Like Relationship

Did you know our Facebook fans were the first to be notified of the TSA Design and Studio Award winners? The sooner you "Like" us the more informed you'll be!

BLOG

Art History at Arthouse

In July, *TA* staff toured the soon-to-be completed renovation and expansion of Arthouse at the Jones Center. We talked to Paul Lewis, AIA, of New York-based architects Lewis.Tsurumaki. Lewis about what it was like designing Arthouse in Austin, Texas.

Convention Keynote Will Wynn Speaks on Sustainability

Will Wynn was mayor of Austin when he spoke at the 2008 Sustainable Operations Summit in Monterey, Calif. In the address, he shared numerous sustainable initiatives such as green building, renewable energy, and changes in land use patterns. Wynn is one of two featured keynote speakers at TSA's upcoming convention in San Antonio.

Register for the TSA Convention and head to Ballroom A of the Henry B. Gonzalez Convention Center (Friday, Oct. 15th, 3:30pm-4:45pm), for Wynn's General Session: Leading Communities Toward a Shared Purpose.

Four Projects Win Studio Awards

A jury of three Arizona architects selected four unbuilt projects to receive 2010 TSA Studio Awards at a July 16 meeting in Phoenix. The winners range from a house in Ghana assembled with a kit of lightweight concrete poured on site to a 20,000-sf compound that includes the adaptive reuse of a 90-year-old barn.





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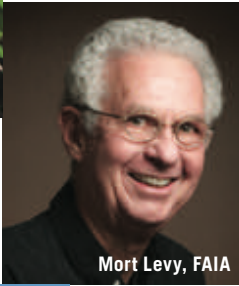
Grant A. Simpson, FAIA



Ingrid Spencer



Sean Burkholder



Mort Levy, FAIA

Filo Castore, AIA



Gregory Ibañez, AIA



Murray Legge, AIA

Rebecca Boles, AIA



Jim Atkins, FAIA



Michael E. Alex, AIA

MICHAEL E. ALLEX, AIA is a third generation “Valley Rat”...Rio Grande Valley Rat, that is. After graduating from Texas Tech, Allex interned in Dallas for three years. He returned to his native Harlingen, where he has practiced architecture for nearly 20 years. He enjoys the best of the Valley, fishing the flats and hunting the ranch country. His article on La Lomita Mission Chapel is found on page 48.

JIM ATKINS, FAIA likes to spend time with his extended family in Korea, where he enjoys researching and writing about the architecture of the ancient ruling dynasties. See his second article in a two-part series on risk management, co-authored by Grant Simpson, FAIA, on page 86.

REBECCA BOLES, AIA is an architect equestrian who teaches at the University of Texas at Arlington School of Architecture. Her preferred alternate transportation is the horse. Boles writes about Fort Worth’s Sid W. Richardson Visual Arts Center on page 64.

SEAN BURKHOLDER is an assistant professor of landscape architecture at Penn State University. He holds a bachelor’s in architecture from Miami University and a master’s of landscape architecture from Harvard. Burkholder is easily distracted by shiny objects and spends more time than he should postulating the possibilities of vacant urban land. He writes about Overlook Pavilion on page 56.

FILLO CASTORE, AIA is an architect who practices ecological common sense. He has lived in Houston since 1995, but wrote the article on the GSA Regional Field Office from his homeland of Italy while visiting family with his wife and daughter. See his article on page 72.

GREGORY IBAÑEZ, AIA resides in Fort Worth and is a frequent contributor to the magazine. While writing about the Grauwlyer Park Branch

Library in Dallas (page 40), he says, “This type of architecture is absolutely vital to the building of strong communities, yet as I write this article draconian budget cuts are planned for the Dallas Public Library system. Who speaks for the public realm?”

MURRAY LEGGE, AIA is a graduate of the Cooper Union, a principal with LZT Architects in Austin, and a founding member of the interdisciplinary group Legge Lewis Legge. Current projects include a mosque, a park pavilion for the City of Dallas, and an interactive landscape in Quebec. Read his article about Mod Cott on page 52.

MORT LEVY, FAIA often feels as old as the Galveston churches described in his article on page 30, having “architected” in the Houston area for over half a century. He claims no “big” buildings, but he has been involved in many projects for religious organizations, as well as having some commissions that were profitable.

GRANT A. SIMPSON, FAIA can often be found in his backyard tropical paradise accompanied by classic Hawaiian music when he is not studying or writing about architects and architecture. The second of his two-part article on risk management, co-authored with Jim Atkins, FAIA, focuses on solutions related to substitutions and can be found on page 86.

INGRID SPENCER, is a design writer and Bay Area native. She was informed by Steve Jobs that their mutual high school in Cupertino, Calif., was designed by a prison architect. This is not why Spencer finds herself pursuing good architecture to write about. Formerly managing editor of *Architectural Record* and *Contract* magazines, she now writes from her Austin home, where she lives with husband Todd and son Dashiell. Her article on the East Windsor Residence is on page 76. ☺



Postcard from HemisFair '68 features the Tower of the Americas, the exposition's theme structure. This section of the tower's tophouse shows the interior program. The Level 6 observation deck was permanently closed after HemisFair.

S.A. Tower Wins 25-Year Award

During the 1960s, as several cities planned to build high-profile vertical symbols of their ambitions toward global prominence, San Antonio erected the Tower of the Americas as the theme structure for HemisFair '68. Today, the 622-foot-tall tower (750 feet including its antenna) is one of the few enduring landmarks from the international exposition that helped redefine San Antonio as a welcoming multicultural metropolis.

In acknowledgement of the project's architectural significance, the Texas Society of Architects has selected the Tower of the Americas to receive the 2010 TSA 25-Year Award. The annual award recognizes one building completed 25 to 50 years earlier that has retained its central form, character, and architectural integrity.

From its completion on Jan. 23, 1968, the Tower of the Americas became an instantly recognizable symbol, surpassing even the hallowed Alamo in some estimations as the preeminent emblem of San Antonio. The tower, its tophouse containing two observation decks and a restaurant level that rotates 360 degrees every hour, was designed by the local firm Ford Powell & Carson and built in less than 13 months under an expedited construction schedule. The \$5.5 million project was born of the demand for an iconic capstone of the city's progressive efforts to host HemisFair, which commemorated the 250th anniversary of the founding of San Antonio. Equipped with three elevators, the tower remained the tallest observation structure in the U.S. until 1996.

The Tower of the Americas was chosen for this year's award by a panel of five judges who reviewed a total of four projects nominated by TSA members. Jurors were TSA President Heather McKinney, FAIA; TSA Design Awards Committee Chair Michael Malone, AIA; Carolyn Peterson, FAIA, recipient of the 2009 TSA Lifetime Achievement Medal; Donald Gatzke, AIA, dean of the University of Texas at Arlington's School of Architecture; and *Texas Architect* Editor Stephen Sharpe, Hon. TSA. Peterson, because she is a principal of Ford Powell & Carson (as well as the wife of Jack Peterson, one of the members of the project's design team), did not vote.

After the jury reached its decision on July 19, Gatzke eloquently summarized the rationale behind the choice: "It is a kind of physical embodiment of the power of good architecture

to catalyze action and the history of San Antonio breaking out of its slumber and to galvanize a community's aspirations around a single symbolic element. It's a very strong statement about the power of architecture."

Interviewed after the jury's vote, Boone Powell, FAIA, the principal in charge of the project, who actively continues as one of the founding principals of Ford Powell & Carson, recalled the events that culminated with the completion of the Tower of the Americas about 11 weeks before the official opening of HemisFair on April 6, 1968. Thinking back to the challenges of the project, Powell said the fast-track schedule left little time for anyone to stop and consider the importance of the tower as a symbol of the city. The sleepless nights began immediately after FP&C was hired by the city, which happened 17 days after construction had commenced. Initial design work was been done by the firm, he said, but critical decisions, such as the size of the steel for the vertical shaft, were yet to be made.

Three schematic concepts (one envisioning a 750-foot-tall shaft) preceded the final design, he said, with the fourth iteration including the 12 buttresses that rise 25 feet from grade to support an equal number of articulated fins. Employing slip-form construction with formwork inched up using hydraulic jacks, the project was essentially one, long uninterrupted pour. "We poured 16 hours a day and tied steel on for 8 hours," he said. "So they went up in less than 60 days in one continuous operation."

The firm's project team also included O'Neil Ford, Mike Lance, Milton Babbitt, Jesse Juarez, Jack Peterson, and ceramicist Tom Stell, whose murals adorned the interior spaces.

Juror Carolyn Peterson recalled how the project helped the city reinvent itself. "In a way, HemisFair and some of the things that went along with it, began to pull San Antonio out of its coma," she said. "Because San Antonio had been quite the leading city in Texas and then was overshadowed by Houston and Dallas during and after the war. I think the whole effort that the tower symbolizes was also something about coming into a more modern frame of the mind for the city." She also remembered that the construction foreman would not allow her on the job site despite being accompanied by her husband, Jack Peterson, who was working on the design team. "It took years before I would set foot in the tower," she said, due to her anger at being denied access because she was a woman.

STEPHEN SHARPE

Revamped Arthouse to Open in Fall

A U S T I N Austin's Arthouse at the Jones Center is set to re-open Oct. 22 after a \$6 million renovation and expansion. The 20,830-sf contemporary arts center makes its debut with an inaugural exhibit, *More Art about Buildings and Food*, by Jason Middlebrook. New York-based architecture firm Lewis Tsurumaki Lewis collaborated with Arthouse's building committee and staff on the design, which is the fourth significant renovation to the 1850s-era building (previous renovations: 1988 by Dallas-based architect Gary Cunningham; 1955 by J.M. Odom Construction Company; 1926 by Bertram E. Giesecke and August Watkins Harris).

A new second-floor gallery, facade, entry sequence, and roof deck are keynotes of the renovation. Solar-tube lighting, a crow's nest view of the State Capitol, and 150 small green-glass apertures add unique touches to the updated

facility. But the new features don't define the project, the original building does, and the architects let it shine through.

"Color-coding history" is how Paul Lewis, AIA, describes the red, green, and yellow trusses of the second-floor gallery's exposed ceiling. Walking through the gallery, Lewis indicates that the red steel is from the original 1920s Queen Theater, the yellow steel from a 1950s Lerner Shops department store, and the green steel from the 2010 renovation, added to reinforce the structure. The architects have left one wall of the gallery exposed like the ceilings, revealing ornamental plasterwork from the 1920s theater. A moveable wall dissects the gallery, allowing Arthouse to customize the space.

Entering the building from downtown's busy Congress Avenue, a monumental stairway framed on the right by an ipe curtain — made up of vertical panels in picket-fence formation — leads directly to the second-floor gallery and

widens on ascent. To the front of the gallery is a 90-seat community/screening room with a wide panel of glass that wraps around the building's southeast corner and allows pedestrians to view activity inside. To the rear of the gallery, a stairway leads to a reading-room loft and two artist studios. An exit takes visitors to a 5,500-sf rooftop deck with a large movie screen at one end and a crow's nest retreat at the other.

The building's first floor houses offices and two galleries, and the lobby desk is a continuation of the ipe stairwell. The entry lounge is wrapped in floor-to-ceiling glass.

The new center successfully melds the present with the past while providing space for growth.

Expanded content on the progress of the Arthouse renovation and a video interview with architect Paul Lewis is available on TSA's blog at www.texasarchitect.blogspot.com.

NOELLE HEINZE



1926



1958



2004



2010

Gift from Sister City in South Korea, Pavilion Built with Traditional Craft

SAN ANTONIO Nearly 20 years after signing a sister city relationship agreement between city of San Antonio and South Korean city of Gwangju, a replica of a traditional Korean pavilion as a gift of friendship from Gwangju is nearing completion.

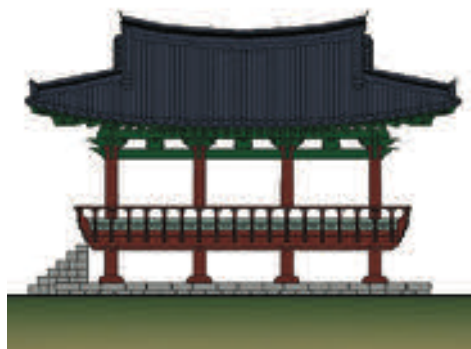
Several sites, including one downtown, were considered before a suitable location was found on the pastoral grounds of the Denman Family Park, a municipal park in northwest San Antonio. The 20-acre Denman estate was owned by philanthropist Gilbert Denman until his death in 2004. Parceled into two properties in 2007, 12.5 acres were purchased by the City of San Antonio and the remaining acreage was bought by the University of the Incarnate Word. Now, three years later, the land will open as a public park in October.

The pedestrian approach from the site's car park takes visitors through a carefully orchestrated promenade. One's first impression, from the meandering path around the grounds' man-made pond, is that the pavilion radiates tranquility and serenity.

The pavilion's simple order is clearly evident. Twelve massive foundation posts rest on granite stones and support the floor and decorative railing, which unite visually to form a strong horizontal plane that appears to float five feet above the ground. Twelve elegantly proportioned timber columns support the gently curving dark clay roof. According to Christopher Kimm, AIA, principal of WestEast Design in San Antonio, who served as the coordinating architect for the project and helped site the structure, the upwardly curving roofline is a unique feature of Korean pavilion architecture and its tradition dates back 400 years.

The approach path continues to a traditional gray granite fence and a ceremonial portal. Beyond the portal, a short flight of stairs bisects a courtyard and leads visitors to the plinth on which the pavilion rests. The roughly 24x35-foot plinth is made of gray granite and partially engages the pond's water edge.

From this point, the exquisite character of the pavilion is fully evident. It was constructed by two groups of Korean craftsmen who are regarded in Korea as "national treasures" for their rare skill. The first group of eleven craftsmen constructed the structure from prefabricated pine members shipped to San



(clockwise from top) Craftsmen from South Korea adorned the pavilion with colors, symbols, and motifs as in the traditional manner of their native country. The final touches prepared the pavilion for its public unveiling in October at the Denman Family Park in San Antonio just north of the intersection of I-10 and Loop 410. Unique features of the design date back 400 years and include the upward curve of the roofline.

Antonio from South Korea. Traditionally, no nails or mechanical fasteners are used to secure the pavilion's structural members. The second group included seven craftsmen who were charged with painting the structure with traditional Korean colors, symbols, and motifs. Though applied with fine brushes and astonishing precision, the pavilion is technically stained, not painted.

The most striking features of the structure are the massive columns (old-growth red pine from a Canadian forest that was milled in South Korea) carved to perfectly fit the granite boulders, also shipped from South Korea, on which the 79-ton building rests by sheer gravitational force.

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Fort Sam Rescues Its Heritage

SAN ANTONIO Designated a National Historic Landmark in 1975, Fort Sam Houston has over 900 structures deemed historic (built before 1960), more than any other active military installation in the U.S. Unfortunately, many of the historic structures have sustained deterioration due to decades of neglect. However, many of those abandoned and decaying buildings are being revitalized through a \$250 million effort that began in 2006. The federally funded program has so far successfully renovated a dozen major buildings to provide 770,000 square feet of space for offices now used by approximately 2,000 military and civilian employees. According to Randy Holman, deputy director for Fort Sam's Joint Program Office, a separate initiative also has renovated 900 single-family houses.

As with all renovation efforts on historic federal properties, the work at Fort Sam is required to follow the National Historic Preservation Act. Additionally, Holman said, the renovation contracts at Fort Sam include an agreement to "ensure that the visual character of the buildings is maintained." According to this clause, he added, project teams consult regularly with the federal Advisory Council on Historic Preservation as well as the Texas Historical Commission. The renovations are part of a larger picture of improvements now underway at Fort Sam as the military readies the installation for an influx of 12,000 additional personnel, a 40-percent increase that will culminate in September 2011.

(See previous news article in the May/June *Texas Architect*.)

Perhaps the most notable of the recently renovated buildings is known as the Old Hospital, designed in Georgian Revival style and built in 1908. Characteristics of the original building include three sand-colored brick stories, an attic with rounded dormers, wrap-around verandahs on the first two levels, and limestone watercourses and lintels. Before renovation began in 2007, the Old Hospital sat vacant for about 10 years with its windows boarded up and its porches sagging.

Completed last year, the work has exquisitely preserved and rehabilitated the building. Wood decking, columns, railings, and ceilings of the verandahs were restored or replaced to their original stateliness and the multi-paned windows replaced with laminated, blast-resistant replicas of the originals. Wood trim and moldings at the windows, doors, cornices, and rounded dormers were also restored or replicated as needed.

In addition, artifacts significant to the heritage and culture of Fort Sam were preserved, including the refinished wood floors, refurbished wood paneled doors with transoms, stripped and refinished wood stairs and balustrades, and two reconditioned fireplace mantles.

However, most of the interior work was more practical in nature—providing modern work spaces. For example, interior partitions were removed and relocated, structural reinforcement was added in the walls and floors

to prevent progressive collapse in the event of an explosion, and an elevator was installed to comply with ADA requirements. Although the interior renovations did not completely preserve the original plans, the work areas are pleasant. To retain the tall proportions of the spaces, HVAC ducts are exposed at the ceiling. Similarly, daylight is plentiful in all of the offices and cubicles because the hospital's footprint was originally designed to be narrow to allow cross ventilation.

Designed by Killis Almond & Associates of San Antonio and performed by RKJ Construction of Lampasas, the two-year renovation of the 50,000-sf Old Hospital was completed last year for \$15.8 million that was funded through the U.S. Defense Department's Facilities Sustainment, Restoration, and Modernization program. The rehabilitated building is now occupied by the 275-person Installation Management Command, West Region, which maintains roads, buildings, and landscaping on military bases throughout the western U.S. The office was consolidated and relocated to Fort Sam by the Base Realignment and Closure Act (BRAC) of 2005.

Currently, the historic Post Theater is undergoing a meticulous restoration after being vacant for more than two decades. Following restoration, the 1935 movie theater will re-open as a live-venue theater. One of the first U.S. Army movie houses, it was built in the Spanish Colonial Revival style with a white stucco exte-

continued on page 92



Fort Sam Houston's Old Hospital, originally built in 1908, stood vacant for 10 years prior to renovations begun in 2007. Completed last year, the \$15.8 million project is one of several major improvement projects on the base necessary to prepare for a 40-percent increase in personnel by September 2011.



PHOTO COURTESY JOINT PROGRAM MANAGEMENT OFFICE, FORT SAM HOUSTON

Texas' Influence Rises at AIA

Two recent events have raised the national stature of the AIA's Texas component, the state with the third-largest membership in the American Institute of Architects. In June, during the AIA convention in Miami, delegates elected Jeff Potter, FAIA, of Dallas as the 2011 first vice president/president-elect, which will evolve into the 2012 AIA presidency. Then, in August, at the request of leaders of the Texas Society of Architects/AIA, the national office confirmed that TSA's membership was sufficient to warrant the addition of a third Texas representative to the national board of directors.

Potter, a former TSA president whose three-year term as a regional director on the national AIA board ended last year, will begin his new duties on Jan. 1, 2011. A member of AIA Dallas, Potter is principal of POTTER, a four-person architecture firm with offices in Dallas and Longview. Following his term at the helm of TSA in 2004, Potter has served in several capacities for the national organization, including membership on the Secretary's Advocacy Committee and the AIA Board Advocacy Committee.

His top agenda as AIA president, Potter said, is the advancement of the organization's "two spheres of influence"—advocacy for its approximately 75,000 members and its prominence as a leader in shaping public debate about the importance of design. This first sphere, he explained, consists of nurturing the AIA's "grassroots culture" while refining how local and state components relate to the AIA as a national organization. The second sphere of influence, he said, involves a heightened role for the AIA as a professional organization of design leaders that can effectively engage the public.

"In 153 years, the AIA has sought to elevate its proposition beyond considerations of trade and become a true professional organization," he said shortly after his election on June 11. That will require the AIA to refine the way it communicates the value of architects' services, as well as assisting architects to position themselves as leaders in the realm of sustainable design. "The challenge is communicating to an increasingly urbanized culture the meaning of sustainable architecture, and while doing that, not losing sight of the fact that beauty is integral to the process and is what makes us unique," he said.

As Potter readies to take the second-in-command position in support of 2011 President Clark Manus, FAIA, the state component is



Potter

preparing to select a third Texan to sit on the national board.

The increase of TSA's allotted seats on the AIA board is the result of a concerted effort by TSA's leadership to have the national headquarters certify that membership in Texas exceeds the threshold (8 percent plus one additional member) for increased representation. The decision was based on the membership total reported on August 2, which counted 6,048 members (architect, associate, and emeritus) and equates to 8.088 percent of the national total of 75,466 members.

The potential nominee is Elizabeth Chu Richter, FAIA, of Corpus Christi, who is expected to be elected later this year as TSA's third regional director. According to the AIA bylaws, her three-year term would start on the final day of the AIA board's annual meeting scheduled the first weekend in December. Currently serving as TSA's regional directors are Bill T. Wilson, FAIA, also of Corpus Christi, and Gabriel Durand-Hollis, FAIA, of San Antonio. Wilson's term expires in 2012 and Durand-Hollis' in 2011. TSA previously held three board seats until 1990.

Along with the events involving the state component's increased influence at the national level, TSA is currently undergoing changes with its staff leadership. In July, TSA's longtime executive vice president, David Lancaster, Hon. AIA, transitioned to full-time duties in advocacy and legislative issues for TSA. Lancaster, who served as EVP since 1989, handed the reins to Tommy Cowan, FAIA, who will lead the day-to-day operations of the TSA office on an interim basis as a national search for a permanent replacement is conducted.

STEPHEN SHARPE

2010 Eco El Paso Symposium

The annual Eco El Paso Symposium explores environmentally responsible design and construction in the Chihuahuan Desert region by featuring local, regional, and national speakers involved in sustainable and green building and planning. For more information, visit www.eco-el-paso.org. SEPT 30

AIA Austin Homes Tour

AIA Austin hosts its annual Homes Tour to showcase great work by local architects. Tickets are \$25 in advance and \$30 the weekend of the tour. Tickets may be purchased thru AIA Austin or call (512) 452-4332. For more information, visit www.aiaaustin.org. OCT 2-3

2010 TSA Convention & Expo

TSA hosts its 71st Annual Convention and Design Products & Ideas Expo in San Antonio. Information on CE sessions, exhibitors, and online registration is available at www.texasarchitect.org/convention. OCT 14-16

ArCH Hosts 'Ready Set Go'

The Architecture Center Houston (ArCH) hosts the exhibit "Ready Set Go: Houston Stage Designers." Curated by Barry Moore, FAIA, a senior associate at Gensler, the exhibit showcases the work of several stage designers and their principal stages through models and production photographs. ArCH, Monday thru Thursday, 9 am to 5 pm, and Friday 9 am to 3 pm. Find more information at www.aiahouston.org. THRU OCT 15

AIA Dallas Delineation Competition

The annual Ken Roberts Memorial Delineation Competition, sponsored by AIA Dallas, recognizes students and professional designers for excellence in architectural drawing. Awards will be presented during a ceremony Nov. 3. For more information, visit www.krobarch.com. Deadline: OCT 22

AIA Houston Homes Tour

AIA Houston hosts its annual homes tour, featuring nine architect-designed houses. Tickets are \$25 (\$20 for bike riders) and may be purchased at any of the houses the day of the tour or at the AIA Houston office, 315 Capitol, Suite 120, after Oct. 11. For more information, visit www.aiahouston.org. OCT 23-24

2010 Historic Preservation Conference

The National Trust for Historic Preservation hosts its annual conference in Austin. For more information, visit www.preservationnation.org. OCT 27-30

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(Shell)ter for Home

(Shell)ter for Home, designed by Jeffrey Brown, AIA, of Powers Brown Architecture in Houston, is a 1,400-sf affordable housing solution based on Quonset hut construction (prefabricated, arched steel buildings introduced during WWII for their easy transport and assembly). Brown's plan places the building on an east/west axis to respond to solar orientation and create public/private exterior space, along with "curb appeal." Crimped steel ribs create self-supporting spans of varying lengths. The plan works on a four-foot module based on the Quonset system and the panel/sheet sizes of interior materials. Energy-efficient features include the recyclable steel and its high reflectivity, a foundation system yielding little impervious cover, and a double shell that provides an insulating air barrier. The program trades hallway space for sizeable living/dining and family room zones with overhead doors to create indoor/outdoor rooms. Brown describes the plan as "a flexible space, providing a sense of customization on a budget."

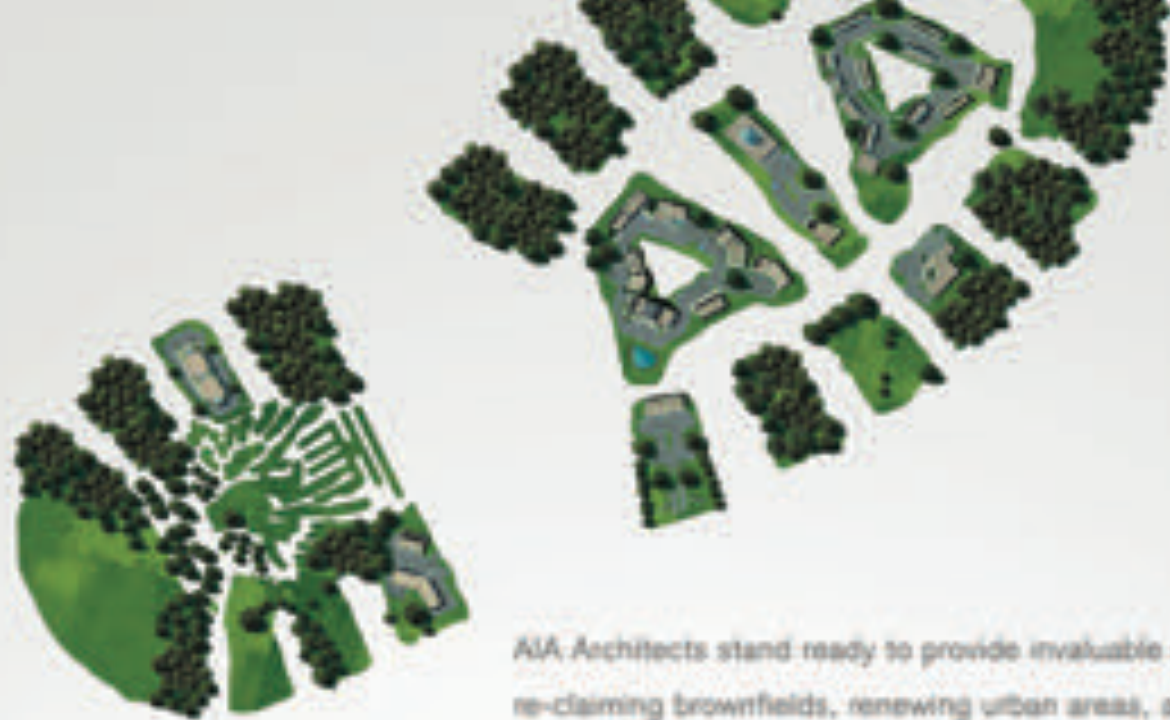
Hutto City Hall Complex

Austin-based architecture and planning firm Antenora Architects recently completed the schematic design phase for a new Hutto City Hall, with an adjacent multi-purpose building and municipal park. The projects are part of a master plan to redevelop 18 acres in downtown Hutto—the former site of a grain co-op and cotton gin—with civic facilities and surrounding mixed-use properties. City leaders asked the architects to develop a plan to preserve existing structures as part of a design that will reflect the city's historic roots as a farming community. When the first phase of the \$14 million project is complete, Hutto will have a city hall complex featuring grain silos converted into council chambers, a community park, primary street infrastructure, and a sustainable power co-generation plant. Antenora Architects collaborated on the project with several Austin-based firms, including TBG Partners, Bury + Partners, Bay & Associates, and AEC. Development partners for the retail, residential, hospitality, and office components of the project have not yet been determined.



The Collector

The Collector, a conceptual project by Brendan O'Grady, AIA, of RTKL Associates in Dallas, is a mixed-use development imagined for construction in Shanghai. Planned to encompass more than 2.7 million square feet, the project is "designed to harness the energy of business, culture, and nature." The structure is a type of solar chimney that acts as an air duct to trap and then remove solar gain through ventilation. Undulating roof canopies would be seen from a distance as planes fly into the city. The canopies minimize the heat island effect and serve as the primary component in a comprehensive rainwater collection system. Microclimates in spaces beneath the canopies and between buildings provide areas where outdoor events can be held in summer and winter months. Sustainable features include green roofs with native plants; transparent, double-skinned facades to reduce solar heat gain and allow natural daylighting; and an energy center that incorporates waste collection, rainwater harvesting, heat pumps, and a power-generation plant run on biofuels.



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ADA @ 20

Further progress on civil rights means more than elimination of architectural barriers

by BRION SARGENT, AIA

CIVIL RIGHTS MOVEMENTS IN AMERICA are as varied as the people they serve to protect, each group seeking justice or parity for those overlooked by the political establishment. Often unpopular in their initial stages, such movements have transformed our society and over time their triumphs have come to be accepted as integral to our social fabric.

One significant example is the Emancipation Proclamation, which at its inception was criticized as exceeding the federal government's grasp because it called for slaves to be freed in states where the Union had no power. Although most were not liberated immediately, thousands of slaves were freed the day the Proclamation went into effect in 1862. Though the issue was unpopular on both sides, Abraham Lincoln shrewdly used executive orders during the Civil War as political expedience and the strategy of the conflict dictated. In effect – and in reality – the executive orders that made up the Emancipation Proclamation were promises for a future time, a promissory note in which the debt was to be recognized but not the terms.

Similarly, passage of the Civil Rights Act of 1964 was seen by some as falling short of fulfilling America's social contract. For those critics, the implementation of the Civil Rights Act heralded not the end of a movement but the beginning of another quest for justice that led to the signing of the American with Disabilities Act (ADA) on July 26, 1990. This year marks the twentieth anniversary of that landmark legislation, which continues to serve, protect, and validate citizens often forgotten by the rest of America.

While the ADA is just one of many in a long line of civil rights acts, it is a living document, one based on the justice sought in 1862 and one that seeks justice today. Intended to coincide with the anniversary, U.S. Attorney General Eric Holder signed final regulations on July 23, 2010, that revised the federal ADA regulations once again, including its ADA Standards for Accessible Design.

Hailed as “a celebration of the uniquely American notion that all of our citizens can

contribute to society if we provide them with the tools and opportunities they need,” by U.S. Senator John Kyl in marking the ADA's fifteenth anniversary, the ADA established a “clear and comprehensive national mandate for the elimination of discrimination against people with disabilities.” Though, as architects, we tend to focus on the elimination of architectural barriers, the ADA provides broad protections in the areas of employment, public services, public accommodations, and services operated by private entities, and in the areas of transportation and telecommunications.

The significance of the ADA may simply be one of personal validation. Joseph Shapiro in his book *No Pity* points out that it is very difficult for the able-bodied to fully comprehend the experience of a person with disabilities, just as it is for individuals who are not of a racial or ethnic minority to relate to the perspectives of those who are. Historically, the treatment of the disabled has been one of exclusion, institutionalization, ignorance, and denial. In the not-too-distant past, those with physical and mental disabilities were hidden away and forced to endure the associated loss of freedom, hope, and assurance of a better future. More recently, negative societal attitudes toward the disabled have prevented individuals from seeking help and mainstream opportunities.

Even today there persists a common belief that a disability can be overcome, which leads to the stereotype of the “inspirational disabled person.” This attitude implies that a person is presumed to be deserving of pity, instead of respect, until he or she proves capable of overcoming a physical or mental limitation through extraordinary willpower and indefatigable spirit. People with disabilities and their supporters are working to change this mindset. Disability in and of itself is not necessarily tragic or pitiable. Their cause is to fight discrimination wherever they find it, deriving unexpected power by playing off the stereotypes they seek to destroy.

In recognizing that discrimination is a reality, and that attitudes and physical barriers

prevent and restrict many from pursuing employment, education, and basic quality-of-life issues the able-bodied take for granted, in recognizing a person with disabilities is a person, a citizen with the full rights of any other American, we begin to push aside the historical stigma, our 5-95th percentile focus, and see through the eyes of the individual.

ADA is now 20 years old. How far have we come? How do we measure our progress? The unemployment rate for persons with disabilities has remained flat for the last 20 years at a currently estimated 50 percent (which some say could be as high as 62 percent). Why haven't our efforts to eliminate barriers of access to the built environment resulted in the reduction of joblessness among the disabled? Consider the reality: almost two-thirds of people with disabilities did not go to a movie in the last year; three-quarters did not see a live music performance; two-thirds attended no professional sporting event; and 17 percent have never eaten in a restaurant.

Clearly, huge gains have been made in accessibility, with curb ramps, transportation, and access to public facilities. Like the great struggles over civil rights and racial equality, the most determinative issue involves attitude. As pointed out by Andy Imparato, the president of the American Association of People with Disabilities, “Without the ADA, ignorance about the abilities and potential of persons with disabilities would be far more pervasive. The ADA has helped disabled people think about their status as a measure of civil rights and equality, not simply as a medical or social welfare policy. The ADA has given us the right to talk about our disabilities and not be ashamed.”

Struggles for equality come in many forms, and the ADA continues to be the voice for those whose gifts, talents, and intelligence should never be hidden away. We salute 20 years of milestones, 20 years of changing lives.

Brion Sargent, AIA, practices with Corgan Associates in Dallas and is an appointee to the Texas Department of Licensing and Regulation's Architectural Barriers Advisory Committee and Authority.

Survivors

Four churches in Galveston, no strangers to hurricanes, still recovering from Ike

Galveston, 1909



by MORT LEVY, FAIA

FOLLOWING THE DEVASTATION of Hurricane Ike in September 2008, an engineer emerged from under the battered substructure of Galveston's First Presbyterian Church to apprise Rev. David Green of the damage. "Pastor, your church has no foundation," he said, apparently without thinking his statement's underlying irony. Yes, perhaps its structural foundation was in need of repair, but the spiritual foundation of First Presbyterian, a survivor of more than a century of catastrophic weather events, has never weakened.

In its long history, First Presbyterian, like the other three Galveston churches profiled in this article, has survived both the Great Storm of 1900 and Hurricane Ike of 2008. After each onslaught, these four congregations have restored their beloved churches while strengthening their religious faith.

These surviving churches—Grace Episcopal Church, Reedy Chapel African Methodist Episcopal Church, Trinity Church, and First Presbyterian—are a part of the legacy of the last quarter of the nineteenth century, the era when Galveston was known as the "Queen City of the Gulf." The port city's strategic location led to monetary riches from its dominance in the cotton shipping industry and to human richness as a point of entry for the era's major influx of European immigrants. Due to the tragedy of the Great Storm of 1900 and the advent of the Houston Ship Channel, much of nineteenth-century Galveston remains frozen in time. Fortunately, the "Queen City" also retains most of its architectural glory.

Galveston's architectural richness is due in very great part to the work of one architect, Nicholas J. Clayton. Arriving from Houston in 1872, Clayton soon became involved in the design of churches for his Roman Catholic faith and for other denominations. In addition to ecclesiastical projects, Clayton received most of the important architectural commissions available in Galveston for business buildings, hospitals, and residences. With little formal training, Clayton developed a style of "free eclecticism," giving a regional twist to Victorian design, influenced by both climate and topography. After more than a century, his buildings survive as premier representatives of Galveston's architectural legacy.

(above) In the days after Hurricane Ike, cleanup began at Trinity Episcopal. The church's original building endured the Great Storm of 1900 and five years later was remodeled based on a design by Nicholas Clayton. (right) The city-wide devastation in 1900 is illustrated by the damage to St. Patrick's Catholic Church.

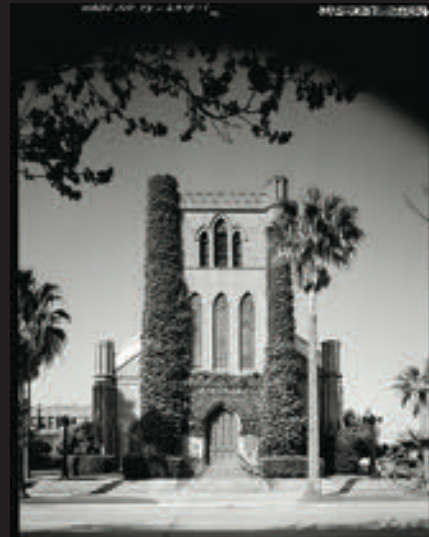


(ABOVE) PHOTO COURTESY LIBRARY OF CONGRESS, LC-USZ62-126820 D.C. PRINTS & PHOTOGRAPHS DIVISION, HABSP LC-USZ62-126820
(BELOW) THE PHOTO COURTESY FEMA, 1900 PHOTO COURTESY LIBRARY OF CONGRESS, PRINTS & PHOTOGRAPHS DIVISION, HABSP LC-USZ62-120220



Grace Episcopal

*First Presbyterian
and Trinity*



First Presbyterian Church

Founded in 1840, First Presbyterian Church occupied its original building in 1847. It was the first church erected on the island and served until replacement by the present Norman-style edifice which, after a 16-year construction period, was dedicated in 1889. Construction supervision was Nicholas Clayton's first Galveston architectural endeavor.

The fireproof structure survived the great fire of 1885 and was partitioned for classrooms as an emergency schoolhouse replacement. It withstood the 1900 Storm and became an important place of refuge. Prior to Ike, the most extensive damage to the church was from tornadoes spawned by Hurricane Carla in 1961. Congregants who had sought refuge in their church escaped injury but worship was displaced to the Scottish Rite Temple for two and a half years of reconstruction and modernization. Other subsequent storm events were insignificant preludes to Hurricane Ike, which passed over the island on September 13, 2008.

While the church indeed had "lost its foundation," the full extent of Ike's damage was not quickly realized. Worship was conducted in a tent for what was anticipated to be a two-month inconvenience, which actually dragged on much longer. The first post-Ike service in the partially restored building was not until Thanksgiving Eve 2009.

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First Presbyterian's restoration — an archaeological adventure led by congregants architect Bruce Fraser and preservationist Lesley Sommer — included correction of earlier, ill-advised "improvements" and discovery of the location of termite infestations that had plagued the building for years. Monitoring the process is the church's long-time architect, David Watson, who has been hampered by the loss of previous documentation in the flooding of his own office. Yet the work goes on. Drawings, bidding, selections, and other behind-the-scenes activities continue, but insurance issues cloud any prediction of when serious reconstruction can commence and when worship can be returned to the venerable sanctuary.

Grace Episcopal Church

Grace Episcopal Church, established in 1876, held its first worship service in a small wooden building that was relocated in 1895 to make room for a new masonry building designed by Clayton. The 1900 Storm washed away the wooden building, but the solid Victorian Gothic structure survived



First Presbyterian Church, 1903 Church Street



Grace Episcopal Church, 1115 36th Street



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undamaged and served the community as a place of refuge. In 1907, the building was raised four and a half feet in an effort to escape future flooding. Not a stone or window cracked in the hand-jacking process that was accomplished in syncopation with a beating drum.

Interior furnishings were repositioned after the 1900 Storm and remained in place until Ike's waters left them in a "smelly heap." In the interim, stained glass was shattered by the "Surprise Hurricane" of 1943 and Hurricane Alicia severely damaged the bell tower and chapel in 1983.

Mission trips to serve victims of 2005's Hurricane Katrina prepared the congregation for response to Ike. Within weeks, clean-up was completed, pews sent off for restoration, the wooden floor—long hidden by a 1950s-era red carpet—refinished, and other necessary repairs executed to allow for resumption of worship services and reopening of the parish hall for use by other churches. Rector Paul Werner proudly relates that Galveston's first wedding after the 1900 Storm was celebrated in Grace Church, and that it was again the setting for the island's first post-Ike nuptials. Grace's outreach legacy continues with new uses for the parish hall, renewal of the annual Thanksgiving Festival, and ongoing dedication to neighborhood beautification.

Ben Heimsath, AIA, and restoration specialist Sandy Stone, in conjunction with the non-profit Partners for Sacred Places, have outlined a long-term restoration and preservation program. Help with deferred and ongoing maintenance efforts is being received from the Episcopal Diocese.

Reedy Chapel African Methodist Episcopal Church

Reedy Chapel African Methodist Episcopal Church began in 1848 when it was founded by Galveston's Methodist Episcopal Church as a worship place for black slaves. It has occupied the same site ever since. A listing of ups and downs in its storied history includes outdoor worship until erection of its first building in 1863, recognition in 1866 as the first AME church in Texas, celebration of the first Juneteenth in 1867, storm damage in 1875 and subsequent destruction by the Great Fire of 1885, proud occupancy in 1886 of a new structure designed by Benjamin Chisholm that combined Victorian design and regional craftsmanship, extensive damage by the 1900 Storm followed by total restoration, further repair of storm damage in 1947 and 1957, rehabilitation in 1995, recovery from the ravages of Hurricane Ike ... and now, Reedy's continuation as an active force in the community with an on-site disaster relief coordinator in place for prompt response to future traumas.

"The pews were toppled over like dominoes from the force of the water," reports Rev. Salatheia Bryant-Honors, Reedy's co-pastor along with her husband, Rev. Reginald K. Honors. Other damage by Ike included blown-out stained glass, peeled roofing, as well as close calls for the church's rare tracker-action pipe organ, a Steinway baby grand, and original altar furnishings.

Ike caused the far-and-wide displacement of the congregation, leaving much of the initial cleanup to the co-pastors, supported by volunteers from other AME churches. At present, restoration appears to be almost complete, with ongoing attention to structural enhancements for safety and accessibility. Fred Huddleston, who practices with David Watson's architectural firm, has a history of service to Reedy's needs.

continued on page 94



Reedy Chapel, 2013 Broadway Street, was totally restored after sustaining extensive damage in the 1900 hurricane. Ike also ravaged the church, soaking a Bible and damaging furnishings. Recovery work continues on the historic structure.



Trinity Episcopal Church, 2216 Ball Street

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EAST WINDSOR RESIDENCE
alterstudio architects

by LAWRENCE CONNOLLY, AIA

AFTER SEVEN HOURS OF UNINTERRUPTED WORK on May 21, this year's TSA Design Awards jury finalized its selections. The jury began with 200 entries, keeping 61 from that total in the first round, and finished a second round with 21 before ultimately choosing the 11 projects featured on the following pages.

The jurors were Tom Phifer, FAIA, of Thomas Phifer and Partners in New York; Edward Bosley, an art historian on the faculty of the University of Southern California's School of Architecture and director of the Gamble House in Pasadena; and Adèle Naudé Santos, FAIA, dean of MIT's School of Architecture and Planning and a principal of Santos Prescott and Associates in San Francisco.

During the first round, there was an easy consensus among the trio about which projects were to be eliminated. In the second round, individual preferences began to emerge as jurors looked more closely at the remaining entries.

There were deciding factors besides excellence in architectural design that swayed the jurors. For instance, after they wrapped up their work in the mid-afternoon, Bosley and Santos suggested that better photography and more rigorous editing of slide shows might have improved the chances of some entries: "In spite of our sometimes brutal and flippant remarks, there are a lot of beautiful projects in this contest." Bosley said, adding, "There's a tremendous amount of talent and effort that's gone into all these projects. [However] it's quite possible that there are some things that we missed about the projects that rose almost to the top, that didn't get communicated for whatever reason in the material."

Such thoughtful observations from jurors attest to the seriousness with which they approached their task.

Lawrence Connolly, AIA, is a *Texas Architect* contributing editor.



DESIGN AWARDS TWO THOUSAND TEN



Cinco Camp

by ED SOLTERO, AIA

WHEN MALCOLM MCLEAN DEvised THE NOW-UBIQUITOUS metal shipping container in the 1950s, his idea transformed the cargo transport business. The movement of goods on a global scale was greatly facilitated by what became known as inter-modal steel building units. Today, as America's insatiable appetite for goods from China continues to grow and reverse trade with that country stagnates, empty containers continue to stack up at inland freight transit terminals around the United States. The Chinese government apparently does not want them back because it's cheaper to fabricate new ones.

Enter Rhotenberry Wellen Architects, a Midland firm with an intriguing concept for re-using a few of those abandoned containers to create a place of respite on a remote, rugged, and dry spot in far West Texas. The owner is Roger Black, a renowned graphic designer who routinely revitalizes his corporate clients' venerable brands through digital media, so it was not a stretch for him to take on the task of enhancing this harsh and desolate place.

Cinco Camp comprises five 8' x 20' containers that have been sensitively sited at the foot of Castle Mountain in far-flung Brewster County. While the notion of creating an abode with the containers was a simple one to embrace, the actual feat proved quite the opposite. The units were finished out in the contractor's yard and transported 150 miles to the desert site, an unenviable task for anybody unacquainted with this forbidding region. Nevertheless, the new man-made form appears as strong as the landscape, yet respectful.

PROJECT Cinco Camp, Brewster County

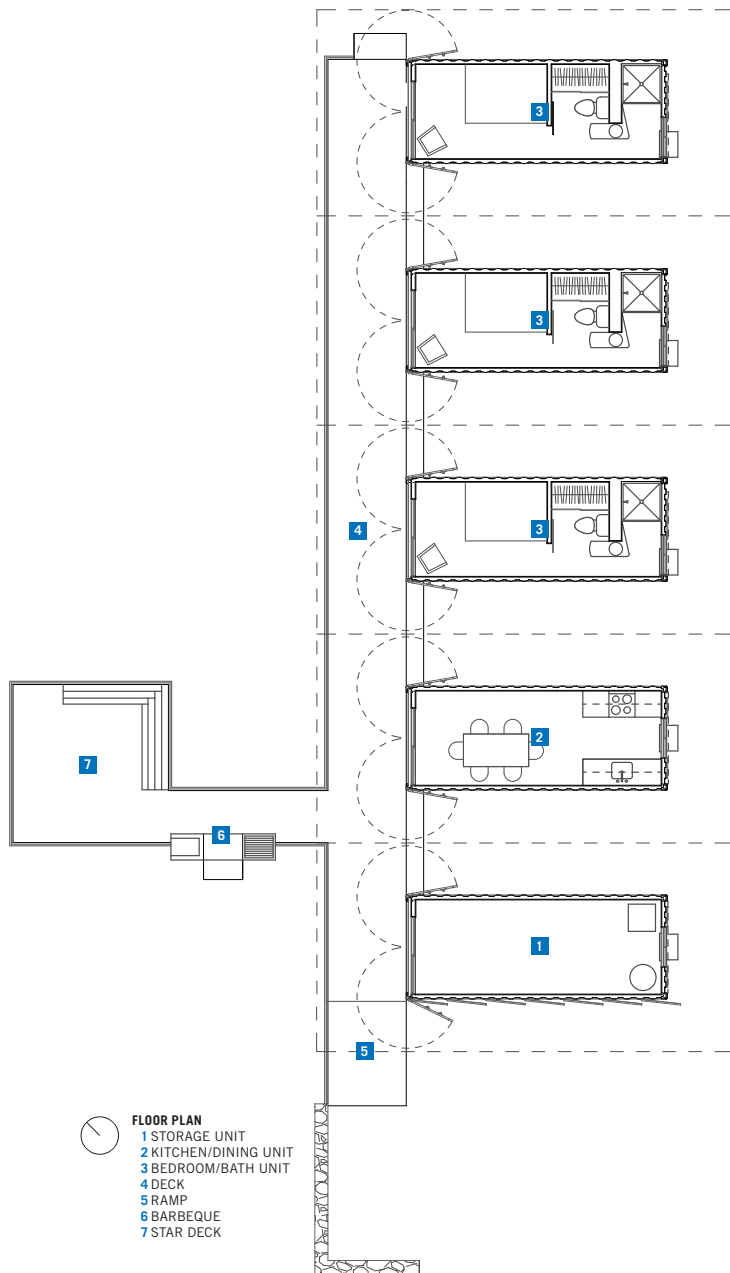
CLIENT Roger Black

ARCHITECT Rhotenberry Wellen Architects

DESIGN TEAM Mark Wellen, AIA; Daniel Dominguez; Robert Reed

CONTRACTOR Ekstrom Construction

PHOTOGRAPHER Hester + Hardaway



The architecture is deeply informed by the qualities of place, responding to the color, texture, scale, and form of the terrain, and greatly amplifies its essential character. Although the individual units sit perpendicular to the contours of land, the entire composition reads as being aligned parallel with it—a deliberate attempt to express the horizontality of the setting. The oxidized patina of the exterior composition further ties the project to its site.

The architects fragmented the home into five functional components: a unit equipped with a washer and dryer, a water heater, a freezer, a wireless Internet router, and storage space; a unit containing the kitchen and dining area; and three units, each outfitted with a bedroom and bath. The architectural elements are linked together by a steel-grate catwalk spine connected to a small deck better known as the “star viewing platform.”

To minimize the impact of construction on the fragile desert ecology, the prefabricated units are elevated above the ground on delicate steel columns. Above each unit, thin corrugated shed roofs hover to provide shade and extend over the catwalk to effectively constitute a veranda. This unifying gesture propels the living spaces into the environment and also creates a modifying zone between the shaded units and the intense southwestern light. On the west-facing wall, aluminum sliding doors were added that open the living areas to panoramic views of desert sunsets. Cross ventilation was achieved by punching holes into the eastern face of the living units to accept small, horizontal, aluminum slider windows. Firm principal Mark Wellen, AIA, included another wonderful feature



to help the architecture breathe in this inhospitable environment—a series of corrugated-steel deck panels affixed to the south wall of the south-facing unit. Installed in serrated pattern resembling the gills of a shark, the protective shield dissipates the intense solar heat gain.

The interiors were furred out to incorporate insulation in the perimeter walls and maple-colored high-density fiberboard installed. A light partition with a thin sliding door separates the sleeping areas from the bathing and dressing section. Cabinetry and furnishings were kept minimal, further adding to the airiness and cheeriness of each seven-foot-wide unit.

Although this unpretentious haven is not rooted in environmental fundamentalism, it nevertheless capitalizes on some of the green promise of prefabrication. The fact that it was mostly finished out in the contractor's yard means that the project required less labor and less cost than that of more conventional framing methods while yielding less waste. Had the crew and materials been transported to the site for construction, Cinco Camp's carbon footprint would have been greatly increased.

Even if the prefabricated rooms are small, any feelings of being cramped quickly dissipate as one steps outside where the views are seemingly endless under the vast open sky. Out here one is steeped in the serenity of the desert where the only sound is an occasional train and the orchestral music of the wind sweeping across the plains.

RESOURCES METAL MATERIALS: Shamrock Steel; ARCHITECTURAL METAL WORK: Distinctive Ironwork; LAMINATES: Wilsonart International (Rojo Distributors); BUILDING INSULATION: Owens Corning (Builders & Homeowners Supply); DOOR HARDWARE: Builders & Homeowners Supply; METAL ROOFING: Corrugated Metals Inc.; METAL DOORS AND WINDOWS: General Aluminum (Midwest Door & Window); PAINT: Kelly Moore; TUB AND SHOWER ENCLOSURES: Alumax (Bethlehem Glass); KITCHEN AND BATH CABINETS: Ekstrom Construction; DESIGN SOFTWARE: Autodesk (COINS – Construction Industry Solutions)

Soltero directs planning and construction at UT El Paso. This article previously appeared in the July/August 2009 *Texas Architect*.



DESIGN AWARDS TWO THOUSAND TEN



Grauwlyer Park Library

by GREGORY IBAÑEZ, AIA

IN A FAMOUS LETTER TO THE EDITOR in *Architectural Record*, architect Andres Duany labeled the four types of architectural consumers—patrons, clients, customers, and martyrs. Although he was writing in reference to housing, let's (with apologies to Mr. Duany) apply the same categories to municipal architecture. There are rare instances when cities act as patrons, hiring renowned firms to design "world class" cultural institutions that aspire to the highest level of architecture as art. Most frequently, cities are clients, hiring architects as a required step in the construction of needed facilities. That's not to say cities don't expect the best from their architects, but given the bureaucratic and budgetary pressures inherent in the process, a serviceable structure with a watertight roof can be considered a successful outcome. The ones funding the work—we the people—usually end up as customers, which is of course preferable to being martyrs.

Fortunately for the people of Dallas, the new Grauwlyer Park Branch Library is a shining example of a public project that exceeds functional demands with a welcoming design that seamlessly fits into its context with grace and dignity.

The library's elegance belies the project's complicated history, a four-year odyssey that included the handover from one library director to another, successive transitions among multiple project managers, and a mid-construction abandonment that halted work for eight months after the initial contractor defaulted. That the original vision endured is a testament to the persistent determination of the architects, Oglesby Greene of Dallas.

PROJECT Grauwlyer Park Branch Library, Dallas

CLIENT City of Dallas

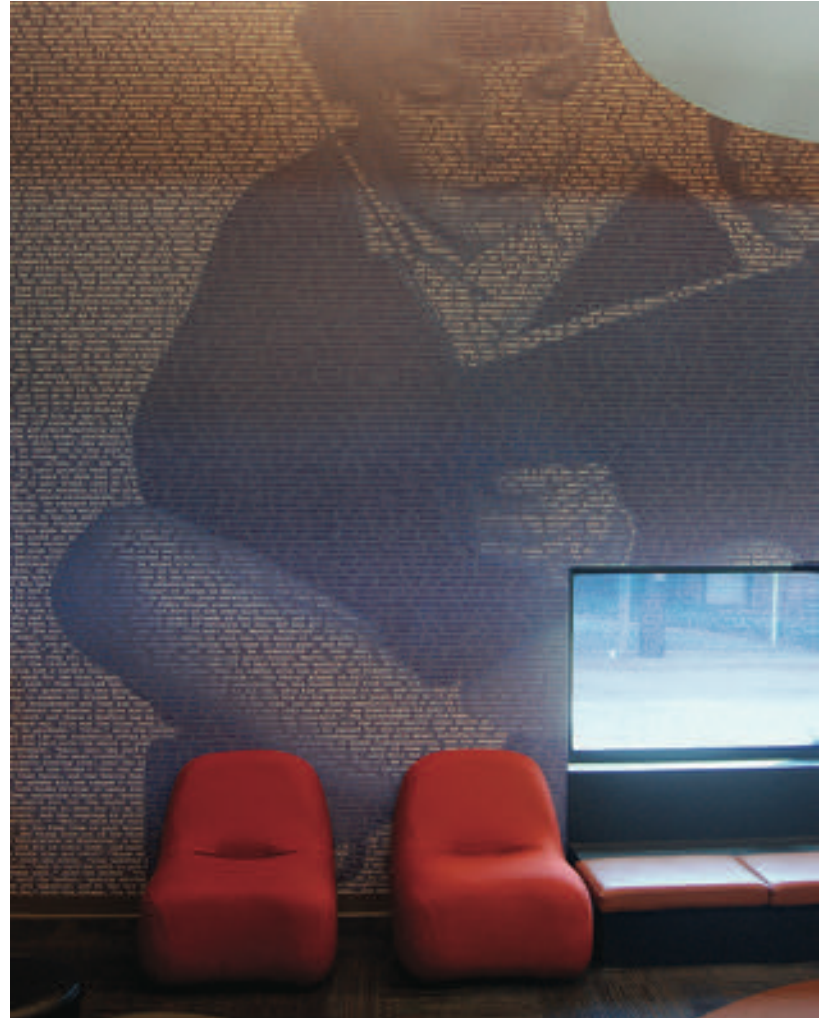
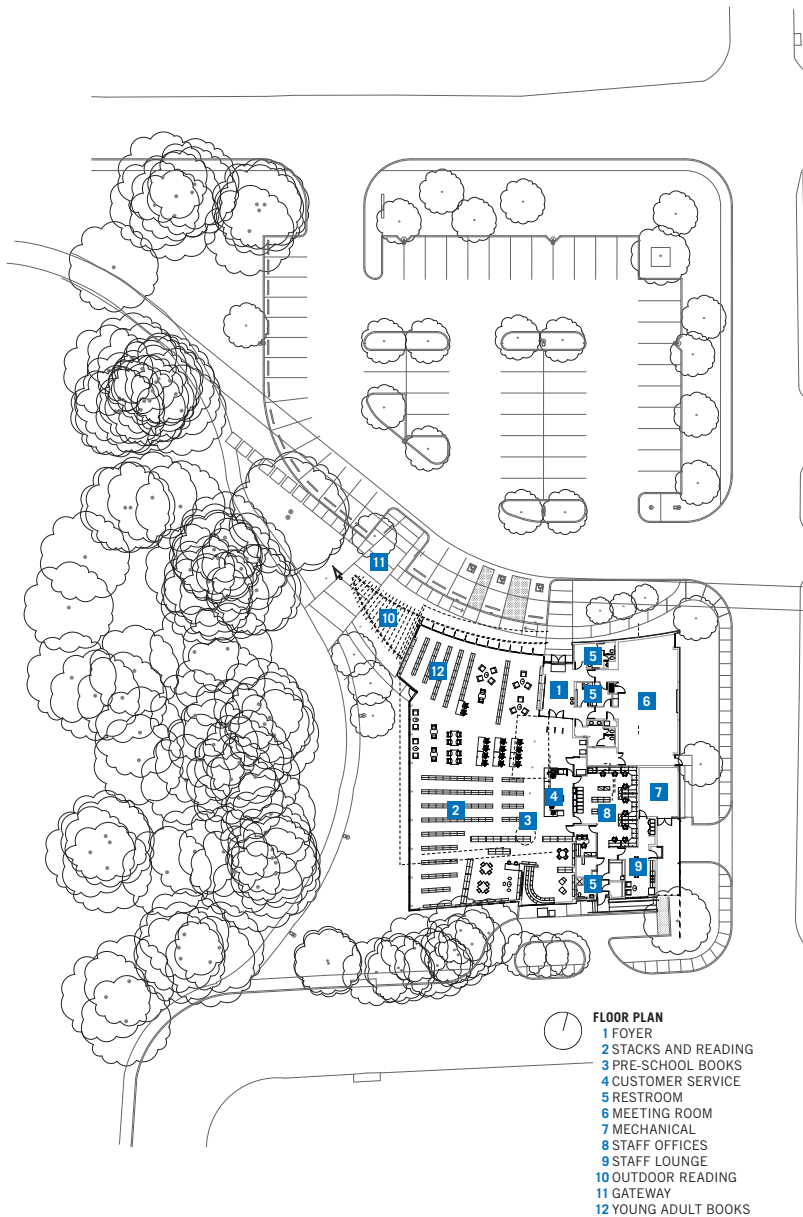
ARCHITECT Oglesby Greene

DESIGN TEAM Joe McCall, FAIA; Robert Ting, AIA; Kristin Winters, AIA

CONTRACTOR Joe Funk General Contractors

CONSULTANTS Jaster-Quintanilla (structural/civil); Caye Cooke & Associates (landscape); Floresca Basharkhah (MEP); Supersymmetry USA (LEED/commissioning)

PHOTOGRAPHERS Charles Davis Smith, AIA; Kristin Winters, AIA



Grauwlyer Park Library serves a neighborhood that has been 90 percent Hispanic for over 30 years and is located just west of the Love Field airport, a major employment center for the residents. According to Val Armstrong, the library branch manager, “the community worked very hard to get a library” that would provide access to computers, after-school programs, and ESL classes. A corner site was initially selected, but the architects quickly determined that the site was too small to contain the proposed program on a single level and suggested moving the building to the other side of the constraining storm sewer easement. This necessitated a complex land swap between two City of Dallas departments—Public Works and Park and Recreation—with the eventual solution providing shared parking on the original parcel and a name change from West Love Field Branch Library.

In deference to both the aviation and residential context, Joe McCall, FAIA, envisioned the building as “simple background architecture with an aeronautical-like quality of lightness and uplift.” Indeed, the building has a low, taut, horizontal quality that eschews monumentality. All four edges of the building are constrained: the east and south by street setbacks, the west by a park trail, and on the north by the storm sewer easement. The sweeping path of the easement was extruded to create the gently curved entry facade of limestone and, glass shaded by steel fins anchored by a clock tower. McCall recalls that the program was organized to reinforce the “collective experience of library and park as one.” This sensibility permeates the building’s public spaces, which open to generous views of the park. A mature grove of oaks shields the fully glazed west facade from the setting sun



while providing a forest-like setting in the main reading room. The large clerestory over the staff workstations provides soft natural lighting to the area furthest from the perimeter.

Another salient feature of the design is the well-crafted timber structure comprised of glue-laminated decking and shallow beams augmented by steel tension cables. Connections between the steel pipe columns and wood members are frank in their simplicity. Likewise, the well-organized lighting and ductwork are suspended with elegant steel supports. The entire roof form slopes gently towards the park, where expressive scuppers deposit rainwater onto concrete splash blocks composed to reinforce the building geometry.

The architects wisely avoided overt cultural references in the building form, instead integrating murals in the meeting rooms by artist Art Garcia that acknowledge the community. In the children's area, Kristin Winters, AIA, of Oglesby Greene developed a wall covering that uses text from *Don Quixote* to commemorate a festival held each year at the library in celebration of Cervantes' famous tale.

Val Armstrong states that the community has heartily claimed the "wonderful welcoming building" as its own and users often state that "it's like sitting on a porch in the park." This embrace is clear when considering that since opening in April 2007 the Grauwylar Park Branch Library has been used by over 300,000 people, or – as more accurately described by Mr. Duany – "patrons."

Gregory Ibañez, AIA, is an associate principal at laguarda.low architects in Dallas.

RESOURCES LIMESTONE: American Limestone Company; GLUE-LAMINATED TIMBER: American Laminators; GLUE-LAMINATED DECKING: Disdero Lumber Co.; WATER REPELLANTS: ProsoCo; PLASTIC WALL PANELS: Trespa; MEMBRANE ROOFING: Carlisle-Syntec; METAL FRAMES: RACO, Amweld (Opening Specialties & Supply); METAL DOORS: Curries (Opening Specialties & Supply); WOOD DOORS: VT Industries; ENTRANCES AND STOREFRONTS: ARCH/AMARLITE (Terrell Glass & Mirror); GLASS: Viracon (Terrell Glass & Mirror); PAINT: Sherwin Williams; CARPET TILE: Interface; DESIGN SOFTWARE: Autodesk; LIGHT FIXTURES: Louis Poulson; CHILDREN'S READING AREA MURAL: Kristin Winters, AIA; MEETING ROOM MURAL: Art Garcia; LIBRARY SHELVING: MJ Industries (Cultural Surroundings); LIBRARY SELF-CHECKOUT SYSTEM: 3M; INTERIOR SIGNAGE: ASI Signage Innovations



DESIGN AWARDS TWO THOUSAND TEN



Lance Armstrong Foundation

by NOELLE HEINZE

PROJECT The Lance Armstrong Foundation Headquarters, Austin
CLIENT The Lance Armstrong Foundation
ARCHITECTS Lake/Flato Architects in collaboration with the Bommarito Group
DESIGN TEAM Ted Flato, FAIA; Robert Harris, FAIA; Marla Bommarito Crouch; Marcus Bove, AIA; Judy Bush; Christine Briseno
CONTRACTOR Spaw Maxwell Company
CONSULTANTS Architectural Engineers Collaborative (structural); ACR Engineering (MEP); Wiss, Janney Elstner Associates (roofing/exterior envelope); Baker-Aicklen & Associates (civil/survey/environmental); Terracon Consulting Engineers and Scientists (environmental/geotech/testing); Accessibility Unlimited (accessibility); Onsite AV Service Partners (AV); Ten Eyck Landscape Architects (landscape); fd2s (graphics); Brown Design Consulting (lighting); Center for Maximum Potential Building Systems (LEED); AVNET Enterprise Solutions (data/IT); IntroSpec (specifications)
PHOTOGRAPHERS Casey Dunn; Paul Hester

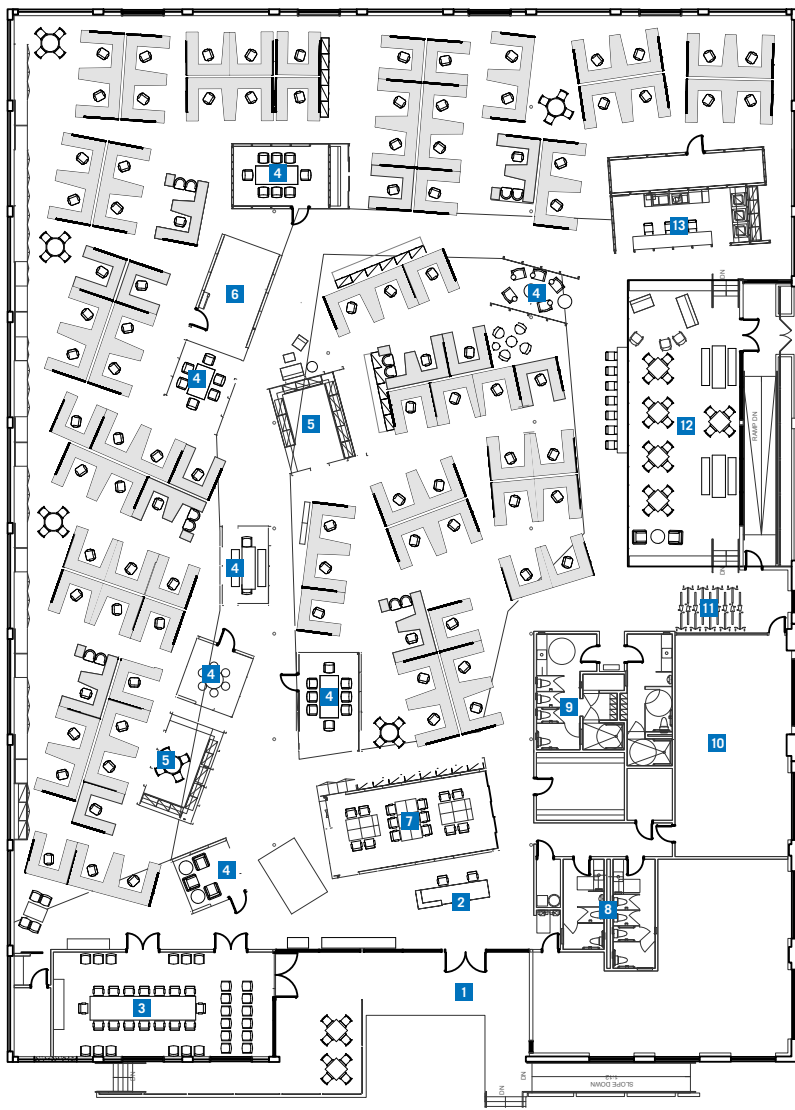
ENTERING THE LANCE ARMSTRONG FOUNDATION (LIVESTRONG) HEADQUARTERS is an exercise in transition—from busy streetscape through serene garden to an open, sunlit interior. Transition also characterizes the conversion of the 1950s-era warehouse into the Livestrong offices, considering that a wide variety of the project’s materials were salvaged from the original structure.

Completed in March 2009, the building is an adaptive re-use of a former paper warehouse located in east Austin, an urban neighborhood in the midst of revitalization. The design team, Lake/Flato Architects in collaboration with the Bommarito Group, has created a place that engages the community, not competes with it.

The team, led by Bob Harris, FAIA, a partner at Lake/Flato, and Marc Bove, AIA, president of the Bommarito Group, was asked to help fulfill the client’s vision: 1) to be an asset to the community where the building exists; 2) to provide a completely open office space with no hierarchy; and 3) to create a healthy, sustainable environment that supports the organization’s mission to “inspire and empower.”

“It was amazing to work with the architects to build a sustainable structure that incorporates the attitude, innovation, and passion that drive Livestrong. The open, collaborative space with tons of natural light provides an ideal environment for us to work and serve cancer constituents in the community and around the globe,” says Livestrong CFO Greg Lee.

Sited a few blocks from downtown on E. Sixth Street, the 30,000-sf rectangular brick box faces an elementary school and playground, is diagonal to a recently constructed four-story urban loft/



FIRST FLOOR PLAN

- 1 ENTRY
- 2 RECEPTION
- 3 COMMUNITY CONFERENCE/BOARD ROOM
- 4 CONFERENCE ROOMS
- 5 WORKROOM
- 6 IT SERVER ROOM
- 7 INTERN/VOLUNTEER CENTER
- 8 RESTROOMS
- 9 LOCKER ROOM
- 10 GYM
- 11 BIKE STORAGE
- 12 LOUNGE/FLEX SPACE
- 13 KITCHEN



retail complex, and is flanked by retail and apartments on the west and a parking lot (owned by the foundation) on the east. Directly behind the building runs Austin's new commuter rail line, and the Lance Armstrong Bikeway is scheduled to extend adjacent to the tracks.

The concept of "urban landscape" guided the design for the interior, which is flooded with natural light due to the entryway's large glass facade and a new saw-tooth roof. A "main street" corridor dotted with "park-like" break areas, conference room "storefronts," and modular workstations enhance circulation within. A kitchen and lounge, along with a subtle second entrance, replace the warehouse's former loading dock on the west side of the building; an enclosed visitor center occupies the front. The east side of the building provides a quiet area for several departments while the energetic center and rear of the building house workstations for others. A glass-enclosed boardroom and a three-sided volunteer space complete the interior program.

Says Bove, "Although the layout may look random, there is nothing random about it. It's very specific, and there are reasons for everything. Nothing is placed haphazardly or coincidentally."

The layout was noted by one of the Design Awards jurors: "The energy of the plan is superb; lots of interesting angles and conversation areas. I really like how this team took a nondescript industrial building and gave it an entirely new life."

Harris adds, "This group is youthful, energetic, and dynamic, so the foundation wanted everyone together; it didn't want a hierarchy where the CEO had a great office with a view and nobody else did."



Due to the open nature of the interior, a variety of free-standing conference rooms constructed with salvaged ceiling timber serve as meeting areas and as a strategy to divide the space. Designed to resemble crates (a play on the building's previous life), the three-sided, glass-faced boxes feature an eclectic mix of furniture chosen by the Bommarito Group to reflect each room's purpose.

Other interior design elements include polished concrete floors with minimal carpet, modular workstations, art from Armstrong's private collection, and a muted color palette that subtly reinforces the Livestrong brand. Colorwise, the most striking element is a horizontal stripe of yellow that plays on glass surfaces throughout the space and runs the length of the wall behind the reception desk, visible from the parking lot.

Sustainable-design features include repurposed concrete as retaining walls, fountains/garden elements, and walkways; remilled roof decking to construct conference room "boxes"; and re-used glulam beams as interior architectural elements. The furnishings exceed LEED standards (e.g., the boardroom and conference furniture is made from fallen trees).

As a testament to the project's success, more than a year-and-a-half after its completion, the building still averages three to four tours a day and has hosted more than 125 nonprofit groups that used the space free of charge for meetings and functions.

Noelle Heinze is assistant editor of *Texas Architect*.

RESOURCES PLANTING ACCESSORIES: The Garten; METAL MATERIALS: Clark-Western Building Systems; METAL DECKING: Epic Deck; ARCHITECTURAL METAL WORK: VM Zinc (Wade Architectural Systems), Janov Millwork; RAILINGS: Patriot Erectors; LAMINATES AND MANUFACTURED CASEWORK: Janov Millwork; BUILDING INSULATION: Johns Manville; ROOF AND DECK INSULATION, MEMBRANE ROOFING: D.R. Kidd Co.; EXTERIOR INSULATION: Temple-Inland; ENTRANCES AND STOREFRONTS: Architectural Storefront; GLASS: SunGuard by Guardian (Architectural Storefront); PAINT: Sherwin Williams; WIRE MESH PARTITIONS: The Western Group (Patriot Erectors); FURNITURE: Knoll, Keilhauer, Herman Miller, Coalesse, Solidcore; DESIGN SOFTWARE: Revit, Autodesk; LIGHTING CONTROLS: Lutron Systems; LIGHTING: HE Williams, Artemide, Visa, D'AC, Energie, B-K Lighting, Bega (Crescent Electric Supply); PLUMBING FIXTURES: Zurn, Moen, Elkay, McGuire, Kohler (Ferguson, TD Industries); NETWORK ARCHITECTURE AND DATA CENTER DESIGN: Insight



DESIGN AWARDS TWO THOUSAND TEN



La Lomita Chapel

by MICHAEL E. ALLEX, AIA

UPON HIS DEATH IN 1861, A FRENCH MERCHANT FROM REYNOSA named Rene Guyard, bequeathed a tract of land along the Rio Grande near present-day Mission to two Catholic priests “for the propagation of the faith among the barbarians.” Thus began the 150-year history of La Lomita Chapel as a rendezvous point for Oblate missionaries in their travels through the wild borderlands.

These priests, members of the Missionary Oblates of Mary Immaculate, would ride on horseback for weeks at a time to minister to communities in deep South Texas and northern Mexico. It was an inhospitable frontier with dangers at every turn. The chaparral was nearly impenetrable, and the brush was likely to swallow anyone who risked going beyond the few blazed trails. Getting lost without water was a very real concern. In fact, in 1872, one of La Lomita’s founding priests, Pierre Y. Keralum, did exactly that and died as a result. His remains were found 10 years later. Today, more than a century after the death of the “Lost Missionary,” parishioners of La Lomita still pray through his name for trust and confidence in God.

Thought to have been built in 1899, the tiny chapel of La Lomita (“the little hill”) stands near a lonely prominence on the otherwise flat horizon of the coastal plains. In 2007, concern over the building’s deterioration prompted preservationists to plan how they might save one of the region’s few remaining nineteenth-century structures and the namesake of the town of Mission. Through an agreement with the Oblates and the Catholic Diocese of Brownsville, the City of Mission commissioned the San Antonio-based firm of Kell Muñoz to develop a restoration strategy.

PROJECT La Lomita Chapel Restoration, Mission

CLIENT City of Mission and Diocese of Brownsville

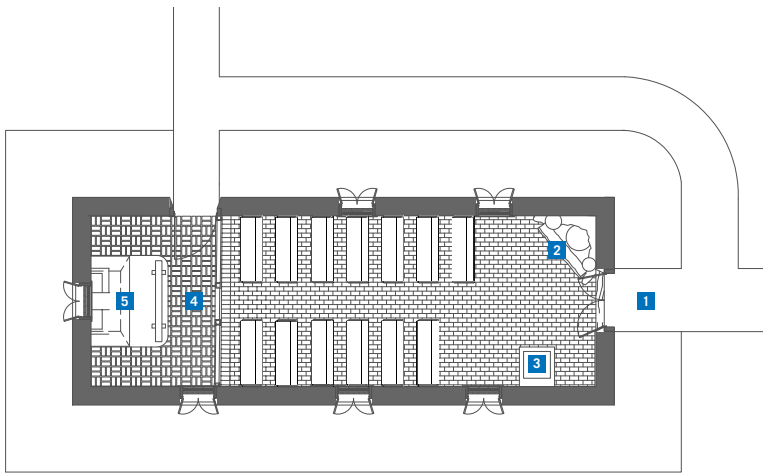
ARCHITECT Kell Muñoz

DESIGN TEAM Steven Land Tillotson, AIA; John Stanley; Ed Carleton, AIA

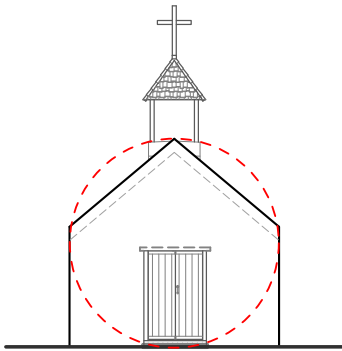
CONTRACTOR The 5125 Company

CONSULTANTS Hinojosa Engineering (structural); UTSA Center for Archeology (archeology)

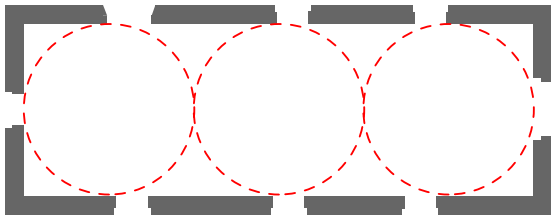
PHOTOGRAPHERS Rebecca Rivera; MPC Studios; Nicki Martinez



- FLOOR PLAN**
- 1 MAIN ENTRY
 - 2 GROTTO
 - 3 PEDESTAL
 - 4 CHANCEL
 - 5 ALTAR



HARMONIC PROPORTIONS



In the course of the preservation studies many structural deficiencies emerged. Most critical was the integrity of the roof and the four walls that form the chapel's diminutive rectangular plan (15'-6" x 40'-6"). The roof structure lacked sufficient bracings and connections to withstand wind speeds above 30 mph. The load-bearing exterior walls – about 7'-6" high and about 15'-6" at the peak at the gable ends – were apparently constructed by a native process called *rejoneado* where large stones are supported in a matrix of smaller stones and mortar. Due to age and soil dynamics, all walls exhibited signs of instability. Also, both gable walls leaned outward at their peaks, raising fears of imminent collapse, and the lower portions were deteriorated due to capillary action of ground source moisture.

The study also revealed previous efforts to improve the chapel over its long history. In particular, the belfry was thought to have been constructed in 1939 to replace one of greater height.

Steven Land Tillotson, AIA, principal-in-charge for Kell Muñoz, recently recalled the strategy his team developed for the project: "Even though there were some indications that the building had experienced previous construction episodes, the approach we took as a basic preservation philosophy was to restore La Lomita to the period of about 1900–1912," he said. "If we tried to restore it to an earlier period, we would have had to start taking things away and that would lead to conjecture about what had been there before." Tillotson said the accepted founding date of 1899 is more likely to have been when the building was at its highest point of structural integrity, and that led to the decision to restore La Lomita to that period.



Once the preservation team was hired, the scope of the project centered on restoring the previously mentioned elements. With a budget around \$230,000, the team devised a strategy to repair the roof without destabilizing the supporting walls.

Before the roof was removed, it was determined that the walls had to be temporarily braced, both inside and out. The team also replaced undersized framing members, a subtle dimensional change that is barely noticeable but nonetheless provides the required structural integrity. To ensure a positive connection between the new roof and the existing load-bearing walls, the architects embedded a continuous stainless steel angle. Welded to that are equally spaced threaded rods that needle into the top of the wall.

La Lomita Chapel has always had a unique charm and humility that, in an enduring way, combines with its robust and rustic appearance. The architects' successful renovations have gracefully and respectfully honored the building's ageless splendor. And time will continue to march on for this little relic because this author is grateful to report that the recent epic floods along the Rio Grande did not inundate this structure. The Oblates know that much like the Biblical deluge, the flooding of June 2010 comes with a divine promise, a reassuring promise from above that gives them fortitude of purpose.

Michael E. Alex, AIA, is a principal of Rike Ogden Figueroa Alex Architects in Harlingen.

RESOURCES LUMBER: R&D Lumber; CEDAR SHINGLES: True North Cedar;
PAINT: Coronado Paint; STAIN: Sherwin Williams



DESIGN AWARDS TWO THOUSAND TEN



Mod Cott

by MURRAY LEGGE, AIA

A VIEW OF THE LIMITLESS HORIZON CAN HAVE A TRANSFORMING EFFECT. Watching the landscape stretch out across miles can cast a spell over even the most world-weary, especially from a high point where one is transfixed by the subtly shifting light over a wide space, cloud shadows cast across the land, a wild storm approaching from afar.

Such is the view from Pete and Lyn Mefford's 25 acres that stretches along an arcing bluff edge some 300 feet above Lake Buchanan. But when they initially bought the property, all they could see was a dense bramble of cedar. They didn't know at that point that there was a view until Pete set about clearing a portion of the property. After a day or two of cutting away at the thick foliage, staggering vistas began to open. In recounting the moment he first saw the views where their future home would sit, he says, "I just had to call Lyn," who was miles away at their home in McKinney. "You are not going to believe what I am seeing," she heard him marvel.

The Meffords developed a strong working relationship with builder Shawn Solsbery on their primary 3,500-sf home on the site. Unlike the typical homeowner-verses-builder storyline, Pete Mefford speaks of Solsbery with both respect and admiration. Having developed a passion for building during the construction of the house, Mefford decided next to tackle a more ambitious project—a 1,400-sf guest house. Although modest in appearance, the project entailed a challenging program that would conceptually respond to the majestic views from the site. When asked to recommend an architect who might be up to the task, Solsbery suggested Mell Lawrence, FAIA, of Austin.

PROJECT Mod Cott: Guest House, Lake Buchanan

CLIENT Pete & Lyn Mefford

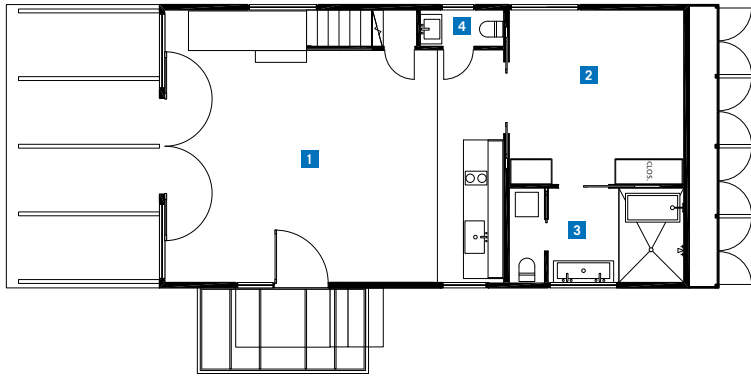
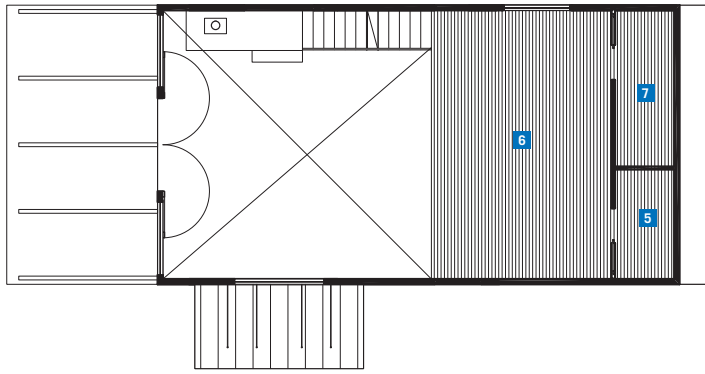
ARCHITECT Mell Lawrence Architects

DESIGN TEAM Mell Lawrence, FAIA; Scott Smith, AIA; François Lévy; Krista Whitson, AIA; Mark Winford

CONTRACTOR Classic Constructors

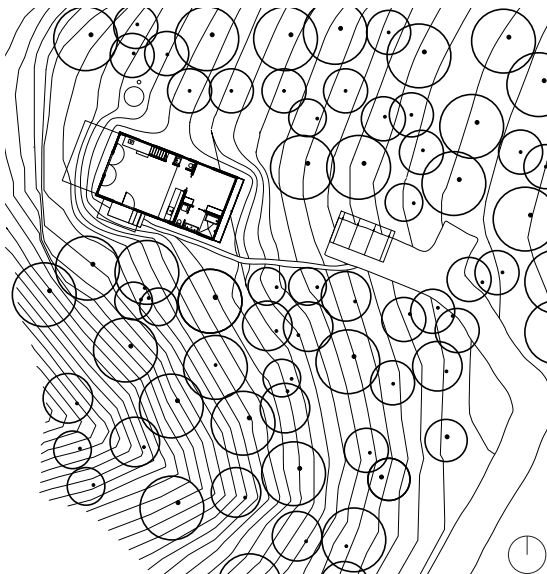
CONSULTANTS Smith Structural Engineers (structural); Brenda Barger Landscape Designs (landscape); Meridian Solar (solar photovoltaics)

PHOTOGRAPHERS Mell Lawrence, FAIA; Jacob Termansen



FIRST AND SECOND FLOOR PLAN

- 1 LIVING
- 2 BEDROOM
- 3 BATHROOM
- 4 POWDER ROOM
- 5 MECHANICAL
- 6 LOFT
- 7 STORAGE



Set a distance from the main residence, the guest house's simple form and metal cladding imbues the building with an initial appearance of no-nonsense utility and an enigmatic quality that, enhanced by the site's rugged landscape, presents a self-contained focus. Upon arrival, visitors are greeted by the monumental north elevation with its two-story wall that leans slightly away from the viewer and toward the edge of the bluff. The lack of windows sets an ascetic tone. Many architects might have been distracted by the temptation to puncture this elevation, affording the occupant a glimpse of an approaching guest or a view across the tree tops. Another example of the architect's extraordinarily rigorous approach to the design is the exclusion of decks, terraces, or obvious outdoors spaces that might help integrate the building spatially into its immediate surroundings. In fact, the metallic exterior and trim envelope make the building appear less than permanently fixed in the landscape and more like a vehicle temporarily parked. This transitory character also gives it the quality of a large animal quietly resting and staring sphinx-like out beyond the cliff toward Lake Buchanan and the distant horizon.

A minimal path of crushed stone leads visitors along the side of the guest house to a modest stoop and side entry. The interior of the guest house — except for the south elevation — is different in tone from its exterior, possessing the relaxed refinement found in much of the architect's other work. The passion shared among the owner, builder, and architect for precision of construction is clear. And although many of the materials are modest (storefront aluminum windows, metal "C" panel



siding, and gypsum board walls), the impeccable attention to detail also illustrates a mutual interest in process and concepts rather than in things.

The design includes a number of sustainable strategies, allowing the guest house to fulfill its own water needs with a large rainwater collection tank and generating its own electricity by drawing from a photovoltaic array on the roof. This self-sufficiency reinforces the notion of the building's transportable quality, as well as its self-contained focus.

The spaces are organized to showcase the view, with the master bath and utility room placed toward the back, then bedrooms and kitchen in the middle, and finally a large two-story space with an entire elevation open to the southern panorama.

The south elevation, through which one experiences the breathtaking vista, has a similar perplexing gravity as the north elevation. A pair of 13-foot-tall glass-and-wood doors are flanked by storefront glass on both sides. The doors are of mythic proportion, the type one might find at the entry to a cathedral where the weight of the program needs to be emphasized. When asked, Pete Mefford admits that he had wanted windows but Lawrence successfully pushed for the doors. "Now that they are in," Mefford says, "everyone wants to open them." The doors are strangely powerful and the temptation to open them is strong, but once opened, the only place to go is the horizon.

Murray Legge, AIA, is a principal of LZT Architects in Austin.

RESOURCES SIDING AND METAL ROOFING: Central Texas Metal Roofing Supply; **METAL WINDOWS:** Columbia Commercial Building Products; **GLASS:** Marble Falls Glass & Mirror; **STOREFRONT:** Vistawall; **WALL COVERINGS:** Fine Lumber and Plywood; **PAINT:** Sherwin Williams; **SOLAR ENERGY SYSTEMS:** Sharp (Meridian Solar); **RAINWATER TANK:** CorGal (Spec-All Products); **FIREPLACE:** MorsØ US



DESIGN AWARDS TWO THOUSAND TEN



Overlook Pavilion

by SEAN BURKHOLDER

INTEGRATING ARCHITECTURE INTO ANY GIVEN CONTEXT while maintaining design integrity is a fine art. Architects must constantly walk the line between over- or under-contextualizing a building to support its strength as a unique entity within its environment. Somewhere between total disregard to surroundings and cliché facsimiles of geologic or biologic imagery, a good architect can find a project's meaning without being overt. Such sought-after balance has been gracefully achieved by Overland Partners with the firm's new Overlook Pavilion at Penn State University.

Overlook Pavilion is the first of several additions planned for the Arboretum at Penn State, a recently established complex of gardens spread across 35 acres on the university campus. The Arboretum is dedicated to preserving the beauty and ecological functions of vegetated landscapes in an urbanizing society. The new pavilion, designed in part as a response to the need for public outreach, contains a large sheltered gathering space, an office, storage space, and public restrooms. The program was spread out to occupy as much area as possible, which gives the relatively small building prominence on the vast site.

The completed first phase of the Arboretum consists of a menagerie of thematic bric-a-brac including small gardens, trees, a fountain, and a series of stone walls that circumvent a large oval event lawn. Standing at the north end of the event lawn, the pavilion serves as the organizational lynchpin of the entire Arboretum through its axial relationship to the lawn and fountain. From here the building functions as both a collection point and gateway.

PROJECT PSU Overlook Pavilion, University Park, Penn.

CLIENT Pennsylvania State University

ARCHITECT Overland Partners Architects

DESIGN TEAM Bob Shemwell, FAIA; Jim Shelton, AIA; Joel Albea

CONTRACTOR Leonard S. Fiore

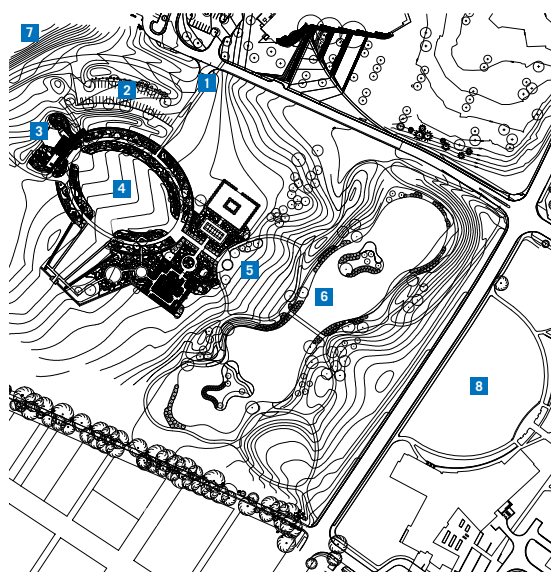
CONSULTANTS MTR Landscape Architects (landscape); Reese Engineering (MEP, lighting); Sweetland Engineering & Associates (civil); Chilton Designs (structural); Wolf Creek Company (irrigation); Water's Edge Aquatic Design (fountain); Morgan Property & Construction Consultants (cost)

PHOTOGRAPHER Jeffrey Totaro



FLOOR PLAN
 1 OFFICE
 2 STORAGE
 3 MECHANICAL
 4 ELECTRICAL
 5 RESTROOM
 6 COVERED EVENT TERRACE

SITE PLAN
 1 ENTRY
 2 PARKING
 3 OVERLOOK PAVILION
 4 EVENT LAWN
 5 FOUNTAIN
 6 AQUIFER RECHARGE ZONE
 7 PHASE 2 EXPANSION
 8 PENN STATE CAMPUS



The beauty of the pavilion's situation in the landscape is that its prominence is nearly imperceptible from the main approach to the Arboretum. Entry to the Arboretum being from the south, young trees planted in this area have already begun to hide the pavilion. From this angle, the majority of visual attention is directed toward the stone walls, the fountain, and the slowly maturing plantings in aquifer recharge area, all which are in the foreground, while much of the pavilion is absorbed into its contextual surroundings.

From its elevated position near the center of the Arboretum, the pavilion appears as two expressive horizontal planes: the ground plane and the overhead roof structures strung between a pair of solid architectural forms. The planting beds, steps, and retaining walls flow out toward the front of the Arboretum, providing a strong visual presence at the ground level. The overhead roofs span over and beyond the forms below and are a primary component of the pavilion's identity. The volume created between these forms opens to the north toward Bald Eagle Ridge, referencing the ridge and valley geology that characterizes much of central Pennsylvania. The resulting structure provides a gathering space that draws context within it, through its openness in all directions while framing vistas of the surrounding landscape.

The Overlook Pavilion strikes a successful balance of structure in context through the use of an open plan, local materials, and distinct architectural forms. The most characteristic of these forms is found in the pavilion's roofs. Extending over the pavilion are a pair of long, thin roofs of steel



and wood decking, the longer of the two running east over the information office before kicking up slightly into the air. The rear of the building is covered with a taught tensile structure that protects a large gathering area. Overland Partners took great care in developing the connections of the tensile structure that floats 10 feet overhead, making them not only functional but visually pleasing.

The pavilion's open structure and expressive roofs serve the key function of sheltering visitors from both rain and summer sun in several creative ways. For example, rainwater that collects in the upward curve of the pavilion's front roofs has been directed to either a rain chain in the front of the building or to a water sculpture located in the rear. Created by artist Stacy Levy, the sculpture is an incised model of the rivers and streams of central Pennsylvania, which comes to life when rainwater runs through its channels. These creative methods of engaging rain runoff further demonstrate Overland Partners' care in integrating environmental context into their design of the pavilion, thereby supporting it as a distinct architectural entity.

Overland Partners' Overlook Pavilion is a successful example of architecture that addresses programmatic and environmental issues within an evolving context. By responding to the dynamic nature of the growing Arboretum at Penn State, Overland Partners has set a high design standard for future projects there while helping the fledgling institution create a sense of place within its developing landscape.

Sean Burkholder is an assistant professor at Penn State University's School of Landscape Architecture.

RESOURCES PRECAST COLUMN PIERS: US Concrete Precast Group Mid-Atlantic; PRECAST CONCRETE DECK: Say-Core; STONE: Russell Stone Products; STONE COUNTERTOPS: CaesarStone USA; WATERPROOFING: Grace; MEMBRANE AND METAL ROOFING: Firestone; BUILDING ENVELOPE BARRIER: Dupont Tyvek; SKYLIGHTS: Velux; GLASS: PPG; GLAZED CURTAINWALL: YKK AP; PAINT: Sherwin Williams; HIGH PERFORMANCE COATINGS: Tnemec; TOILET PARTITIONS: Bradley, AMPCO (Zane's Specialty Building Products); BLINDS: Mechoshade (Top to Bottom Interiors); CABLE SUPPORTED FABRIC STRUCTURES: USA Shade & Fabric Structures



DESIGN AWARDS TWO THOUSAND TEN



Pearl Stable

by DOUGLAS LIPSCOMB, AIA

UPON SEEING THE RENOVATED PEARL STABLE one can fully appreciate how past generations respected even the most prosaic of structures. The stable building was originally constructed in 1894 to house the horses that pulled the beer wagons of the Pearl Brewing Company. The elegance of the original two-story, elliptical structure derives from the simplicity of its plan – with horse stalls arranged on the ground floor around its perimeter and its core – and the richness of the corbelled and patterned brick on the exterior. The second floor served as the hay loft from which feed could be dropped through the chutes to the horses below. At the center of the roof was a handsome cupola that provided ventilation to the stables.

The structure remained a functioning stable for approximately 30 years until the horse-drawn beer wagons were phased out in favor of motorized delivery vehicles. The building was then converted to a storage facility. In the 1950s the stable was again repurposed when it was transformed into a hospitality room for the brewery and renamed the Pearl Corral. With this conversion the wooden second-floor structure was removed and replaced with steel framing to support the roof load and provide a high-volume interior. To emphasize the hospitality room's Old West theme, the steel columns were fashioned to appear as giant cacti and a facade replica of Judge Roy Bean's "Law West of the Pecos" residence/saloon/courthouse was constructed as a backdrop for the stage. That latter insertion undoubtedly was the origin of the name of the stable's next incarnation, another hospitality room known as the Jersey Lilly. The stable building served in this capacity from 1971

PROJECT Pearl Stable, San Antonio

CLIENT Rio Perla Properties

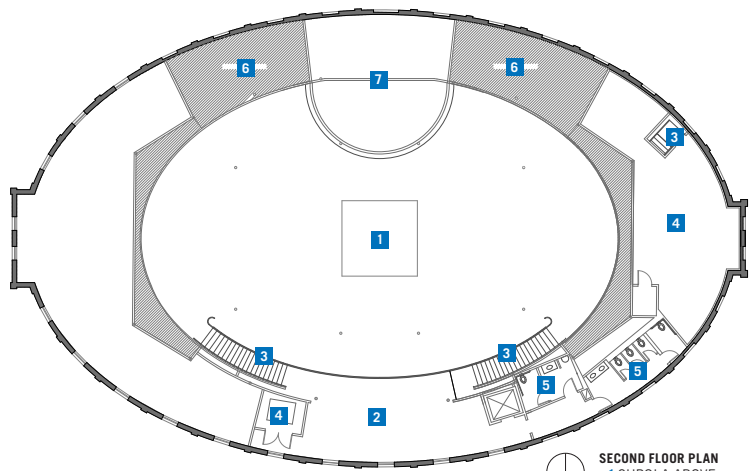
ARCHITECT Ford, Powell & Carson Architects and Planners

DESIGN TEAM Chris Carson, FAIA; Jeffrey Fetzner, AIA; Carolyn Petersen, FAIA; Kimberly Mercer, AIA; Ellen Berky, AIA

CONTRACTOR Metropolitan Contracting Company

CONSULTANTS Danysh & Associates (structural); Goetting & Associates (MEP); Pape-Dawson Engineers (civil); Rialto Studio (landscape); Courtney & Co. (interior); Lang Lighting Design (lighting); Brown Design Consultants (associate lighting); Mission Restaurant Supply (kitchen); Texas Scenic Company (theatrical lighting); Sound Distributors (AV); David Matney (hardware); Acoustic Dimensions (acoustics); Project Control of Texas (project manager)

PHOTOGRAPHER Paul Bardagiy

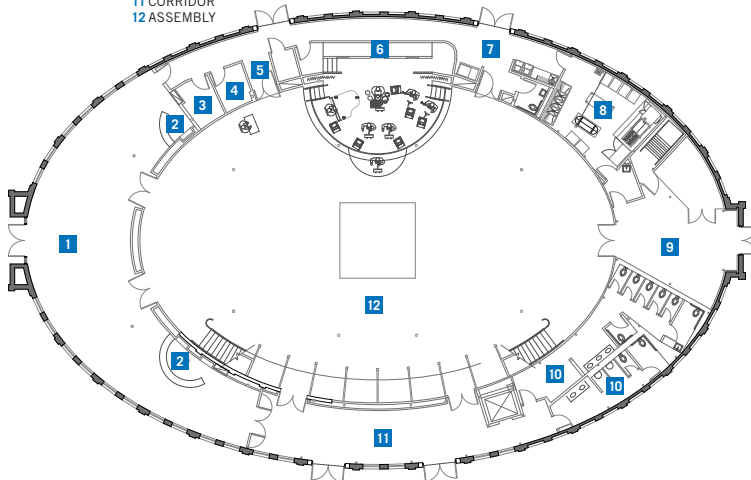


SECOND FLOOR PLAN

- 1 CUPOLA ABOVE
- 2 MEZZANINE
- 3 STAIRS
- 4 MECHANICAL
- 5 RESTROOM
- 6 INTERIOR ROOF
- 7 STAGE BELOW

FIRST FLOOR PLAN

- 1 PRE-FUNCTION
- 2 BAR
- 3 OFFICE
- 4 GREEN ROOM
- 5 AV ROOM
- 6 RAMP
- 7 SERVERY
- 8 KITCHEN
- 9 STORAGE
- 10 RESTROOM
- 11 CORRIDOR
- 12 ASSEMBLY



until 2000 when the Pearl Brewing Company ceased operations in San Antonio and sold the entire 26-acre tract to a local developer, Silver Ventures.

The new owner has spent the past decade transforming the property into a lively mixed-use complex called Pearl. The development's dominant structure is still the main brewery building, a massive brick pile that shares a similar Victorian architectural expression with the stable. Pearl's tenants include AIA San Antonio's Center for Architecture, the Culinary Institute of America, three restaurants, shops, and live/work housing. Pearl Stable, its renovation completed in 2006 by Ford Powell & Carson, serves as a function room that can be rented for special events.

Over the years unsympathetic modifications were made to the stable building, including the removal of the entry's elaborately detailed brick pediment, painting of the exterior brick, replacement of wooden windows with aluminum windows (some were in-filled with brick), and dismantling of the cupola. The task of converting the historic stable required minor exterior modifications to accommodate the building's new use, and its interior was transformed to provide an elegant venue for functions without losing the sense of the building's lengthy history.

As part of the exterior renovation, the pediment was reconstructed and a cupola similar to the original was installed. The paint was removed from the brick but the original stain that highlighted the brick corbelling was retained. New wood windows similar to the original windows were inserted in some of the original openings. The interior was reconfigured by the architects to create an elliptical



assembly space – that matches the outline of the old hospitality rooms – within the larger elliptical structure. The space between the two elliptical shapes is dedicated to pre-function activities and services such as kitchens, restrooms, and backstage areas.

As if there weren't enough challenges in adapting the historic structure to a new use, accommodating the service entry also posed a significant problem—the building's elliptical geometry, combined with its central location within the complex, does not provide for a “back of the house” where services can be neatly hidden from view. The design team met the challenge by dressing up the service entries with materials similar to those found throughout the project – such as the vertical-grain fir doors – without creating confusion as to the location of the front door. The design team also faced problems related to the incorporation of MEP systems. Because the owner wanted the original wooden roof structure exposed and visible from the interior spaces, there was no place to conceal lighting and other systems. The solution employed by the design team was to construct a second roof below the parapet but above the original roof structure, a solution that created an interstitial space in which the systems are concealed.

Meticulously returned to its former glory, Pearl Stable's beautiful historic structure now offers twenty-first-century patrons the opportunity to inhabit a space that, while common enough to accommodate horses in the nineteenth century, is uniquely elegant today.

RESOURCES CONCRETE PAVEMENT: Alamo Concrete Products; UNIT PAVERS: Acme; STONE: I-10 Stone Source; MASONRY RESTORATION: ProSoCo (Curtis Hunt Restorations); PREFABRICATED WOOD JOINTS AND TRUSSES: TrusJoist; ARCHITECTURAL WOODWORK: Design Millwork; EXTERIOR INSULATION AND FINISH SYSTEMS: Dryvit; BUILT-UP ROOF: TAMKO; ROOF ASPHALT: Owens Corning; METAL ROOFING: Berridge Manufacturing; METAL DOORS: Deansteel (Hull Doors of San Antonio); METAL WINDOWS: Vistawall; WOOD WINDOWS: Vision Products; GLASS: Thad Ziegler Glass; FLOOR TILE: Original Mission Tile (Art Tile); TERRAZZO; VENICE ART TERRAZZO; ACOUSTICAL WALL TREATMENTS: Sound Concepts; RUBBER BASE: Roppe; TOILET ACCESSORIES: DEA Specialties; FOOD SERVICE EQUIPMENT: Mission Restaurant Supply; ELEVATOR: ThyssenKrupp

Lipscomb directs facility planning and development at UTSA. This article previously appeared in the May/June 2007 *Texas Architect*.



DESIGN AWARDS TWO THOUSAND TEN



Richardson Visual Arts Center

by REBECCA BOLES, AIA

FORT WORTH COUNTRY DAY HAS THE CACHET OF BEING one of the premier college preparatory programs in North Texas. In existence since 1963, Fort Worth Country Day offers K-12 instruction on its campus in southwest Fort Worth. Students become accustomed to the feel of a college campus as they change classes and circulate among separate academic buildings throughout the school day. Covered walkways, an abundance of trees, and landscaping with mature plantings are evidence that the school's leadership sees the importance of an appropriate setting in creating an environment for learning.

In recent years, Gideon Toal has been quietly reshaping Fort Worth Country Day with a series of design improvements to the campus. The 2008 completion of the firm's design for Fischer Dining Pavilion allowed for the subsequent renovation to proceed on the building that formerly housed the cafeteria. The second phase resulted in the Sid W. Richardson Visual Arts Center, a 10,000-sf studio arts building that supports a growing arts curriculum with additional classrooms and dedicated studios for photography, painting, and ceramics. The project involved 4,900 sq. ft. of renovation and 5,100 sq. ft. of new construction.

Renovations to the original dining facility reconfigured space for three studio classrooms and a photography studio. The design retained the original 1963 building's structural steel and covered exterior walkways, with the aesthetic decision to expose the structural members carried through to the new construction for the project. Changes to the former cafeteria included shedding 70 percent of brick and masonry elements on the north and south exterior walls, which was replaced with glaz-

PROJECT Sid W. Richardson Visual Arts Center, Fort Worth

CLIENT Fortworth Country Day

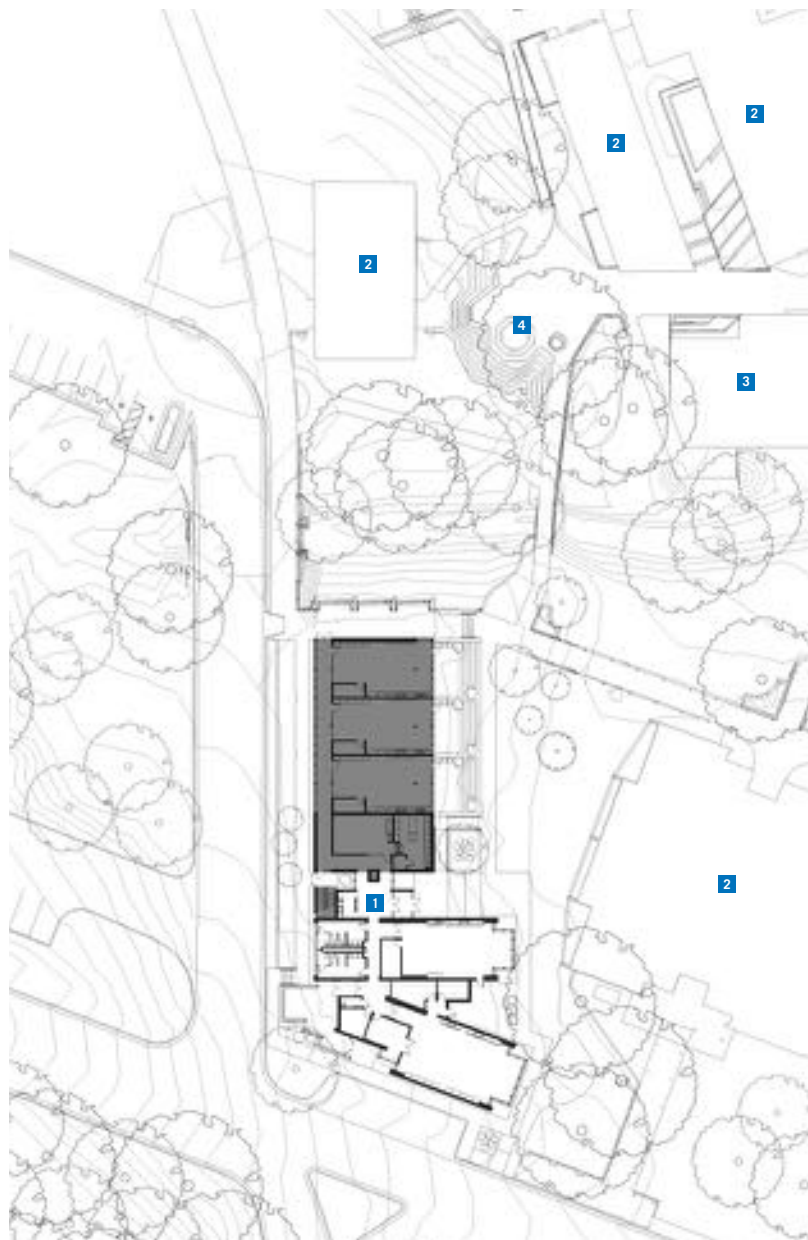
ARCHITECT Gideon Toal

DESIGN TEAM Richard Hunt, AIA; Meredith Smith; Stacey Brimmer, AIA

CONTRACTOR Sedalco Construction Services

CONSULTANTS Jaster-Quintanilla (structural); Baird Hampton Brown (civil/MEP); Essential Light (lighting)

PHOTOGRAPHER Craig Kuhner



SITE PLAN

- RENOVATION
- 1 SID W. RICHARDSON VISUAL ARTS CENTER
- 2 EXISTING CAMPUS
- 3 EXISTING ARTS BUILDING
- 4 FOUNTAIN

ing to allow natural light into the classrooms and inspire student artists with views to the outdoors. The new glazing to the south remains protected under the original roof overhang. An interior corridor along the south face of the original building was also fully glazed to deliver a transparent view through the building. To the north, classrooms exit directly onto outdoor studio terraces and stepped seating for outside instruction.

The building's main entry was relocated for increased accessibility from the interior of the campus. As a result, the lobby relates to the lower school to the north and to the green space between them. The lobby is filled with light due to full-height glazing and a skylight extending the length of the space. The structural steel of the addition encases an existing chimney, and the steel continues exposed into the studio additions to the east.

The dedicated painting and ceramics studios are presented as two sloping pavilions. They are grounded on a concrete plinth and rise in height as they move into the landscape. Like their classroom counterparts, the north ends of these rectangular spaces are glazed, but in these specialized studios the glazing also projects to form a three-sided, 25-foot-tall glass extension. This creates an alcove of studio space that is bathed in light and opens to views toward the lower school and its garden of native Texas plants. To the south, clerestory windows at the ceiling deliver additional daylighting to the studio. The plan of the painting studio retains its true north/south orientation, but the plan of the ceramics studio shifts to align with the adjacent campus drive. The slight rotation of the ceramics



studio opens up exterior student workspaces between the two studios with direct access from both. To the south, the plan of the outdoor kiln also takes its shape from the two building orientations.

The palette of painting and ceramic studios is limited to a few well-detailed surfaces. The exterior elevations transition from burnished CMU to bronze-finish metal panels to the whitewashed finish of the continuous wood roof deck above. On the interior a neutral palette of durable materials offers a studio environment that doesn't compete with the art created within. The painting and ceramic studios share the same rectangular proportions as the renovated studios, with millwork inserted into the masonry walls of the long elevations. The steel structure of the studio remains exposed in the interior and extends to a pair of exterior steel columns that stand independent from the glazed north ends.

The Visual Arts Center fits into the existing fabric of the campus, but on closer inspection one can see how the architects are reinterpreting Country Day's building traditions. Where campus standard limestone may have been used, the architects found an acceptable substitute in a burnished CMU whose appearance is elevated through a varied coursing of different CMU sizes. It is such layered assembly of building materials that is defining a new design direction for the campus. The way in which materials were used in the Visual Arts Center is now influencing the building standards for current renovations and future construction on campus.

Rebecca Boles, AIA, directs the interior design program at UT Arlington.

RESOURCES MASONRY UNITS AND WALL ASSEMBLIES: Acme; METAL DECKING: CMC; RAILING AND HANDRAILS: Weatherford Steel; WATERPROOFING AND VAPOR RETARDERS: Grace Construction Products; ROOF AND WALL PANELS, PREFABRICATED ROOF SPECIALTIES, FASCIA AND SOFFIT PANELS: PAC-CLAD; METAL DOORS: Mesker; ENTRANCES AND STOREFRONTS: Vistawall; UNIT SKYLIGHTS: Naturalite (Oldcastle Glass); GLASS: PPG; GLAZED CURTAINWALL: Vistawall; GYPSUM BOARD FRAMING AND ACCESSORIES: Dietrich Industries; GYPSUM FABRICATIONS: National Gypsum; TILE: Arizona Tile; ACOUSTICAL CEILINGS: Armstrong; FLUID APPLIED FLOORING: Stonhard; PAINT: Sherwin Williams; SIGNAGE AND GRAPHICS: Ad Display



DESIGN AWARDS TWO THOUSAND TEN



Stone Creek Camp

by STEPHEN SHARPE

“BEAUTY ALONE DOESN’T HOLD YOUR INTEREST FOR VERY LONG. You want things to be a little... scary. But the kind of awe that derives from nature is extraordinarily tranquil.” So muses Arthur Andersson, AIA, in the recently published *Natural Houses* that features several projects designed by Andersson-Wise Architects, the Austin firm led by him and Chris Wise, AIA. Prominently showcased in the book is Stone Creek Camp, a backwoods hideaway built on a ridge overlooking Flathead Lake in rural northwestern Montana. The elegantly rusticated encampment comprises eight small buildings strategically arrayed across the steeply sloping site, each positioned to foster an individual and collective sense of refuge.

Awesomely tranquil indeed, the beauty of the setting—15 forested acres with a sweeping view across the lake through the treetops—literally materializes in the architecture, with the building palette drawn directly from nature. Particularly evocative are the facades at the entry court of the main house, which appear to be fabricated with raw firewood that has been dry stacked within steel framework—two-foot-thick perimeter walls constructed with a double wythe of sawn logs and an insulated waterproof layer in between. Above these intricate compositions of split cordwood is a planted roof of wispy tufts of native grass that further grounds the building to its site. One more example of this artful celebration of nature is the use of interlocked pieces of field stone for interior walls and a fireplace.

The way these highly tactile, monumental walls are interwoven helps blur the distinction between indoor and outdoor space, especially on the west side that faces the lake. Here the walls are mostly

PROJECT Stone Creek Camp, Big Fork, Mont.

CLIENT Martin and Connie Stone

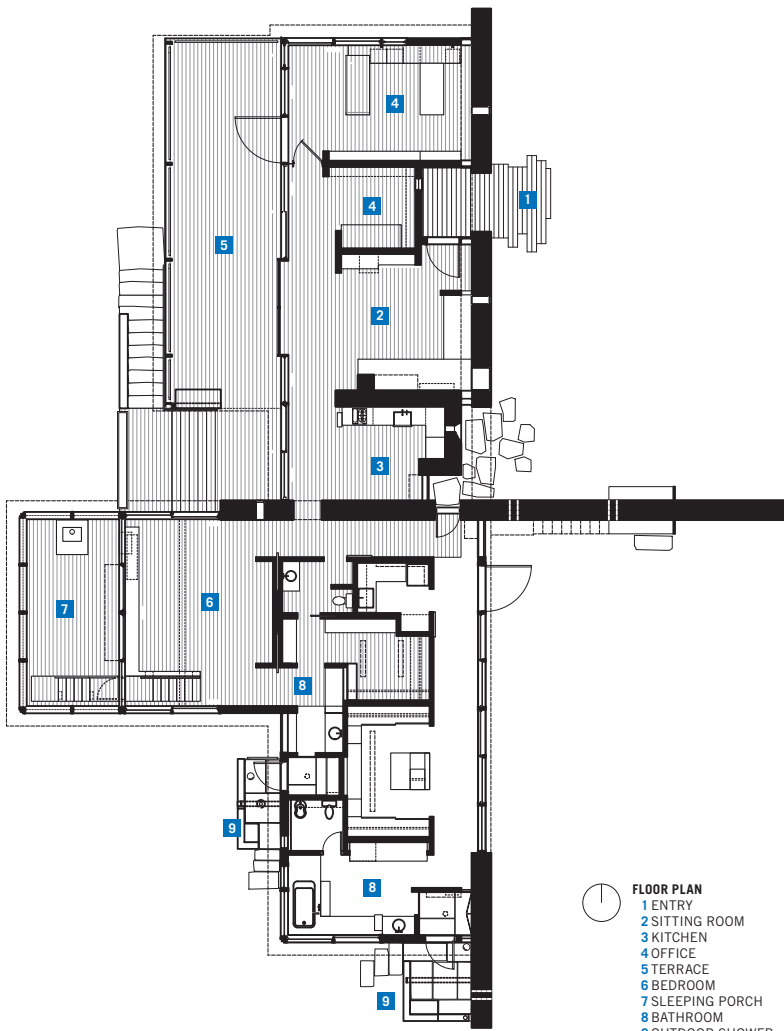
ARCHITECT Andersson-Wise Architects

DESIGN TEAM Arthur Andersson, AIA; Chris Wise, AIA; Christopher Sanders, AIA; Becky Joye; Matthew Ames

CONTRACTOR Big Fork Builders; Martel Construction

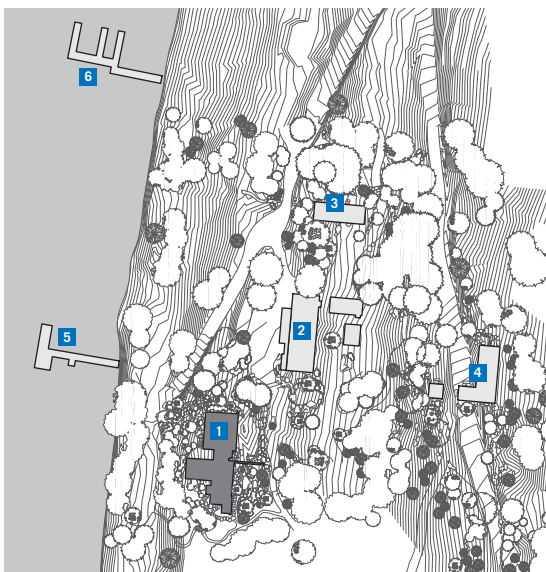
CONSULTANTS Mimi London of London Boone Interiors (interior); Doepkers Landscaping (landscape); Eclipse Engineering (structural); Schwartz Architecture & Engineering (MEP); CMG Engineering (geotechnical)

PHOTOGRAPHER Art Gray



FLOOR PLAN
 1 ENTRY
 2 SITTING ROOM
 3 KITCHEN
 4 OFFICE
 5 TERRACE
 6 BEDROOM
 7 SLEEPING PORCH
 8 BATHROOM
 9 OUTDOOR SHOWER

SITE PLAN
 1 MASTER HOUSE
 2 LODGE
 3 GUEST HOUSE
 4 GATE HOUSE
 5 SWIM DOCK (FUTURE)
 6 BOAT DOCK



floor-to-ceiling glass partitions that slide open for maximum enjoyment of outdoor living. Several of Stone Creek Camp's other main buildings – including a guesthouse and what the architects call the lodge – similarly express the rough character of nature while providing their occupants with immediate access to its beauty. “Each is designed like a geode,” explains Andersson. “Think solid on one side and open on the other.”

The encampment's entry sequence unfurls as a series of discoveries that progressively reveal the features of the site. In *Natural Houses*, essayist Jen Renzi describes the procession as follows: “One enters the property via a two-part gatehouse capped by a butterfly roof. The barn – which houses a garage, mechanical equipment, and a workroom – is clad in ebony-stained wood siding that melds into the landscape. Steps lead down to the lodge—actually a cluster of three buildings sheltering an outdoor living room. In addition to housing common functions like cooking, laundry, and exercise facilities, the entire main floor is devoted to open-air living. On two sides, a grid of screens takes the place of solid walls. Other windows dissolve on command. The dining room's huge glass planes open via a pulley system devised by collaborator Turner Exhibits, renowned for fabricating inventive kinetic elements: as the glass slides down a track and drops out of sight, a counterweighted handrail rises up. (They only want the effect of a death-defying overlook, not the real thing.) ... A short walk away, the two-story cabin where guests actually stay is distinguished by a similarly porous boundary. Each of the three bedrooms has its own sleeping porch should one prefer a plein-air snooze. Indeed, almost



every room throughout the property annexes an adjacent covered space, which not only doubles the square footage during warmer months but also intensifies the relationship with the lake.”

Stone Creek Camp reflects the influence of the late Charles W. Moore, FAIA, a mentor for both Andersson and Wise, who worked together on projects with Moore in Austin during the 1980s. Central to Moore’s enduring legacy is his call for architects to create a unique “sense of place” for each project. In response to the magnificent setting, they have reinterpreted the region’s historical archetypes of sod house and log cabin by using the same elemental materials of wood, stone, and earth.

According to Design Award juror Thomas Phifer, FAIA, the architects created a sense of place by organizing the features of the site without trying to tame the wilderness. “This project was really wonderful to us. [We liked] those images showing the log wall and how you came down into this slight ravine there on the grass lawn [that] was kind of nestled there amongst the rocks. And that log wall is the perfect kind of minimal statement of something rough that relates to the landscape but organized in a pristine way and framed so that it really had a kind of an interpreted spirit on that beautiful sight.”

This article is based on information from *Natural Houses: The Residential Architecture of Andersson-Wise*, published this year by Princeton Architectural Press. The excerpt from Jan Renzi’s essay, “Super Natural,” was reprinted with permission from the publisher. Stephen Sharpe is the editor of *Texas Architect*.

RESOURCES STONE: Montana Rockworks; INSULATION: North Carolina Foam Industries, DOW, CertainTeed; VAPOR RETARDERS: Fortifiber; MEMBRANE ROOFING: GAF; METAL ROOFING: CMI; METAL DOORS: Ellison Bronze; WOOD DOORS AND WINDOWS: Quantum Windows & Doors; GLASS: Cardinal; TILE: DalTile, Waterworks; PAINT: Benjamin Moore, Sherwin Williams, Sikkens; DESIGN SOFTWARE: Vectorworks



DESIGN AWARDS TWO THOUSAND TEN



GSA Regional Field Office

by FILO CASTORE, AIA

PROJECT GSA Regional Field Office, Houston

CLIENT U.S. General Services Administration

ARCHITECT Leo A Daly/LAN + PageSouthernlandPage; A Joint Venture

DESIGN TEAM Lawrence W. Speck, FAIA; George R. Jumonville, AIA; John Cryer III, AIA; Tami Merrick, AIA; Joan Albert; Robert Johnson, AIA; Richard Butler; Melanie Starman Bash, AIA

CONTRACTOR Yates Construction

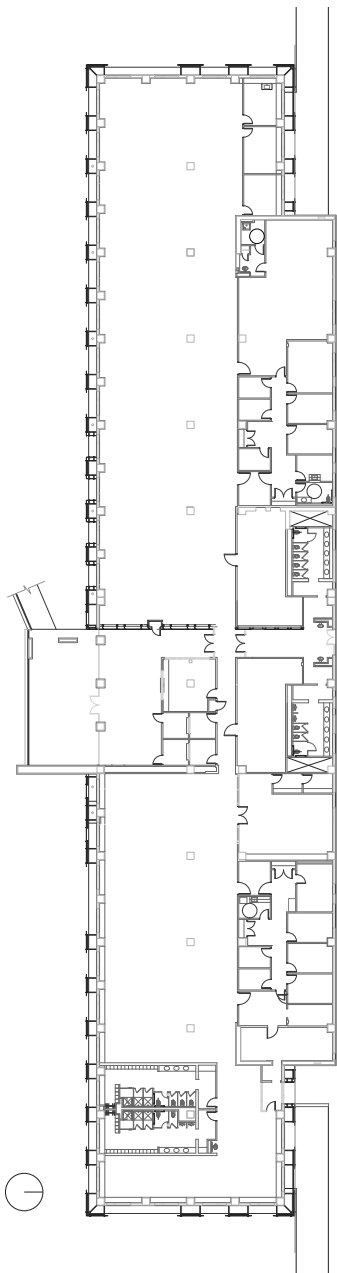
CONSULTANTS Jacobs Facilities (construction management); Applied Research Associates (blast consulting); Aviles Engineering (geotechnical); BAi (acoustics); CBM Engineers (structural); Kroll Schiff Associates (security); Landtech Consultants (survey); Nathelyne A. Kennedy & Associates (civil); Persohn/Hahn Associates (vertical transportation); Rolf Jensen & Associates (life safety/code); Project Cost Resources (estimator); Wong & Associates (landscape)

PHOTOGRAPHER Tim Hursley

RIISING ABOVE CONGESTED FREEWAYS, OVERSIZED HOUSES, and drab strip malls, a new architectural landmark has been added to Houston's horizon. A product of the General Service Administration's Design Excellence Program, the austere and impressive governmental GSA Regional Field Office emerges from the nondescript suburban landscape with its simple form and emerald skin.

Perfectly anchored on the site by the north core element, and cleverly oriented on an east-west axis to minimize heat gain, the eight-story office building is wrapped by a glazed second envelope that acts as a shield to the weather elements as well as a transparent layer that maximizes views to the outside and daylight penetration into the interior. This counteraction of opacity and transparency, solid and void, closure and aperture, expressed with the articulation of metal and glass are a clear metaphor of the message this project wants to communicate to employees and the public alike: a strong and secure facility that while hermetic is nonetheless welcoming and accessible.

The metal thermal envelope is revealed through gaps in the glass skin, originally intended to relate to a specific interior function. For security reasons, the client subsequently requested to abandon this strategy, yet the design team was permitted to keep the now-arbitrary design feature to "break down" the scale of the expansive glass facade. In addition, large window openings accommodate abundant daylighting and are made of various modules developed so the interior partitions could abut in appropriate places on the very large glazed frames. The design team went through a meticulous analysis of all interior partitions to develop the window prototypes.



The building's "second skin" of nearly opaque glass is held in place by a lightweight metal frame affixed to the concrete walls. The result is a cooled microclimate created in the space between the two exterior layers, which reduces the load requirements for air conditioning systems. In addition, the concrete walls are sheathed in aluminum shingles that reflect sunlight. The combination of reflectivity and the high thermal mass of the concrete works to stabilize temperatures inside the building. The aluminum surface is fully revealed on the north side where varied window patterns animate the facade and respond to specific lighting requirements for interior functions. To maintain the advanced glazing system, a window-washing system was engineered to maneuver both inside and outside the double skin.

With this facility, form follows function at a different level, not necessarily as a straightforward relationship between a window opening and a programmatic function behind. Here, forms and materials are the expression of the purpose of the entire facility and not of each program element.

The site design and approach to the facility were as important planning elements as the design of the building itself. The initial approach by car from the south is on a perpendicular axis just off a major thoroughfare, an approach that offers the visitor hints of the entire outline and scale of the structure. From the parking lot, the visitor walks toward the main entrance along a diagonal, sloped path. The pedestrian path is sequenced to slowly transition from the scale of the freeway to a human scale, allowing the visitor to appreciate the building's exterior design details.



The clear lines and materiality of the exterior are carried through into the lobby, which reinforces the connection of indoors and outdoors to the maximum extent allowed. A well proportioned interior space, the lobby does not feel like a bunker. The security design guidelines were implemented through a clever use of filtered circulation paths and controlled sequence of spaces that conveys the sense of an “open-door policy” without compromising the safety of the staff.

More than a year after its official opening several planned and unplanned outcomes have come to light. One example is the use of the large covered landing outside the main entry doors — with its light-colored masonry cladding and sculpted logo — as an ideal backdrop for press conferences and other media events. Also, the GSA site selection near the freeway’s HOV (high-occupancy vehicles) lane exit has allowed many employees to optimize their commute. Furthermore, consolidating many departmental agencies previously scattered around the city under one roof has increased collaboration, communication, efficiency, and employee satisfaction.

The GSA Regional Field Office stands as a model of how a federal building can be both an inspiring workplace for its employees and an efficient facility for the citizens it serves. Its long-term success is guaranteed by the collaborative process that has skillfully blended high-quality design and sustainable strategies with a great degree of common sense.

Filo Castore, AIA, practices architecture in Houston.

RESOURCES FENCES, GATES, HARDWARE: Ameristar Fence Products (Anchor Group); LANDSCAPING: Mata-Turf (Pampered Lawns); CONCRETE MATERIALS: Southern Star Concrete; PARKING GARAGE PRECAST STRUCTURAL CONCRETE: East Texas Precast; UNIT MASONRY WALL ASSEMBLIES: Featherlite Building Products (Camarata Masonry Systems); DIMENSION STONE CLADDING: Camarata Masonry Systems; STRUCTURAL STEEL JOISTS, STEEL DECK: Berger Iron Works; METAL STAIRS: Sharon Stairs (Berger Iron Works); ARCHITECTURAL WOODWORK: CRC Mastercraft; SOLID POLYMER FABRICATIONS: DuPont Corian (CRC Mastercraft); ROOF AND WALL PANELS: Universal Sheet Metal; WATERPROOFING: Henry; BUILDING INSULATION: Owens Corning; MEMBRANE ROOFING: GAF Everguard; METAL DOORS: Ceco Doors; WOOD DOORS: VT Industries; ENTRANCES AND STOREFRONTS: United States Aluminum (Haley-Greer); GLASS AND GLAZED CURTAINWALL: Viracon (Haley-Greer); GYPSUM BOARD: ClarkWestern; TILE: DalTile; ACOUSTICAL CEILINGS: Armstrong; PAINTS: Pittsburgh Paints; OPERABLE PARTITIONS: Moderco; ACCESS FLOORING: Tate Access Flooring (McCoy Floor Covering); BLINDS: Bali (Capital Blind and Drapery); ELEVATORS: ThyssenKrupp



DESIGN AWARDS TWO THOUSAND TEN



East Windsor Residence

by INGRID SPENCER

ACCORDING TO KEVIN ALTER, THE 4,200-SF, THREE-STORY East Windsor Residence is essentially a one-bedroom loft because the top floor “has all the pleasures and attributes of a penthouse and then it expands down to give you all this other stuff.” The project was designed by Alter, along with alterstudio architects co-principal Ernesto Cragnolino, AIA, with a focus on the third level, which boasts 270-degree views and contains the master suite, kitchen, and main living area. But the “other stuff” found on the remaining two levels completes this finely crafted house in dynamic and dramatic ways.

The client, Thomas Fletcher, MD, likens the house to a pair of custom-made boots because it is comfortably functional and perfectly suited to its owner. “I call the house ergonomic because it’s such a good fit for me,” says Fletcher, a radiologist with five children, two of whom live with him some of the year.

A standout among the early-twentieth-century, brick, chateau-style residences in the Old Enfield neighborhood just west of downtown Austin, Fletcher’s modernist home appears to rise up from a foundation of black Leuders limestone. From street level, a path of concrete steps gently ascends toward the entry that is protectively inset within the limestone-clad ground floor. An over-scaled, pivoting front door of glass provides a fluid transition from rough exterior to polished interior.

Beyond the entry is a stair with large ebonized oak treads hanging in a vertical space that connects all three stories (there is also an elevator). Past the stair, an etched glass wall reveals moving shadows

PROJECT East Windsor Residence, Austin

CLIENT Thomas Fletcher, MD

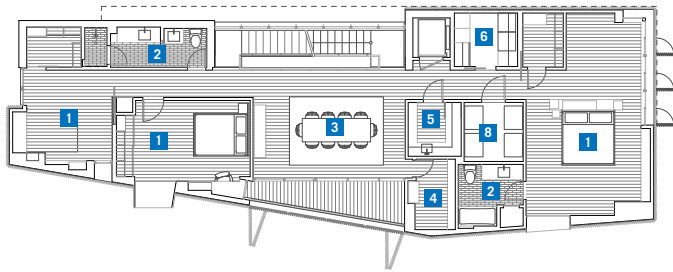
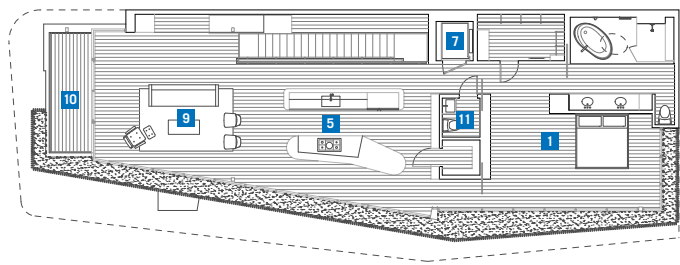
ARCHITECT alterstudio architects

DESIGN TEAM Kevin Alter; Ernesto Cragnolino, AIA; Russell Krepert; Jessica Connolly

CONTRACTOR Crowell+

CONSULTANTS Structures (structural); Design Mechanical (mechanical); Esko Electric (electrical); Next Electronic Systems (electrical); Mojica Plumbing (plumbing); David/Peese Design (landscape); Kathy Spinks (interior, finishes)

PHOTOGRAPHER Paul Finkel; Jonathan Jackson

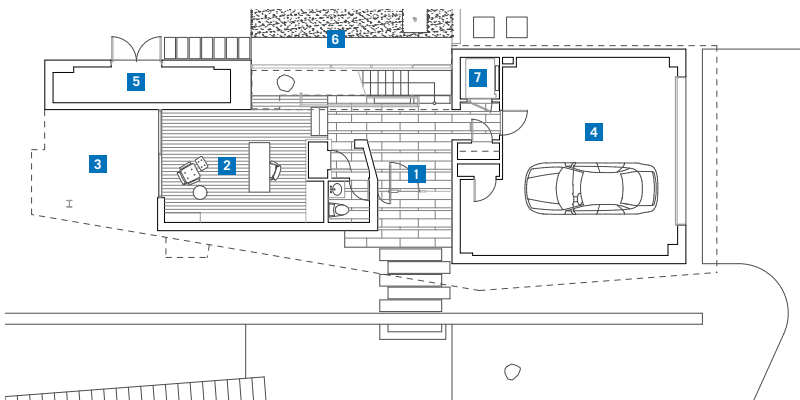


SECOND AND THIRD FLOOR PLANS

- 1 BEDROOM
- 2 BATHROOM
- 3 DINING
- 4 WINE STORAGE
- 5 KITCHEN
- 6 LAUNDRY
- 7 ELEVATOR
- 8 MECHANICAL
- 9 LIVING ROOM
- 10 DECK
- 11 POWDER ROOM

FIRST FLOOR PLAN

- 1 ENTRY
- 2 LIBRARY
- 3 PATIO
- 4 GARAGE
- 5 STORAGE
- 6 COURTYARD
- 7 ELEVATOR



from a stand of giant bamboo just outside, while a band of clear glass directs attention to a private garden. Rough shards of granite pass through the glass from outside to an interior granite fountain. “The ground floor is cooler, darker, grounded,” says Alter. “It’s very much of the earth.” The bottom floor holds a library, garage, and storage area, as well as access to a courtyard and a separate patio.

The second floor, complete with formal dining room, catering kitchen, and wine cellar, as well as three bedrooms, offers its own experience, encased as it is in a wooden box—a broad ipe rain screen of vertical slats that curves around the exterior. From the dining room, two 10-and-a-half-foot sections of the screen dramatically unfold to reveal breath-taking of Austin’s extensive greenbelt and the cityscape beyond.

This operable opening in the rain screen demonstrates Alter’s fascination with transitions between inside and out, which he saw as an opportunity for a dramatic thrill. “It’s amazing to see how people react to that screen being opened. There’s always a gasp,” he says. “This house is all about looking out,” adds Alter, who took pains with the design to downplay the view to the west, with its unsightly power lines and neighboring houses above, and keep the focus on views to the north, south, and east.

The third floor delivers the best views, enhanced by an uninterrupted ceiling plane in the living area. Uplighting from a large island that holds all the kitchen appliances helps illuminate the room without the use of typical ceiling fixtures, and adds to the loft-like feeling of the space. Through

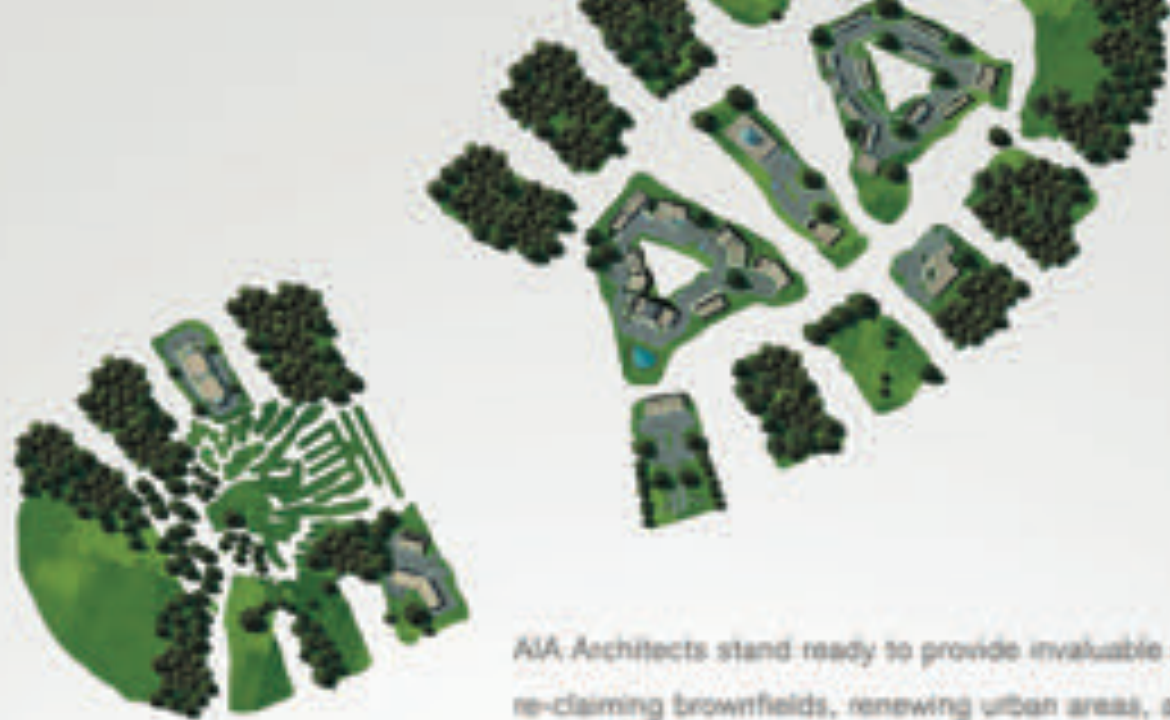


abundant glazing, the edge of the rain screen is apparent, as it rises 18 inches above the floor level “to provide a sense of enclosure,” says Alter, “that complements the floor-to-ceiling windows.” Along the west wall, a pattern of deep porthole windows adds a bit of whimsy and contributes to the house’s texture palette the play of light and shadow that changes through the day. These fanciful apertures also serve a strategic purpose because on this floor the western views were particularly unsightly—power lines and a utility transformer are just outside. “But seeing a tiny framed view of anything is rather interesting, I think,” says Alter. The portholes continue from living and kitchen areas into the master suite, as do the theatrical views on three sides.

For Fletcher, who had never before lived in a modernist house, life in his new home is wonderful—but not as wonderful as the excitement he felt being involved in its creation. As it evolved, architect and client met each week to discuss all aspects of the project. And while there’s some disagreement over who suggested the cherry picker to demonstrate the importance of building a three-story home, neither Alter nor Fletcher will deny the adrenaline rush they both felt throughout the whole design and construction process. Although he enjoys the house, Fletcher has placed it on the market, but for an exorbitant amount. “I’m an unmotivated seller, you could say,” he admits, “But if someone’s ready to pay what I’m asking, then I’ll go ahead and have Kevin and Ernesto design me another house.”

Ingrid Spencer is an Austin-based contributing editor for *Architectural Record*.

RESOURCES FOUNTAINS: Stone Forest; METAL MATERIALS AND RAILINGS: Dennis Steel; LUMBER: Mason’s Mill & Lumber; CASEWORK, CUSTOM VENEERED MILLWORK: Max Rockoff Cabinets & Millwork; ARCHITECTURAL WOODWORK, SIDING: Texas Redwood; METAL DOORS: Fleetwood Windows & Doors; ENTRANCES: Dennis Steel; METAL WINDOWS: Gerkin Windows & Doors (Rhino Austin); STOREFRONT, INSULATED GLASS: Vistawall (Binswanger Glass); STRUCTURAL GLASS CURTAINWALL: Binswanger Glass; TILE, BATH VANITY, KITCHEN COUNTERTOPS: Architectural Tile & Stone, AlphaGranite; WOOD FLOORING: Capital of Texas Hardwood Flooring; PAINT: Benjamin Moore; SHOWER DOORS AND ENCLOSURES: Cardinal Showers (Binswanger Glass); WINE STORAGE ROOMS: Breezair Products; ELEVATOR: Wheel-o-Vator now ThyssenKrupp; DESIGN SOFTWARE: Autocad, Google Sketch-Up



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Brays Crossing

PROJECT Brays Crossing, Houston

CLIENT New Hope Housing

ARCHITECT Glassman Shoemake Maldonado Architects

DESIGN TEAM Ernesto Maldonado, AIA; Carrie Glassman Shoemake, AIA; Tal Bizman; Laura Castillo; Shazi Tharian, AIA

CONTRACTOR Camden Builders

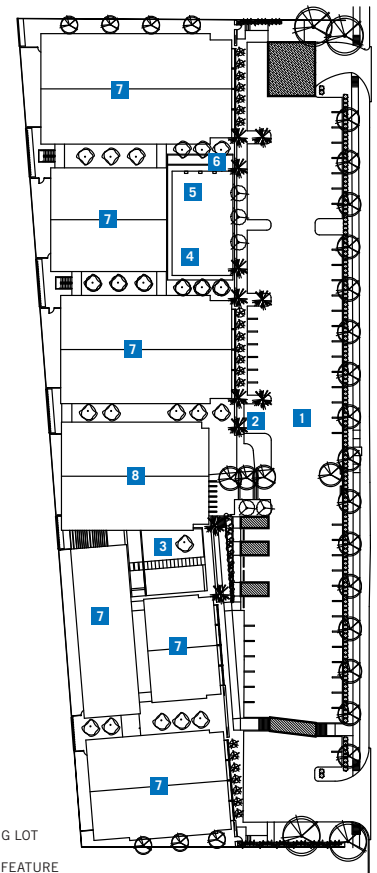
CONSULTANTS Matrix Structural Engineers (structural); Jones Engineers (MEP); Brewer & Escalante (civil); Carmen Lomas Garza (mural artist); Kim Clark Renteria (stainless glass artist); Mary McDaniel (furnishings)

PHOTOGRAPHER Eric Hester

RESOURCES FOUNTAINS: Patio Pools of Houston; FENCES AND GATES: JohnSon Fence; ARCHITECTURAL METAL WORK: Blumenthal Sheet Metal Co.; LUMBER: Temple-Inland (Double G Forest Products); LAMINATES: WilsonArt; CULTURED MARBLE VANITY TOPS: Royal Baths Manufacturing Co.; DECK: Trex Company (Double G Forest Products); SHINGLES: Timberline, GAF (Greater Dallas); SIDING, FASCIA AND SOFFIT PANELS: James Hardie Building Products (Double G Forest Products); ENTRANCES AND STOREFRONTS: Tormax Automatic (Roy Shugart Glass & Mirror); METAL WINDOWS: Alenco Windows; GLASS: Roy Shugart Glass & Mirror); GYPSUM BOARD FRAMING: CertainTeed; TILE: DalTile; LAMINATE FLOORING: Tarkett Commercial/Metroflor; PAINT: Sherwin Williams; SIGNAGE: Hardman Signs and Masonry; KITCHEN APPLIANCES: Whirlpool Corporation; BLINDS: J&L Distributors; DESIGN SOFTWARE: Autocad

Brays Crossing, designed by Glassman Shoemake Maldonado Architects, is a joint venture between New Hope Housing and the City of Houston to remodel a 1960s-era apartment complex adjacent to a major freeway in a crime-ridden neighborhood. The design goals were to connect the seven existing wood-framed buildings with accessible walkways, increase security, and lower freeway noise by 28 decibels. To achieve these objectives, a walkway system and porches were built three feet above grade and a 500 x 14-ft sound wall was erected. The apartment complex now features 149 single-room-occupancy apartments and several community spaces. Stained glass windows in the lobby and four plasma-cut steel screens on the porches were created by Texas artists. The mural-like screens visually enhance the sound wall, maintain site security, and add touches of whimsy. New insulation, siding, roofs, windows, doors, plumbing, and mechanical/electrical systems save 25 percent of the energy used to operate the complex. The project fulfills New Hope Housing's mission to change the reality and the image of affordable housing in Houston.

NOELLE HEINZE



- SITE PLAN**
- 1 PARKING LOT
 - 2 ENTRY
 - 3 WATER FEATURE
 - 4 VOLLEYBALL COURT
 - 5 BARBEQUE
 - 6 PICNIC TABLES
 - 7 RESIDENTIAL BLDG.
 - 8 COMMUNITY BLDG.



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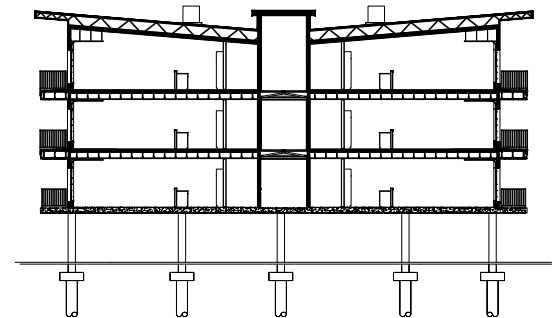


Buzz Lofts

PROJECT Buzz Lofts, Dallas
CLIENT Dallas Buzz
ARCHITECT t. howard + associates/Parmadesign
DESIGN TEAM Kevin Parma, AIA; Todd Howard, AIA; Michael Staten, AIA
CONTRACTOR KWA Construction
CONSULTANTS McHale Engineering (structural); Lwanda & Company (MEP); Macatee Engineering (civil); Hocker Design Group (landscape)
PHOTOGRAPHER Jay Brousseau

RESOURCES METAL MATERIALS: Excel Steel; ARCHITECTURAL METAL WORK: Change Chamber Studio; PRE-FABRICATED WOOD JOISTS AND TRUSSES: Stark Truss Company; SIDING: James Hardie Building Products; MEMBRANE ROOFING: Mule-Hide Products; WOOD DOORS: BMC Select; METAL WINDOWS: Atrium Windows & Doors – Texas; TUB AND SHOWER ENCLOSURES: RE Watson & Associates; KITCHEN AND BATH CABINETS, MANUFACTURED CASEWORK: IKEA; KITCHEN APPLIANCES: GE Appliances; TRASH CHUTE: B&W Sales; LIGHTING: Lights Fantastic; WATER SUBMETERS: Hocutt; FIRE ALARMS: Double D Fire; ACCESS CONTROL: Entry Technologies; PHONE AND CABLE WIRING: Newtek Enterprises

Buzz Lofts, a live/work residential building designed by t. howard + associates, is sited on an urban block near downtown Dallas. Sustainable, modern, and artistic describe the design concept for the three-story building that rests above ground-floor parking. The 49,500-sf building features minimal interiors, natural ventilation, extended overhangs, water reclamation, and sustainable materials. The structure's V-shaped roof cantilevers to maximize shade, while directing rainwater to irrigation cisterns. Residences open onto a shared, naturally ventilated breezeway, and private balconies are accessed by operable overhead doors. Sustainable concepts include bamboo flooring, xeriscaped plantings, cementitious siding, reflective single-ply roofing, and wind-powered energy. An electric scooter is provided to each unit for transportation to nearby activities.



SECTION

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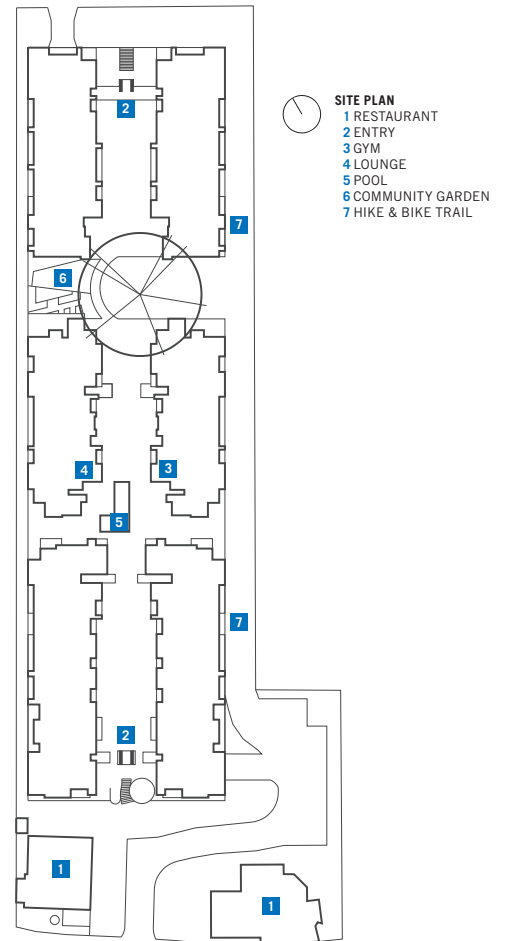
Barton Place

PROJECT Barton Place, Austin
CLIENT Constructive Ventures
ARCHITECT BOKA Powell Architects
DESIGN TEAM John Orfield; Nathan Wilcox; Jerrod Steltzlen; Kyn Sledge; Steve Word; Jerry Essary; Eric Van Hyfte, AIA; William Matthews
CONTRACTOR White Construction Company
CONSULTANTS Jordan & Skala (MEP); Hunt & Joiner (structural); Consort (civil); Coleman and Associates (landscape); Flying Fish Designs (model building)
PHOTOGRAPHER Patrick Wong

RESOURCES **PLANTING ACCESSORIES:** Hanes Geo Components; **CONCRETE MATERIALS:** Lauren Concrete; **MASONRY UNITS:** Featherlite; LESTONE; Mezger Enterprises; **METAL DECKING:** CMC; **RAILINGS AND HANDRAILS:** POMA Construction; **WATERPROOFING:** Tremco; **BUILDING INSULATION:** Johns Manville; **MEMBRANE ROOFING:** Dow/Stevens (Johnson Roofing); **ROOF SYSTEM:** Sarnafil (Johnson Roofing); **SPECIALTY WALL PANELS:** Johnson Roofing; **SPECIALTY DOORS:** Trainor Glass Company; **METAL WINDOWS:** United States Aluminum; **WOOD DOORS:** BMC Select; **GLASS:** Guardian/Sunguard (Haley-Greer); **GYPSUM BOARD FRAMING:** Temple-Inland; **WOOD FLOORING:** Kristynik Harwood Flooring; **PAINT:** Pittsburgh Paints; **PLASTER AND LATHING:** Alamo Cement; **SHOWER ENCLOSURES:** Cardinal Showers (Binswanger Glass); **ELEVATOR:** Otis Elevator Co.; **FLOOR MATS:** Pawling Corp. (Texas Air Products); **SWIMMING POOL ENCLOSURES:** Crystal Clear Construction; **DESIGN SOFTWARE:** AutoCad; **LIGHTNING PROTECTION:** Bonded Lightning Protection

Designed by BOKA Powell Architects, Barton Place is a six-story, multi-building condominium complex located south of downtown Austin. Six buildings and an elevated plaza landscaped with native plants rest above a two-level underground parking garage. Central to the project is a 100-foot-tall pecan tree. The parking garage and buildings are situated around the tree's root ball so that it was not disturbed during or after construction. The 300,000-sf condominium complex is sited near Zilker Park and Barton Springs, two very popular inner-city public amenities. In addition, the site connects to the adjacent Lady Bird Lake hike-and-bike trail and restaurants across the street. The Hill Country modern architecture features an energy-efficient stone, glass, concrete, and stucco exterior with floor-to-ceiling glass and locally sourced masonry. A pool, outdoor kitchen and lounge, four rooftop terraces, and a fitness center/yoga studio complete the program. The project, scheduled for completion in November, is seeking a rating with the city of Austin green building program.

NOELLE HEINZE





The Perils of Substitutions - Part II

Diligent recordkeeping reduces architect's risk when changes result in underperformance

by JIM ATKINS, FAIA, AND GRANT A. SIMPSON, FAIA

SUBSTITUTIONS CAN CARRY MANY UNBALANCED RISKS for architects, but they are likely to endure, as we observed in Part I of this two-part series. The perceived positive results for owners and contractors will allow substitutions to prevail as a popular cost-reducing exercise, and architects will be expected to accept them and bear responsibility for their performance.

While architects may be forced to acquiesce to them, there are options for who should bear responsibility for the substitution's performance. This article will address how substitutions can be managed both in owner or contractor expectation and administratively. It will look at beneficial ways to mitigate the architect's risks and examine options for accountability, and what can be done to establish and influence the standard of care for these changes.

Common Methods

The essential problem of the most potentially harmful substitution changes is that they are introduced into a project as design work is nearing its final stages and often after the drawings have been issued for construction. Even so, many substitution changes are appropriate, and given project conditions, they may benefit the execution of the project and may cause minimal, if any, problems in the final result. Other substitution changes can be more insidious and cause ramifications not foreseen by any of the project participants. It is beneficial to review some of the more obvious ways that these changes enter into the life of a project.

Perhaps the most common of substitutions enter the project as what has come to be known as value engineering, or VE. In a design/bid/build project it is common for owners to request or to expect that the successful general contractor and subcontractors will propose suggestions for reducing costs that frequently involve alternate building materials and systems. Similarly, in a negotiated price project, as the architect's work progresses, the contractor or construction manager will often suggest these alternatives. This process also allows a contractor the opportunity to get preferred materials, vendors, and subcontractors involved in the project through these proposed changes in materials and systems.

It is common for substitutions to be suggested if there are scheduling problems or availability problems with materials or systems specified in the construction documents. These changes may be legitimately caused by new and better products introduced on the market, rendering the specifications outdated, or by the architect's desire to use unique or regionally unavailable products. However, it is possible that these schedule related changes could be caused by an inadequate contractor's work plan that failed to properly account for procurement. In any case, the architect will likely be forced into the position of incorporating these changes into the project.

Less visible and more divisive ways that substitutions can be introduced into a project include:

Requests for Information - It is quite common to see a proposed substitution disguised as a Request for Information (RFI), styled as a question that the architect has somehow caused or left unanswered. For example, "The cement board trim specified is not available when we need it. Please confirm that finger joint redwood will meet your specification." The use of an RFI in this instance is clearly an inappropriate vehicle for proposing the substitution regardless of the motivating cause and should be rejected and managed through proper substitution request procedures.

Submittals - It is also common to be indirectly informed of a desired or intended substitution through the contractor's submittals and shop drawings. Even though AIA General Conditions require that deviations from the construction documents be clearly identified in submittals for the architect's review, this seldom occurs. If the architect accepts the submittal, he or she is often viewed as having accepted the surreptitious change. Shop drawings are clearly an inappropriate vehicle for initially proposing substitutions, and such submittals should be rejected.

The End-Around - Perhaps the most insidious method of getting a change made is the contractor or subcontractor making a direct entreaty to the owner using cost or schedule as leverage. When the architect is removed from the decision to make the change, pressure from the owner to accept and implement the change can be intensified.

Proposed Substitution List - Most often substitution and VE changes are proposed in simple lists of line-item pricing with very little detailed description. This can lead to misunderstandings regarding project costs or completeness of construction documents when the change is implemented. Regardless of who actually makes a mistake in description or pricing, the cause of such misunderstandings is often laid at the feet of the architect because it is the architect that prepares the final, most complete description of the change, in the form of construction documents.

Regardless of the source or cause of the change proposal, or how it is presented, if the architect has reasonable cause to object or deems there is justification to point out shortcomings in the proposal, the best time to do so is when the change is proposed. Communication with the owner or contractor immediately or within a few days after a short review period is

most beneficial. It will be futile for the architect to object months or years later after problems caused by the change have arisen.

First Steps

The formidable risks brought by VE substitution changes will prevail unless and until actions are taken to control or mitigate. So what are the options available for the architect when in a pickle such as this?

It is best to first examine how you are currently handling the substitution process in your office. If you do not already use a structured approach, perhaps you should assemble your design team and survey how substitution changes are being handled. Is the process being managed consistently? A consistent approach carries more credibility.

Are the proposed substitution changes being evaluated by individuals, or do they receive broader scrutiny such as by a review committee? Smaller firms may choose to have everyone offer their experiences; multiple participants are better. These changes tend to be somewhat repetitive, and a committee will have a broader knowledge of performance. It would be prudent to keep a journal of performance to reference with each product evaluation. How are the changes being documented, both in-house and with the owner and contractor? If you have concerns or object to the proposal's acceptance, it should be on the record.

Finally, how is your process being communicated to the owner and contractor? If there is a formal process in the specifications, you are already part of the way there. First and foremost, you should begin open dialogue with the owner early in the project. This is a good time to discuss your process if you have one. This is also an opportunity to address the disruptive and often costly effect of late changes in the documents. Enough cannot be said to the owner about this risky endeavor.

Controlling the Process

A process for administering, and to a great extent controlling, the substitution process is readily available from the AIA through MasterFormat specifications content. Administered by the Construction Specifications Institute, (CSI), these documents provide a process for administering substitutions in Section 012500 - Substitution Procedures. Many architects use CSI MasterSpec and issue the section noted above on their projects, however, many do not enforce the requirements of the section and therefore do not benefit from the procedures included therein.

The section first defines a substitution and references CSI Substitution Request Form (CSI Form 13.1A), which is intended to be used only after the construction contract has been awarded. It goes into great detail regarding the documentation required of the contractor in order to request a substitution. If all of the information required by the form is submitted, the architect is well assisted in their evaluation of the proposed product or system. The form also includes an encompassing certification by the submitting party which includes payment for A/E design and detailing.

Caution should be taken where the section allows a default approval of the substitution request such as, "if Architect does not issue a decision on use of a proposed substitution within time allocated." Action outside of the referenced timeframe by the architect will accordingly permit the contractor to freely control and modify the project scope. The contractor is now in charge of the architect's product of service while the risks associated with this intellectual property remain with the architect. Deletion of this default approval is worth consideration.

The CSI Substitution Request Form, if properly completed, contains useful information, but the form does not assign responsibility for the use of the product or system. However, at the end of the form is a section for “Additional Comments.” Should the architect choose to take a bold step, he or she could make the responsibility for the performance of the substitution by the contractor a condition for acceptance. Remember that if the change involves a credit to the owner, there will likely be owner objections to this caveat.

Consideration should be given to revising the above requirements to safeguard the architect against losing control of the products of service. Since project conditions vary, MasterSpec is typically used only as a guideline format, and most firms modify it to accommodate their particular needs.

Yet another change to Division 1 worth considering is to add the requirement that should the substitution fail to perform during a specified period after substantial completion, the contractor will replace the specified product or system with the originally specified item.

The *Architect's Handbook of Professional Practice, 14th Edition*, in “Chapter 14.2, Maintaining Design Quality,” also contains a Sample Substitution Request Form. This form leaves the confirming backup information up to the architect to require, and it also has a Manufacturer's Certification of Equal Quality. This form, although limited in comparison to the CSI form, can be useful as a template for developing your own version.

The chapter contains a section, “Controlling Substitutions,” which sets out the basic steps to follow in setting up a review and approval process. It also includes a section, “When the Owner Overrides Recommendations,” which suggests an indemnity from the owner if the architect disagrees with the owner's acceptance.

These two resources are useful for establishing your substitution review and acceptance process, and any other conditions or requirements that support your firm's approach to controlling the process should be considered. In any case, the following minimum basic elements should be considered:

- use MasterFormat Division 1 substitution requirements as a baseline;
- formalize requests using a Substitution Request Form;
- require sufficient information for adequate review;
- fully enforce the form's requirements;
- track substitution requests in a log just like submittals;
- consider substitution review conferences;
- notify and document your reasonable reservations or objections;
- consider beneficial requirements such as an owner indemnity or a contractor replacement if the substitution fails; and
- consider requiring an additional services fee if review of the submittal is time consuming.

The Standard of Care

The general standard of care is described by the AIA Documents as follows: “The Architect shall perform its services consistent with the professional skill and care ordinarily provided by architects practicing in the same or similar locality under the same or similar circumstances.” Unfortunately, because of the various management approaches among architects, no clearly identifiable standard of care related to the architect's actions regarding substitutions has emerged. What is evident is the architect is seldom the party in final control of acceptance of such changes. The

owner's and contractor's needs regarding money and schedule more often supersede quality concerns or project integration difficulties expressed by the architect.

As you may recall from Part I of this series (see p. 70 in the May/June edition), when substitution failures result in a disagreement, it usually comes down to the contractor's or owner's assertion that the architect should have anticipated any substitution failure because he or she is the “architect.” Contractors may claim they only, “build to plans and specs,” thus they should have no culpability. Owners may claim they have no responsibility for design because that is why they hired the architect. These arguments fail to address the great imbalance in risk related to forced and hastily implemented late substitution changes involving materials or systems about which the architect may not be familiar or may have a reasonable objection.

The incorporation of late changes, as VE substitution changes are wont to be, almost always subverts coordination of the construction documents. This means that changes made after the construction documents have been substantially completed will be much more difficult to fully incorporate into the documents, thus coordination and document completion problems are much more likely. This is complicated further by the fact that initial information and pricing concerning the change is usually incomplete for the most part, while schedules are compressed and the change usually must be implemented by the designer under some degree of time pressure.

By carefully explaining the unreasonable and unbalanced risk associated with value engineering and substitutions to both the owner and the contractor, incorporating procedural controls using descriptive documents like a Substitution Request Form and incorporating explanatory language into the Owner Architect Agreement, it may be possible to reverse, or at least mitigate, the owner's and contractor's perception that the architect is the sole warrantor of the suggested or directed VE substitution changes. To fairly balance the risk, all parties must accept their role in the process. In VE substitutions the architect is seldom the only party in control, making controlling ability and expertise a significant element in the issue.

The Final Pitfall

After a substitution has been proposed, the architect must decide to acquiesce and implement the proposal, or object to its acceptance and use. Most architects try to participate in projects without “rocking the boat” and most frequently the change that is proposed is accepted and incorporated into the project documents. If the architect has not made known his or her reasonable objection to a change, or has voiced an objection but has prepared no documentation of the objection, and has changed the construction documents, signed and sealed them and issued them for construction, the staging for substitution perils is complete.

At that point the design professional will likely be held responsible for the success or failure of the change.

It's Up to You

The architect must decide if he or she will confront the risks associated with substitution VE changes, prepare and properly document a meaningful review and acceptance process, and execute the bold actions required to contest and counter the loss of control over his or her work product. Although the currently accepted system has benefits, it is flawed regard-

ing the imbalance of the architect's risk and expected accountability.

When architects consistently as a whole become aware of the risks, use and enforce the control and management resources available to them, and rise up against ill conceived, poorly researched, or untested proposed substitutions, only then can a standard of care be widely held that will guide owners and contractors in their expectations and acceptance of responsibilities. It will also serve to aid architects in claims that they were in some way responsible for someone else's decision to use the failed or inappropriate product. An informative white paper, *Product Substitutions*, was recently published by the AIA Construction Contract Knowledge Community and can serve as a valuable guideline for how substitutions should be administered.

This can allow the substitution process to operate and flow more smoothly for all concerned and provide benefits equally to all participants, thus causing the delivery of this often contentious effort to integrate into a more cohesive, functional process. With effective implementation and team participation, the chances for greater substitution control and lessened risk are more achievable.

So as you open up the contractor's e-mail listing the VE substitution changes that the owner has already accepted, take a deep breath, and remember to be careful out there.

James B. Atkins, FAIA, is an independent project management and litigation support consultant. He was a senior principal at HKS Architects for over 30 years, and he has served on the AIA Documents Committee, the AIA Risk Management Committee, and he chaired *The Architect's Handbook of Professional Practice, 14th Edition* revision group. For more information, go to www.atkinscs.com.

Grant A. Simpson, FAIA, an independent consultant, has served as a project delivery leader for several international firms where his responsibilities included construction documentation, project management, and loss prevention activities. He has served on the AIA Practice Management Advisory Group and currently serves on the AIA Risk Management Committee.

This article is intended for general information purposes only and does not constitute legal advice. The reader should consult with legal counsel to determine how laws, suggestions, and illustrations apply to specific situations.



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**COMING IN
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'Gift from Sister City' continued from page 19

A cantilevering red-stained floor is formed by timber floor beams and joists, which support tongue-and-groove floor boards. Here, too, no mechanical fasteners are used. All members fit together with remarkable precision.

The perimeter railing and vertical supports, which incorporate continuous seating around the interior of the pavilion, are elaborately stained. Every surface is covered with vertical lines in alternating colors of bright red, yellow, blue, orange, and green.

The 12 columns supporting the roof are made of pine tree trunks and stained in one color only: red. The roof structure displays another distinctive characteristic of traditional Korean architecture, according to Kimm, in that the pine tree trunks are allowed to display their natural features, including any imperfections. (Just prior to completion of the roof, a ceremony was held on the job site to honor those who worked on the project. A sheet of rice paper inscribed with all their names was placed in a niche in the main roof beam as the beam was installed.)

The roof is the structure's signature feature. Eleven-inch-diameter timber beams span across the 12 columns to form a grid that supports a layered assembly of ceiling planks, roof beams and joists, tree bark, clay fill, and three strata of interlocking clay roof tiles. From the lowest eave line, the roof rises nearly nine feet. The gentle upward curvature of the roof toward the corners is achieved by forming the clay fill inside the roof assembly.

Every surface on the columns' capitals, exposed roof beams, and ceiling planks is painstakingly painted in traditional Korean patterns and colors. The combined effect is a thrilling *tour de force* of decorative painting. Traditionally, Kimm noted, Korean temples and pavilions are more richly decorated than even Chinese and Japanese temples.

The open-air pavilion, with its simple division of two bays by three bays, as well as its pastoral setting nestled among tall trees and adjacent to a body of water, creates contemplative space. In Korea, such structures have also been used as places to learn, write, and entertain.

As this writer left the site, reflecting on what I had just experienced, I was struck by how Louis Kahn's observation that "the garden is a personal gathering of nature, and the room is the beginning of architecture," manifests itself perfectly in this remarkable structure.

DROR BALDINGER, AIA

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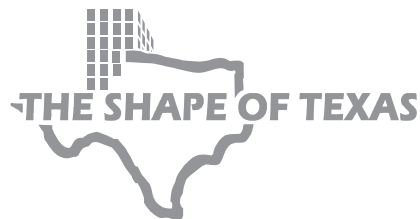
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'Renovating Fort Sam' continued from page 20

rior, an arched entry porch, and a cast-concrete rose window modeled on the elaborately carved sacristy window at Mission San José located a few miles to the south.

The theater and its addition is planned to house the offices of the Family and Morale, Welfare and Recreation Command's Army Entertainment Division that also is relocating to Fort Sam under BRAC.

Because the Post Theater will host live performances instead of movies, several improvements are included in the scope of work. The stage is being enlarged, the rear of the building will be reconfigured to accommodate 80-foot-tall riggings for sets, and the balcony seating area will be converted to provide space for sound and lighting equipment. Aside from these alterations, the theater's interior is being painstakingly restored. Wall murals, painted wood ceiling beams, and original light fixtures are just some of the original elements that will be retained and refurbished.

Not only is the Post Theater being modernized to meet current codes and to accommodate modern theater equipment, but the contract with RKJ Construction stipulates that the project must achieve LEED Silver certification. Additionally, to meet the military's anti-terrorism and force protection requirements, the original doors and windows are being replaced with custom blast-resistant replicas of the originals and reinforcing strips are being applied to the walls under the stucco where they will not be visible.

The BRAC-funded \$16.9 million contract was awarded to RKJ Construction with occupancy scheduled for September 2011. The project includes the restoration of the 14,700-sf theater and a 26,000-sf addition that will house offices, a recording studio, and equipment storage. Renovation architects at Killis Almond & Associates worked with theater consultants at Wrightson, Johnson, Haddon and Williams of Dallas.

The Old Hospital and the Post Theater are only two examples of the extraordinary renaissance underway at Fort Sam Houston. While renovating dilapidated buildings may not be the most efficient way to accommodate the growing number of staff being re-assigned to the San Antonio installation from around the country, the military's current leaders are proving to be dedicated stewards of Fort Sam's long-neglected architectural treasures.

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Trinity Episcopal Church

Trinity, one of Texas' oldest Episcopal churches, has survived threats of both man and nature. John de Young's Gothic Revival-style building of 1857 retains its original beauty despite years of interior modifications. In 1905 a Nicholas Clayton remodeled the building to accommodate a newly acquired Tiffany window. There also were later additions of a parish hall, a

cloister, and a school wing. Respect for Trinity's architectural heritage, shown by the many talented architects involved in these projects, is obvious and noteworthy. Anchoring one corner of the site is Clayton's "Gothic Victorian" Eaton Memorial Chapel of 1882 with one of Galveston's most striking interior spaces.

The earliest recorded "hit" on the church was by a Civil War cannon ball, not the weather. The

1900 Storm blew down a major wall, but the roof held and the wall was restored. In 1925, in an effort to rise above potential storm waters, Trinity Church, like Grace Episcopal, was raised and new foundations inserted. Inadequate repairs after 1983's Hurricane Alicia eventually led to much of Ike's damage to interior surfaces.

Architect and Galveston native Joseph K. Opperman was retained in 2005 to address overdue repair and restoration needs. Significantly, he had identified and solved many of the urgent structural issues prior to Ike's arrival on the scene. Otherwise, it would have been much more destructive; however, the 1925 expectations were greatly exceeded and flood waters invaded. Damage was extensive; but, in short order, electrical power was restored, basic repairs and temporary provisions completed, and essential church functions resumed. This included renewed enjoyment of the restored Tiffany window for which Ike had shown no respect, but preservation needs remain and are being pursued with great sensitivity.

Post-Ike Recovery

Although frustrated by well-meaning but needless destruction by first-responders and the seemingly endless wait for insurance settlements, restoration work continues at these churches. Meanwhile, regardless of Ike's destructive wrath, all of their foundations are in place and remain solid.

Among the organizations assisting in recovery efforts is the non-sectarian, non-profit Partners for Sacred Places, a Philadelphia-based group that helps congregations sustain and actively use historic sacred places. In the aftermath of Hurricane Ike, the organization's Texas Regional Office in Fort Worth dedicated its 2009 funding and resources to working with Galveston congregations. Under the leadership of James Nader, FAIA, Partners for Sacred Places' guidance in the restoration of the buildings is a continuing process.

In addition to the four churches featured in this article, Partners for Sacred Places also provided assessment grants to several other religious groups in Galveston. Those include Congregation Beth Jacob, Primer Iglesias Bautista, First Baptist Church, St. Augustine of Hippo Episcopal Church, First Union Baptist Church, and Mt. Olive Missionary Baptist Church.

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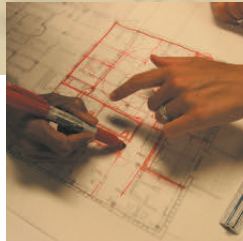
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512.445.2090; www.guerra.com
Jose I. Guerra, Inc. is a multi-discipline consulting engineering firm located in Austin, Texas, providing a comprehensive range of high quality civil, structural, mechanical and electrical engineering design and consulting services to clients throughout the State of Texas.

Journeyman Construction, Inc.

BOOTH 238

7701 N. Lamar, Ste. 100
Austin, TX 78752
512.247.7000; www.journeymanco.com

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BOOTH 353

12081 Starcrest Dr.
San Antonio, TX 78258
210.494.0507; www.kstoneinc.com
K-Stone specializes in concrete diamond polishing, staining, dying and sealing. We are an authorized dealer and applicator for Prosoco, a provider of sealants, cleaners and hardeners for masonry, concrete and natural stone. Serving San Antonio and surrounding area since 1997.

Kalwall Corp.

BOOTH 439

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Houston, TX 77040

713.781.3287; www.kalwall.com

Kalwall is the most highly insulating, dif-fused light-transmitting, structural composite sandwich panel technology in the world. The company has perfected a unique composite fenestration that combines controlled, usable, natural daylight with properties of the ultimate in energy efficiency. The panels are lightweight, shatterproof and have impressive structural integrity.

Kelly Moore Paint Co.

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301 W. Hurst Blvd.

Hurst, TX 76053

817.799.3245; www.kellymoore.com

An innovative leader in the paint industry, Kelly-Moore is committed to the development and manufacturing of quality, high performance architectural, industrial and environmentally sensitive coating systems to meet the ever changing and demanding requirements of the residential and commercial building industry.

KONE, Inc.

BOOTH 428

12017 Starcrest

San Antonio, TX 78247

210.491.0485; www.kone.com

KONE'S objective is to offer the best people flow experience by developing and delivering solutions that enable people to move from one place to another smoothly, safely, comfortably, and without waiting. KONE, a global leader, provides its customers with industry-leading elevators, escalators and innovative solutions for modernization and maintenance.

L.A. Fuess Partners, Inc.

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3333 Lee Pkwy., Ste. 300

Dallas, TX 75219

214.871.7010; www.lafp.com

L.A. Fuess Partners, Inc. – Providing innovative, experienced, and economical structures for Texas Architects for 30 years. Lead Structural Engineer for DFW Terminal D, Blue Cross Blue Shield Richardson, Dallas' Hector Garcia Middle School, First United Methodist Church of Richardson, Dallas City Performance Hall, and the Botanical Research Institute of Texas.

Lackey de Carvajal Cx

BOOTH 654

P.O. Box 33070

San Antonio, TX 78265

210.705.3735; www.lc-cx.com

Lamin-Art

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Schaumburg IL 60173

847.860.4300; www.laminart.com

Lamin-Art supplies the architecture and design professions with an exceptional selection of innovative decorative surfaces specifically designed for commercial interior applications. Our premium high-pressure decorative laminates and Veneer-Art, high-performance wood veneers have been used in high-profile retail stores, hotels, restaurants, healthcare facilities, public buildings and more for over 50 years.

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Kalamazoo, MI 49048

800.521.2546; www.landscapeforms.com

Landscape Forms is the leading designer and manufacturer of site furniture in North America. We are completely focused on site furniture and we are innovators in our industry. Landscape Forms products include transit shelters, benches, modular seating, chairs, tables, LED lighting, umbrellas, litter/ash and recycling receptacles, planters, bike racks and bollards.

LP Building Products

BOOTH 449, 451

414 Union St., Ste. 2000

Nashville TN 37219

615.986.5600; www.lpcorp.com

LP is a premier supplier of commodity and specialty building products serving retail, wholesale, homebuilding, and industrial markets. At LP, we are committed to our customers. We take pride in delivering on our promise to provide high-quality products, innovative ideas, and excellent service. Our customers have come to depend on this commitment.

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San Antonio, TX 78219

210.227.7329; www.luciferlighting.com

For nearly 30 years, Lucifer Lighting has manufactured precision engineered architectural light fittings for spaces from grand-scale commercial to cozy residential. The collection includes recessed downlights, track/spot lights, landscape/path lights, and light strips from a range of lamp sources such as halogen, HID, LED, CFL and fiber optics.

M2 Studio Inc.

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918 Dragon St.

Dallas, TX 75207

214.752.7279; www.m2studio.net

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800.327.8076; www.m3glass.com

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Warroad, MN 56763

877.879.7908; www.marvin.

com/?page=just_for_architects

Marvin Windows and Doors is a premier manufacturer of quality wood and clad wood windows and doors. Headquartered in Warroad, MN, Marvin offers the industry's best selection of sizes, options and custom capabilities to exceed your building and remodeling needs. Each window and door is built around your exact specifications.

McElroy Metal, Inc.

BOOTH 636

1500 Hamilton Rd.

Bossier City, LA 71111

800.562.3576; www.mcelroymetal.com

McElroy Metal markets metal roofing, siding and substructural products for architectural, residential, commercial, and industrial applications. Choose from a wide assortment of thru-fastened panels and architectural standing seam systems - including curved systems. Retrofit roofing systems also available. McElroy has 11 manufacturing facilities and 19 service centers serving the United States.

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Irving, TX 75063

972.819.1319; www.construction.com

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8906 Chancellor Row
Dallas, TX 75247
888.484.9292; www.metrorepro.com

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Mid-Continental Restoration Co., Inc.

BOOTH 429

401 Hudson
Fort Scott, KS 66701
620.223.3700; www.midcontinental.com

Mid-Continental Restoration is a specialty contractor providing quality services for building envelope repairs and restoration. Seven offices, throughout the mid-west, deep-south and great plains states provide these services to over 20 states. Qualified, dependable, professional are just some of the many positive characteristics used by previous clients to describe Mid-Continental.

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BOOTH 334

401 Volvo Pkwy.
Chesapeake, VA 23320
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ALPOLIC® Materials Aluminum & Metal Composites are used extensively domestically and internationally on some of the world's highest profile buildings. Offering a wide selection of finishes from painted to natural and exotic metals with the added benefits of being economical, practical and easy to fabricate. ALPOLIC® is your natural solution.

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BOOTH 624

8141 Chemical Rd.

Beaumont, TX 77705
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www.monumentroofingsystems.com

Mortar Net USA, Ltd.

BOOTH 251

326 Melton Rd.
Burns Harbor, IN 46304
219.787.5080; www.mortarnet.com

Natural Gas Utilities of Texas

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1111 Louisiana St.
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Houston, TX 77095
281.799.4800; www.pcg-us.com
PCG is an architectural visualization service provider. Our services include renderings, animations, multi-media and physical models. We help bring your ideas to life – generating interests and creating a shared vision among your prospects, clients and investors. Don't leave your vision to chance! PCG can help you boost your competitive advantage.

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254.774.9800; www.panelspec.com

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Parex USA

BOOTH 435

4125 E. La Palma Ave., Ste. 250
Anaheim, CA 92807
800.358.4785; www.parexusa.com

Parex USA, Inc. is a subsidiary of the Par-exGroup, a division of Materis, S.A. The Par-exGroup is one of the world's leading manufacturers of specialty chemicals and ready-to-use mortars for the construction industry. Parex USA brands include: Parex, Teifs, LaHabra El Rey Stucco and Merkrete.

Philips Wide-Lite

BOOTH 323

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San Marcos, TX 78666
512.392.5821; www.wide-lite.com

Philips Wide-Lite, a leader in lighting and controls for 55 years, offers indoor and outdoor products renowned for quality and performance for commercial and industrial markets. By combining precision optics, advanced electronics and controls with today's most efficient sources, including the latest in LED technology, Philips Wide-Lite meets energy challenges of specifiers and end users.

PPG Industries Inc.

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PPG IdeaScapes is a unified architectural brand identity that encompasses PPG's architectural products and services. Divisions and products represented under the PPG IdeaScapes banner are PPG Architectural Glass, PPG Industrial Finishes, and PPG Architectural Finishes. PPG IdeaScapes's aim is to serve architects and specifiers with one unified approach.

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PDI's fire protection engineering services include sprinkler, fire alarm, and special systems design as well as smoke modeling and third-party review services. We are experts in building and fire codes including code reviews, variances, flow tests, hydraulic calculations, & commodity classification/hazardous material evaluations. Additionally, PDI provides exceptional commercial permitting services.

R.M. Rodgers, Inc./Swisspearl

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800.392.0629; www.rmroddgers.com

R.M. Rodgers, Inc. and SWISSPEARL partner to provide aesthetic and energy saving facade solutions for high profile buildings. SWISSPEARL is a ventilated cement composite rain screen facade that has a noble appearance, sustainable features, and provides thermal ROI efficiencies. RMR provides assistance to the architect/contractor team from design through final installation to ensure a successful project.

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Dallas, TX 75244
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R2W, Inc a veteran owned, design build firm providing professional solutions for telephone, data, security, audio and video applications on all types of commercial and religious projects. We also provide installation services for "spec" systems. Our team works closely with all parties to provide solutions that will exceed your expectations.

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210.699.9090

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BOOTH 404

P.O. Box Drawer 10190
Albuquerque, NM 87184
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San Antonio, TX 78258
210.408.6700; www.ronblank.com

RoyOMartin

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2189 Memorial Dr.
Alexandria, LA 71301
318.448.0405; www.royomartin.com

Schluter Systems LP

BOOTH 648

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800.472.4588; www.schluter.com
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Dallas, TX 75201
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800.844.4486; www.seal-craft.com

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SMART VENT Foundation Flood Vents are FEMA accepted and ICC-ES certified. One 16" X 8" vent covers 200 sq/ft of enclosed area and models are available for every application. A technical staff of Certified Floodplain Managers is ready to assist with any situation. SMART VENT takes pride in educating the community on floodplain management.

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800.574.0330; www.smokeguard.com

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888.765.2882; www.solatube.com

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972.250.1790; www.southwestsolutions.com

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Diboll, TX 75941

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Texas Board of Architectural Examiners (TBAE)

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Austin, TX 78701

512.306.8536; www.tbae.state.tx.us

It is our mission to ensure a safe built environment for Texas by regulating the professions of architecture, landscape architecture, and interior design.

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Strawn, TX 76475

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281.445.6161; www.tcadsys.com

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Austin, TX 78722

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Dallas, TX 75207

214.744.1246; www.tri-tex.net

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972.399.1303; www.vectorconcepts.com

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San Antonio, TX 78216

210.497.3973; www.wgyates.com

The Yates Companies, Inc. (Yates), led by its largest division, W.G. Yates & Sons Construction Company (Yates Construction), ranks among the top construction service providers in the nation. Yates has offices strategically located across the southern United States including three in Texas—Fort Worth, Irving and San Antonio—and serves both the public and private sectors throughout the state.

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Sanford, ME 04073

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817.745.4592; www.wtiworld.com

Water Technology, Inc. is a premier aquatic planning, design and engineering firm. Portfolio includes waterparks, resorts and hotels, family aquatic centers, community recreation centers, clubs and community developments, competition pools, university and high school pools, YMCA/YWCA pools, water playgrounds, wellness and therapy pools, and specialized aquatic features and elements.

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Phoenix, AZ 85234

602.920.7833; www.westernwindowssystems.com

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Orlando, FL 32832

407.481.8400; www.windowinc.com

We are an extremely reliable manufacturer of high-end, high quality Aluminum and Vinyl Non-Impact or impact resistant WinDows and Sliding Glass Doors. Our WinDows and Sliding Glass Doors are found in Hotels & Resorts, Condo buildings, and in the most elegant of homes in the U.S.A.

The Whitlock Group

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6001 Stonington, Ste. 110

Houston, TX 77040

713.796.0700; www.whitlock.com

The Whitlock Group is a systems integration firm focused on the design, procurement, engineering, installation and service of audio-visual, videoconferencing, video-streaming and digital signage solutions. As a systems integration firm, The Whitlock Group delivers complete solutions that seamlessly integrate the audio, video, display and system controls to create unique and compelling multimedia solutions.

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4801 Spring Valley Rd., Ste. 113

Dallas, TX 75244

972.934.3700; www.wjhw.com

Wrightson, Johnson, Haddon & Williams, Inc. (WJHW) is a multi-disciplined consulting firm offering state-of-the-art design services in sound systems, audio visual, video and scoring displays, broadcast provisions and video production, acoustics and noise control, theatre planning, lighting and rigging, distributed TV and satellite, video surveillance and access control, and tel/data structured cabling.

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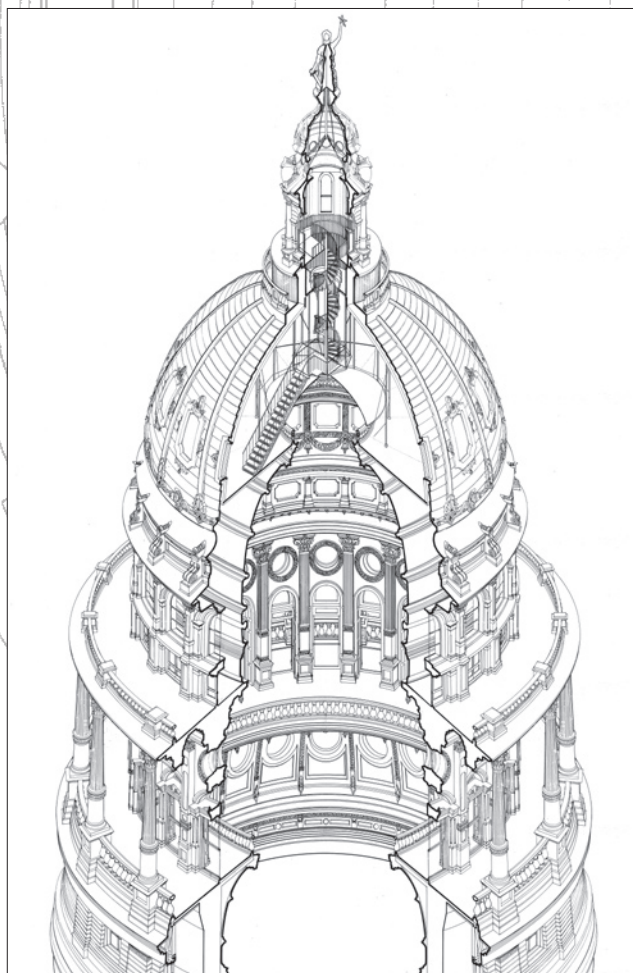
BOOTH 328

P.O. Box 18149

Oklahoma City, OK 73154

405.528.7495; www.yorkmetal.com

York Metal Fabricators, Inc. has been providing custom crafted, non-ferrous ornamental handrails since 1963. We specialize in stainless steel, bronze, brass, aluminum, glass and custom handrails. We treat each job as a unique and valuable opportunity, focusing on building what is designed as opposed to offering pre-designed, restrictive systems.



Inside the Dome

An insider's view of the State Capitol reveals elegant structure and an unnerving ascent

by ART LEVY

AS A TOUR GUIDE AT THE TEXAS STATE CAPITOL, I'm constantly asked, "Are we going to go up to the very top?" The answer is always an unfortunate "No." It pains me to have to quash such naked curiosity. We all cherish the thought of scaling and exploring heights, from a kid climbing trees to the adventurer conquering the tallest mountains. So it's only natural that people should ask that question within five minutes of starting a tour. Skip the history, please: we want to go *up there*.

Not too long ago, the Capitol conducted regular dome tours, but after the completion of a major renovation in 1995, accessibility and safety concerns shut the tours down for good. Yet in May, I had the opportunity to join an exclusive "tour guides only" dome tour scheduled right before another restoration project would close access to the dome through the rest of this year.

Just getting up there is quite an ordeal, requiring elevators and tight, creaky staircases that spiral 218 feet above the rotunda floor to a small balcony. Another staircase reveals the concealed assembly of the struc-

ture. Elijah Myers designed a double-dome system where 50 feet of space separates the inner and outer hemispheres, with tension rods splayed out between small exterior windows and interior walkways. Atop the inner dome yet another precarious staircase ascends to the cupola. Despite the dizzying clamber upward, the drive for conquest supersedes, that eternal human impulse illustrated by graffiti dating back to 1936 that adorns the inside walls.

The hidden elements are colossal but elegant, a graceful skeleton giving form to Austin's crown jewel. You can't help but feel small when climbing through the structure. But once you're outside, standing on the curving balcony at the base of the cupola, with the weight of the dome beneath your shoes and the Goddess of Liberty perched above your head, the enormity is intoxicating.

When he's not guiding tours of the State Capitol, Art Levy writes radio scripts for *Texas Music Matters* on KUT 90.5 FM in Austin. See photos from his tour on TSA's blog www.texasarchitect.blogspot.com.



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