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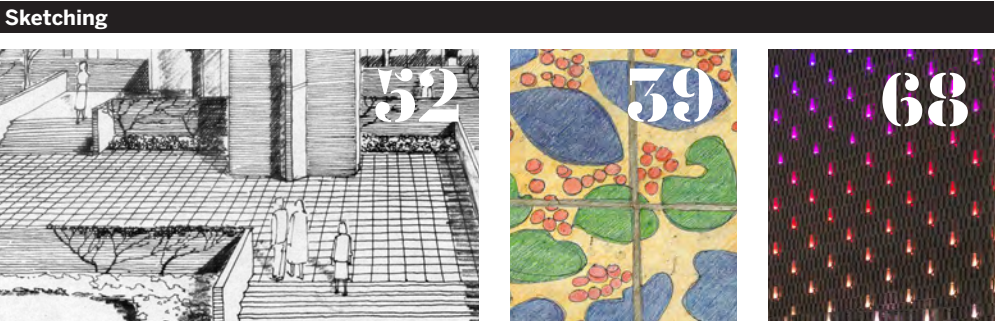
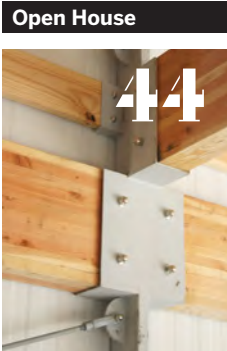
Texas Architect

Departments	
7	Editor's Note
8	Contributors
11	Of Note
17	Calendar
21	Recognition
27	Studio Awards
32	Products
35	Essay: Ephemeral Practices <i>Paul M. Dennehy, AIA</i>
39	Essay: The Autodidact and the Art of Composition <i>Michael Malone, AIA</i>
85	Profile: Collaboration & Craftsmen <i>Erika Huddleston</i>
94	Trends and Marketplace
96	Backpage

Featured Projects	
44	Open House: Oriented Otherwise <i>Ryan Flener, Assoc. AIA</i>
52	High Art <i>Dr. Kathryn E. O'Rourke</i>
58	The Touchstone Sketch <i>Jen Wong</i>
64	El Paso Knothole <i>Aaron Seward</i>
68	A New Landmark <i>Ingrid Spencer</i>
76	Portfolio: MaRS Attacks <i>Jack Murphy, Assoc. AIA</i>
80	Portfolio: Maximizing Space <i>Catherine Gavin</i>

More Online
texasarchitects.org
An Architect's Christmas Guide <i>Rita Catinella Orrell</i>
Book Reviews

64
06



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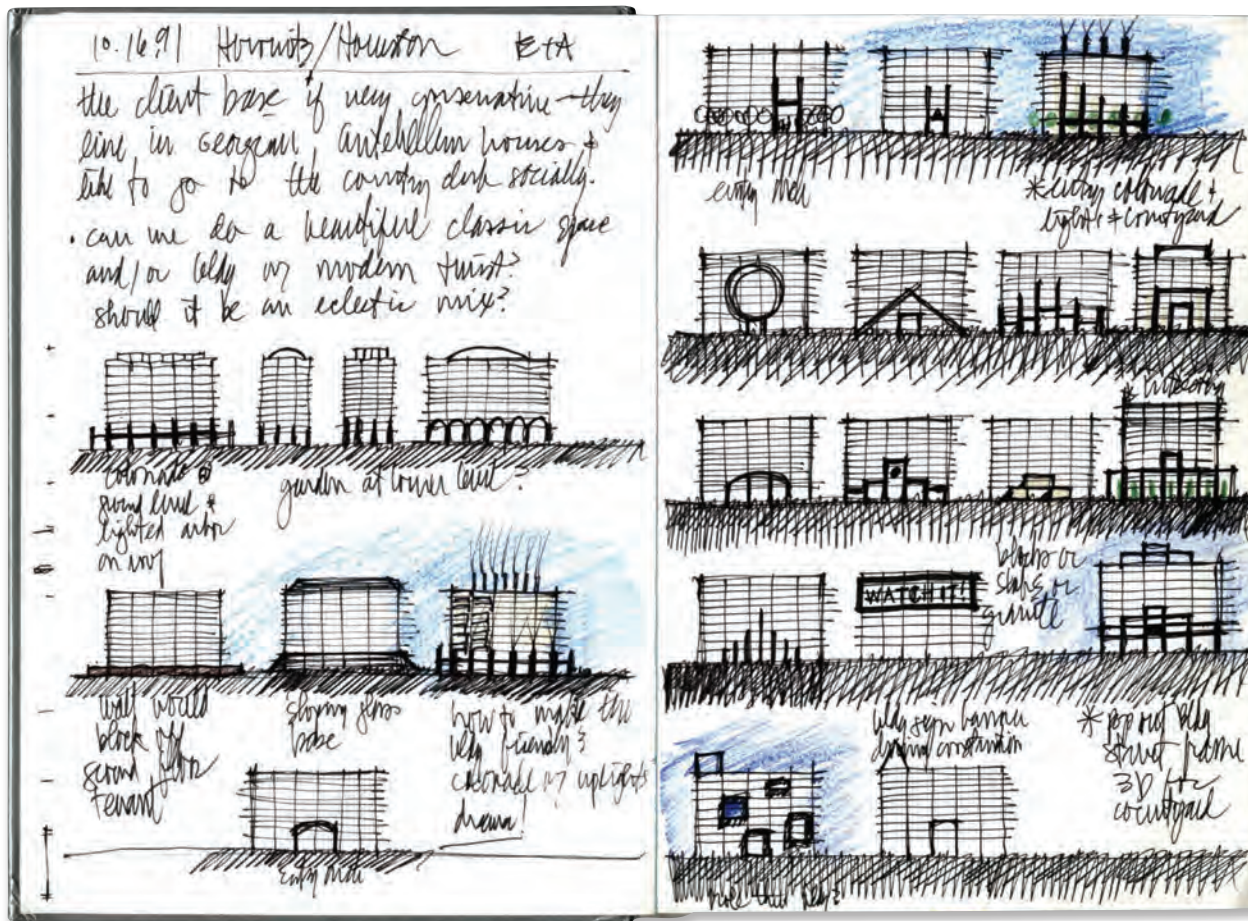
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Rand Elliott keeps all of his sketchbooks and often goes back to them for inspiration.

Elliott's "Ugly Drawings"

by Catherine Gavin

Rand Elliott, FAIA, grew up building model cars and drag racing with his older brother in the streets of Oklahoma City. Never following the instructions, he would make the small cars by twisting the plastic pieces from their stick stems and assembling them as he saw fit. Inevitably, there were parts left over, which Elliott kept in a box — the “ideas box.” As an architect, Elliott’s fascination with plastic has continued; his box of ideas, however, has gone from a collection of plastic car parts to a sketchbook.

Last January at the Texas Society of Architects 2014 Design Conference, Elliott spoke to an intimate group about his design process. A section of his talk he introduced as “Ugly Drawings,” going on to detail how the process of

I accept my ugly drawings for their power, not their grace.

sketching is really an exercise in collecting ideas and emphasizing that these ideas need not be

perfect or even pretty drawings, but rather representations of thoughts. “I accept my ugly drawings for their power, not their grace,” said Elliott. “What I have learned [is that] for me it is not about beautiful. I can’t do that. What I can do is write countless words about what I am searching for. [I can] inscribe hundreds of cryptic marks in a sketchbook that become inspiration for an architectural vision. Sometimes I think the pen does it alone, without me.” Over the years, Elliott has gone back to his sketchbooks in much the same way that he turned to his kit of plastic parts as a child: They are a constant resource and inspiration.

When it comes to the architect’s modern-day kit of parts, sketching is just one of many tools. Books have been written about the death of sketching, and yet many architects still sketch — some even enjoy it. This issue looks at the design process and the multitude of tools architects turn to in order to make their ideas reality.

Catherine Gavin

Contributors



Ingrid Spencer is co-director of Austin's Creek Show, a series of temporary installations sponsored by the Waller Creek Conservancy. The projects are designed to bring attention to the rehabilitation of Waller Creek, which will result in a 1.5-mile-long urban park. Creek Show's Light Night is set to light up a section of the creek on November 13. Read Spencer's article about San Antonio's new Tobin Center on page 68.



Jen Wong is a regular contributor to *TA*. She enjoys being director of the University Co-op Materials lab at UT Austin and encourages all design enthusiasts to check out the lab's 27,000+ samples, which make up the largest academic collection of its kind. Read her article about Austin's Topfer Theatre on page 58.



Aaron Seward is a regular contributor to *TA* and is the managing editor of The Architect's Newspaper in New York. He brings AN's unique blend of architecture-related news, information, and cultural criticism to Texas with AN Southwest. Read Seward's article on a recent installation in El Paso on page 64.



Canan Yetmen is an Austin-based writer who is celebrating 20 years of hanging around the architectural profession and has no plans to stop any time soon. Read her interview with Inga Saffron on page 13.



Jack Murphy, Assoc. AIA is currently a designer with Baldrige Architects in Austin and a contributing editor to *BI* (*bipublications.com*). He received his Bachelor of Science in Architectural Design from MIT, where he completed a semester on exchange at TU Delft. Read his review of Houston-based MaRS on page 76.



Rita Catinella Orrell is our products editor. She has been writing about design for over 18 years, covering architecture, interior design, home furnishings, kitchen and bath design, and building products. She was the products editor at *Architectural Record* for 14 years and was the founding editor of *SNAP*, a quarterly building products magazine. She currently writes about product design at *www.designythings.com* and *www.architects-toybox.com*. Check out her selection of tiles featured on page 32.



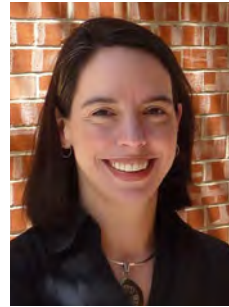
Paul M. Dennehy, AIA co-founded Dennehy Architects in Fort Worth in 1993. As president of the AIA Fort Worth chapter, he advocated for the awareness and value of sketching. Read his article about the sketchbook program he started on page 35.



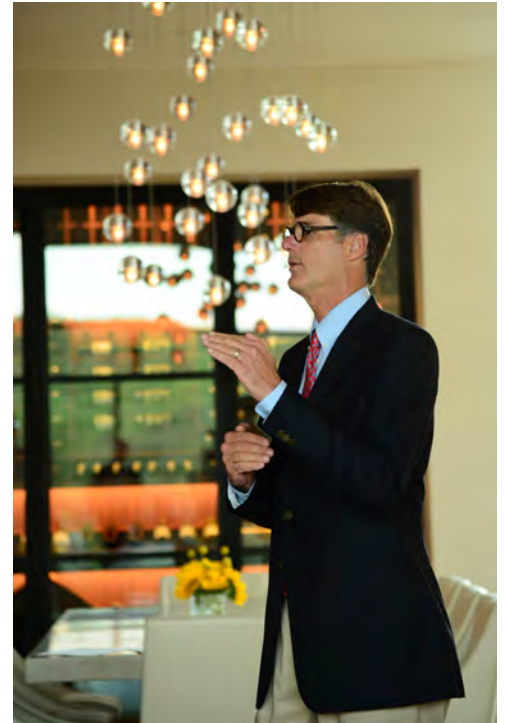
Erika Huddleston is an artist who divides her time between Austin and Dallas. Her unique background includes experience in interior design and landscape architecture. Recently, she was the artist in residence at the Shoal Creek Conservancy in Austin, where she completed a series of mural paintings to raise awareness about the creek. Read her article about creative collaboration between architects and craftsmen on page 85.



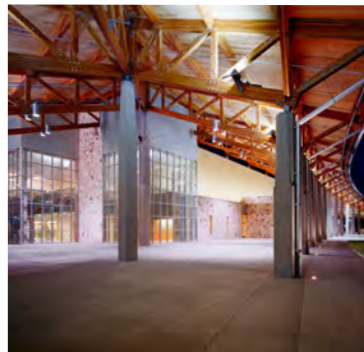
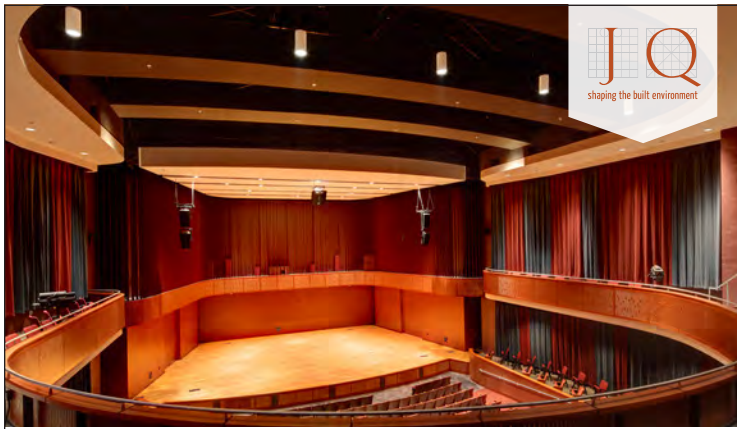
Ryan Flener, Assoc. AIA graduated from the University of Tennessee College of Architecture & Design, where he was influenced by the historical relationships between body and building and music and the craft of montage. Read his article about the Mockingbird Residence on page 44.



Dr. Kathryn E. O'Rourke is a professor at Trinity University in San Antonio where she teaches courses on the art and architecture of Latin America and on modern architecture. She is currently completing a book project, "Building History: Modern Architecture in Mexico City," about the influence of Mexican architectural history on modern architecture in the Mexican capital. Read her article about sketching as an iterative design process and the work of Ford, Powell & Carson Architects on page 52.



Michael Malone, AIA is busy making monthly visits to the 17 local AIA chapter offices across the state. As president-elect of the Texas Society of Architects, he hopes to motivate others to increase their participation at the local and state levels. He took time away from his busy schedule to write about why he enjoys sketching and how the exercise of sketching the work of master painters has influenced his architectural practice. Read Malone's article on page 39. ■



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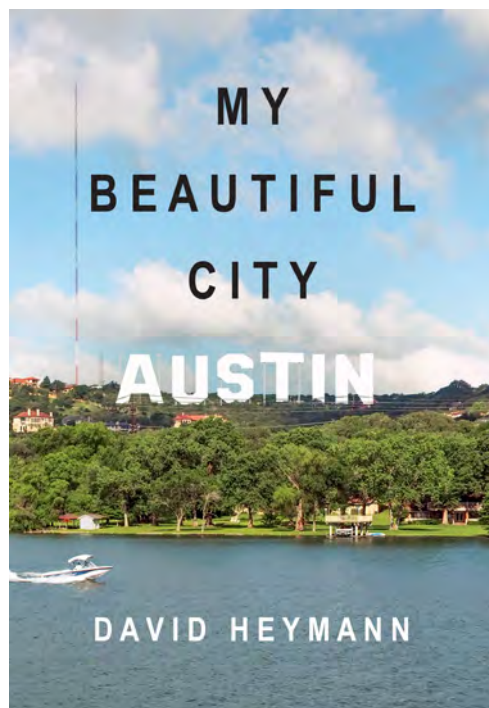
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My Beautiful City Austin

by David Heymann, FAIA

(Excerpt from Chapter 2, "Intern Owners")

So I started making houses for the newly wealthy. It would seem hard to make something for someone just learning to own — an intern owner — and having to learn to own a house and a killer chunk of land in the same pass. The first house I worked on (my ride back to Texas) was for my cousin Kyle Eubanks and his wife Janice, and their family. Kyle married Janice in 1985. She was seven months pregnant with Emily. The wedding was held in a field out above Hamilton Pool, in early summer. After the ceremony, the wedding party spent the afternoon down in the glorious caldera, floating in inner tubes near the waterfall. Someone had wrapped two tubes together for Kyle and Janice with white fabric, like the sign for infinity, and surrounded these with still more tubes. Sporadically people would swim or float refreshments out to join the raft.

I ended up in an inner tube next to Janice and her glorious belly. She was originally from Houston too, which surprised me, since the wedding was in Austin. No one *should* live in Houston. The relentless torpor — the heat, the humidity — starts rotting everything before it's even finished. No one expects anything to last — I think even pets die prematurely — so there is no sense of a lost past. The city is constantly metastasizing.

For years the only limit was something like you couldn't open a porno shop within 500 feet of a school or church. Maybe because of that growth, when you talk to people in Houston, the conversation is always about waiting for their lives to *happen*. So instead we talked about our mutual desire to live in Austin. Janice said: "What I like here is you can do what you want." On the surface that made sense, but later it struck me Houston was where you could really do what you wanted.

Midway through the conversation Janice startled me: "So, David ... will you design a house for us?" Just as she said it, Kyle tilted his head back — "It has to be the perfect Austin house" — then he was back in another conversation. A new tube of champagne had just arrived, and I didn't take it seriously, given the lovely goofiness of the event, beyond, of course, saying that I would absolutely do it. Kyle was just finishing his medical internship in San Antonio, where he'd met Janice, who was a nurse. But they were already planning their move back to Austin. Of his group of friends, he was the first to consciously start a future *track*. Moving from tube to tube, I talked to some of his Austin friends, and kept hearing that for each person a little panic had set in. This always came out as mild disbelief in Kyle's decision to go to med school, and to get married to Janice, whose very apparent pregnancy in a swimsuit, connected as it were with Kyle formalizing his life, seemed to signal the end of something. This might have been true anywhere, but it seemed there was a peculiar and distinct underlying hope, that the whole point of living in Austin was never having to take any of these kinds of terrifying steps.

I thought about it on the flight back to New York City, and sporadically held it up in hope during the years that followed. There wasn't a place I knew for which I would rather design a house. It was partly the place, but mostly it was the way of life, how living in that landscape was an extension of the whole way of being that seemed to have developed there. You could easily imagine it — simple transitions between outside and in, many kinds of shade, the rooms smaller than needed, because you could use the outside to make them feel larger, everything modest except for ridiculous sliding glass doors everywhere, a house you wouldn't necessarily look at, but a setting for a life lived easily between a fireplace and a carport, the life itself without formal constraint or simple definitions, so you could make a house out to the drip lines of the trees where you never had to wear shoes, and a bed or table would just roll outside, and you could find a place in the sun or the breeze or both or not. This is harder to say, but the house I had in mind was against everything that I hated about

architecture too, about making the airless perfect artifact in the uninhabited photograph. In my mind I had an idea about a house that only made sense if there were people living in it.

Then, right at the start of 1996, they called to see if I would consider designing their house. I was still in New York, interning on forgettable buildings for mediocre architects. You legally intern before you pass the licensing exam, usually about three years after your degree. Supposedly you solidify your professional mastery under the tutelage of a responsible practitioner. But the practitioner is often too busy, and you learn there is way too much to learn. You learn, instead, to fake it — to owners, contractors, subs, engineers, officials, building committees, neighborhood groups, acquaintances, friends, family: everyone. It exacts a hellish toll on your psyche. You know they know. Not much changes when you pass the exam. The real difference between an intern and an architect is that the architect gets the work, the responsibility, the credit — even if not doing the actual labor. You can't evolve from one to the other. Working for someone else, you can be the only person who knows anything about the actual building, but you still feel there's a two-by-four lodged between the left and right lobes of your brain. Everything only becomes clear when you have authority.

So after the horrid realization creeps over you that getting the work is the issue, there follows an awakening about what it might take to *get* work: genetics, fawning slime, client theft. Increasingly you see your future as if through binoculars set backward, small and repulsively distant. Few succeed, always the least deserving. They all tell a story of being miraculously commissioned, as if in a dream — no strings, no limit, no having to *explain* the things only architects covet, like *continuous flush reveals* — by which they mean: you will never, ever, break out. As, one by one, your contemporaries are lifted from your lingering purgatory, you become desperate enough to leap with the flimsiest prospect — a renovation, a kitchen, something for your parents, maybe even teaching. When the phone rang I was sitting at my drafting station with my head down, having just left a partner's windowed office. I'd been given the honor to redesign a hospital wing to reduce its budget by the exact amount it had cost the client to hire a consultant to examine the cost. I decided to move to Austin instead.

David Heymann, FAIA, is an architect in Austin. "My Beautiful City Austin" is published by John M. Hardy Publishing and will be available in November 2014.



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On Point with Inga Saffron

by Canan Yetmen

Question: *What does war reporting have to do with architectural criticism?* **Answer:** *Both provide commentary, at least part of the time, on the damage done to cities by humans' choices.* From that perspective, Philadelphia Inquirer architecture critic Inga Saffron's background as a foreign correspondent covering the war in Yugoslavia in the early 1990s was a sort of trial by fire. Seeing the violent destruction of historic Sarajevo firsthand turned her attention to the built environment. When the Inquirer's architecture critic retired in 1998, Saffron's own four-year stint as Moscow correspondent was also coming to an end. She asked to be reassigned to the architecture critic job. It was a job seemingly no one wanted, and the editor was happy for her to take it.

In short order, the long-time straight news reporter found herself the architecture critic in a city in which there was not much world-class architecture being built. "At that time, most of the newspaper critics still saw themselves as arbiters of aesthetics and style," she recalled. "But there was very little architecture with a capital 'A' being built in Philadelphia. The city was still in a very precarious state, with people predicting that it was about to go the way of Detroit." So Saffron built on her experience with the staples of the suburban reporter's beat where she had begun her career: zoning board and planning commission meetings where she saw towns make what she called "some catastrophic land use decisions." As the new critic, she took on the everyday buildings — the ones that usually escape attention — with a reporter's keen sense for a story, following a project from concept through permitting and into construction. A particular *bête noire* was developers' proclivity for garage-fronted row houses, street life killers she called "a dagger in the body of the city." The zoning regulations were ultimately changed, and



today in Philadelphia developers make it a point to highlight the street uses of their buildings. For Saffron, it is a point of pride. "Developers would complain I was harassing them," she said. "I was! And I'm proud of it!"

Fast forward to 2014, and Saffron's ground-level, sometimes cheeky, always laser-focused writing earned her the Pulitzer Prize for Criticism, making her only the sixth architecture critic to win the award in its 44-year history and the first in 15 years. The prize jury noted her accessible style, saying Saffron "blends expertise, civic passion, and sheer readability into arguments that consistently stimulate and surprise." Indeed, through her weekly column and a lively twitter feed, she brings the discourse about architecture to a real-time, ground level that is right in line with other Internet chatter about life in the city.

I asked Saffron about the state of our cities, our public discourse around architecture and design, and where our cities are headed.

What issues do you see cropping up in design and urban planning repeatedly? What mistakes do we keep making? What positive things do you see on the horizon?

The good news is that a lucky group of well-located big cities — Philadelphia, New York, Chicago, DC, Boston, San Francisco, Dallas, etc. — have become magnets for millennials and empty-nesters, and are experiencing a boom in new housing. While many developers have jumped on the urbanist bandwagon and make a real effort to create street-friendly buildings,

the level of architecture in these projects tends to be very, very low. Most buildings tend to be the architectural equivalent of fast fashion: mass-produced, cookie-cutter, cheaply made, and — this is the worst part — not built to last. People are bedazzled by granite countertops and stainless steel appliances but pay no attention to how the walls are put together. I feel like all the worst aspects of junky, suburban subdivisions have migrated to the city, where the wear and tear is a lot harder. I worry about the future when these buildings are going to require major renovations.

How do you think your work has influenced development in your hometown of Philadelphia? Do developers duck out of the room when they see you coming?

The quality of the dialogue in Philadelphia has become so much more sophisticated in the last decade. But my column is just one part of that. The current mayor and city planner came into office with a deep commitment to urbanism and good design. The huge influx of millennials into Philadelphia has also dramatically changed the conversation. They have a very different expectation of what a city should be than the previous generation. But yes, some developers do try to duck. Luckily, building plans are public information.

Is it possible to create walkability and density in Texas cities?

The big challenge for places like Texas, obviously, is the weather. It's harder to create walkable districts in places where summers are so brutal. Still,

I would say, you have to resist the temptation to make everything too convenient for the car. I was impressed with what Dallas has tried to do with the fantastic Klyde Warren Park, the Arts District, and the Uptown neighborhood — and yet every single block in those two neighborhoods on either side of Klyde Warren was broken up by parking structures, driveways, dead walls. I couldn't believe how the loading dock of one building would be placed right across the street from the fancy entrance of another. The elements separate the active uses, making points of activity feel like scattered islands, far apart. As impressive as the Arts District's buildings are, I think creating a culture ghetto was a mistake.

To nurture a real, vibrant city, you need to mix up different uses and dial up the density. Converting more Class B offices to residential and adding transit would help a place like downtown Dallas. Most of all, you need to allow for serendipity, for chance encounters, odd people and odd buildings. You have to figure out how to leave room for things to happen organically. Keep Austin weird, in other words.

How do you determine your angle on an issue and craft a compelling article?

I try to make my columns topical. That means writing about projects BEFORE they're a *fait accompli*, since it's more interesting to rail against a design when the design can still be

improved. I always try to crystallize what the problem is and express it in a super-simple way, the critic's equivalent of the "nut graf" (*Note: For readers not versed in "journo lingo," the nut graf is a paragraph in a feature article that explains simply what the story is about.*) It's important to focus on just one big issue and not get trapped in the weeds. A building may have 99 problems, but readers can only absorb so much. If it's something with high public importance, I'm going to be like a dog with a bone. I'm not going to let it go with just one column. I'm going to return to the subject over and over, always at pivotal moments.

I've been accused of being "negative," usually by people I've criticized, but I am very conscious of the need to lighten things a bit. So I do make an effort to herald the good, as well as to shame the bad.

How is architectural criticism changing with the influence of bloggers and other online communities?

How do you engage with those communities and your readers?

I'm regularly two weeks behind on my email. It's overwhelming, but I try to answer every note. I also do a lot of Twitter and Facebook. Being a journalist today isn't a one-way conversation. The more coverage, the better off our communities will be. You can't have too many eyes on the street.

Your tone is conversational, and you make topics that can easily veer into the didactic very engaging. What are you hoping to achieve?

I'm basically a missionary and I want to win people over to the cause. You can't do that by alienating people, only by explaining an issue and making a compelling case for your point of view. I lose a lot of battles, but I consider it a victory if I can start a conversation and get people to question the status quo.

Why do you think it is important for people to understand the cities they live in? Why do you think the general public is not more interested in the built environment?

There are a lot of environmental and economic reasons why more people are going to be living in dense urban places in this century, so we might as well make them as comfortable as possible. I believe people are more interested than ever in the built environment. Again, to return to the millennials, this generation not only insists on having better public spaces, they believe it is their right to participate in shaping how those spaces are conceived and designed. They feel a strong sense of ownership of the city.

Canan Yetmen is an Austin-based writer and recipient of the 2014 Texas Society of Architects Flowers Award.



Klyde Warren Park has reconnected Dallas' Arts District with the downtown area.

PHOTO BY MEI-CHUN JAU.



Project National Butterfly Center Welcome Pavilion, Mission
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James Pratt, FAIA, and John Harold "Hal" Box, FAIA, designed Broken Arrow Lane (pictured) in Dallas in 1959.



Pratt Collection

by Michael Malone, AIA

For five decades, architect James Pratt, FAIA, was a visionary voice for design and planning. Always focused on the potential for Dallas to be a greater city than it was, Pratt authored a number of plans for the city with lyrical titles, plans rich in ideas for thoughtful housing, parks, and boulevards. During his life and travels, Pratt collected an extensive library that he and his wife have now gifted to the Hunt Institute for Engineering and Humanity in the Southern Methodist University (SMU) Lyle School of Engineering. The library is ensconced within a handsome maple bookshelf given pride of place within the Hunt Center itself, accessible to students and visitors. That a center for engineering includes an extensive architectural library is at once remarkable and prosaic.

The Institute's purpose is best described in an excerpt from a statement released in conjunction with the Pratt Collection Gift: "The Hunt Institute is devoted to solving the world's most pressing humanitarian problems through leadership, skilled expertise, innovation, and collaboration." To launch the series, on Sept. 16,

a panel discussed architectural education in the context of the city and the ongoing goals of the Hunt Institute. The panel consisted of Pratt, Joanne Pratt, architect Peter Brown, AIA, and urban planner Robert Prejean. Dallas Morning News architecture critic Mark Lamster moderated the discussion.

The panel was well attended by a number of Dallas architects, many of whom trace their roots to Pratt's architectural practice, Pratt Box Henderson. The firm completed a number of distinguished buildings in Dallas and was influential well beyond their built work. Early adopters of adaptive reuse, the disciple of planning, and the role of the architect as visionary, Pratt and his peers shaped an image of Dallas as a better and more beautiful place at a time of tremendous growth as it emerged onto the world stage. The library's home within the Hunt Center is a fitting tribute to a very public architect and assures his books will long be accessible to young people and scholars within SMU.

Michael Malone, AIA, is the founding principal of Malone Maxwell Borson Architects and the president-elect of the Texas Society of Architects.

Calendar



Texas Society of Architects' 75th Annual Convention

November 6–9

www.texasarchitects.org

The Texas Society of Architects' 75th Annual Convention will bring more than 3,500 industry professionals to the George R. Brown Convention Center in Houston. Keynote speakers are Neri Oxman of MIT and Alex Steffen of IDEO. The convention will include more than 100 continuing education sessions, 30 tours, and special events such as an emerging professionals gathering and a Pecha Kucha event.

Texas Society of Architects' 2014 Design Expo

November 6–7

www.texasarchitects.org

The Texas Society of Architects' 2014 Design Expo, at the George R. Brown Convention Center in Houston, is a sold-out show featuring 275 exhibitor booths that showcase the latest products and technologies. The Welcome Party will take place on November 6 on the Expo floor. New attractions include the emerging green roof technologies exhibited at the Center Square/Acme Brick Pavilion; the Herman Miller "Recharge Zone"; and OPERA's Italian Pavilion.



Light Night

November 13

www.creekshow.com

Creek Show and the Waller Creek Conservancy present five site-specific light installations by Austin-based architects and landscape architects. The projects will illuminate Waller Creek for one night, and the public is invited to walk the creek, listen to local music, and learn how Michael Van Valkenburgh Associates is planning to transform the area. ■



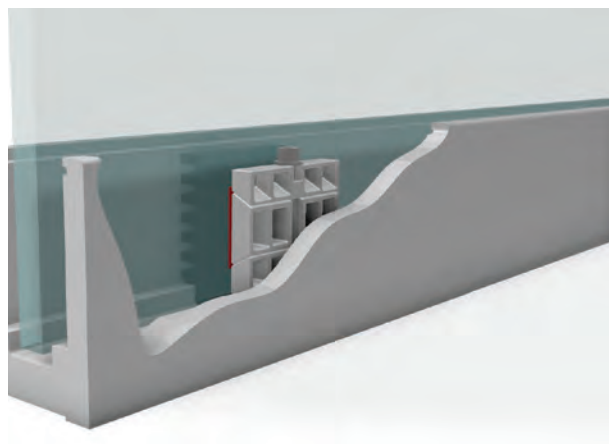
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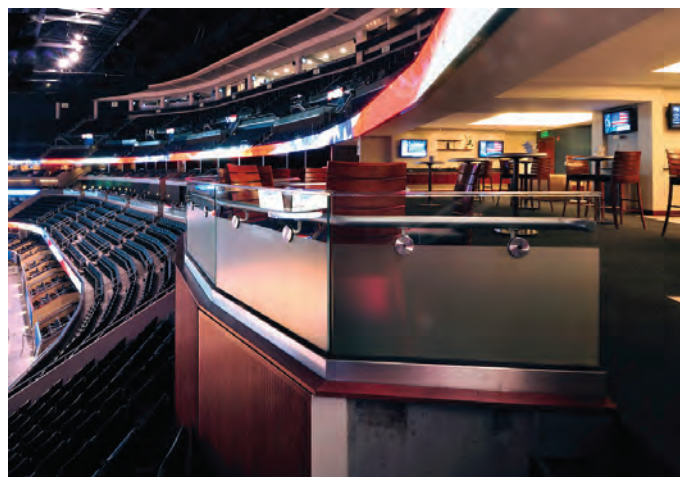
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— Ray Holliday, AIA, ASLA, Studio Director,
BRW Architects, College Station



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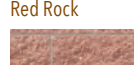
Red Rock



Sahara Tan



Sedona



Santa Fe



Shadow Grey



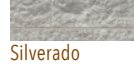
Walnut Brown



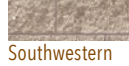
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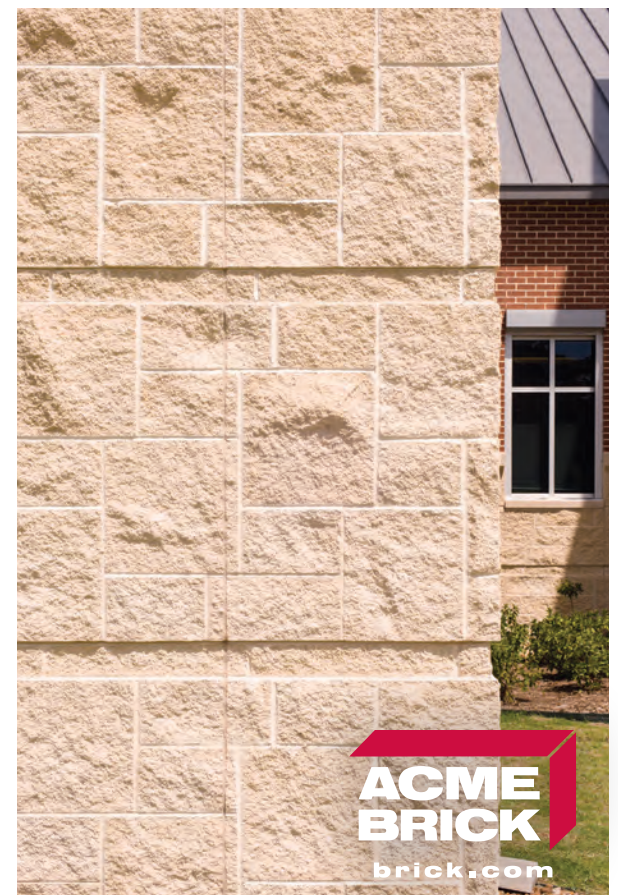
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Texas Society of Architects 2014 Honor Awards

The Texas Society of Architects' annual Honor Awards recognize exceptional members, firms, individuals, and organizations for their outstanding achievements in support of the profession of architecture, the built environment, and the quality of life in Texas. Our 2014 Honor Award recipients were announced in August and will be recognized at our 75th Annual Convention and Design Expo, which will take place on November 6–8 in Houston.

Medal for Lifetime Achievement in Honor of Llewellyn W. Pitts FAIA

John V. Nyfeler, FAIA, Austin

Praised as a volunteer who plants seeds and patiently nourishes them, John V. Nyfeler, FAIA, has been awarded the Society's highest honor for an individual. In more than 40 years of practice, he has exhibited extraordinary leadership in service to the profession through architecture and urban planning, design education, contributions to underserved populations, and leadership in the community. Nyfeler is recognized by his friends and colleagues for his generosity of spirit and unwavering integrity. The Honor Awards Committee noted that "his breadth of interest and influence is surpassed only by his self-effacing demeanor and gentlemanly character, which have endeared him to so many."



Architecture Firm Award

Alamo Architects, San Antonio

Alamo Architects, the Society's 2014 Firm of the Year, was established in 1984 by architecture school friends Irby Hightower, FAIA; Mike Lanford, AIA; Billy Lawrence, AIA; and Mike McGlone, AIA. Now a thriving firm of 50 in its 30th year, Alamo Architects continues to produce outstanding, award-winning projects reflective of its founding principles of innovation, invention, and fearlessness. In addition, its principals and employees have exhibited an extraordinary dedication to the San Antonio community as well as leadership within the profession at every level.

Nomination letters extolled the firm's "curiosity, experimentation, and perseverance in the

research and application of building materials" and its "commitment to the creation of memorable spaces through design choices reflective of each commission's environmental, historical, and economic conditions." Notable works by Alamo Architects include its involvement with the San Antonio River Improvements Project, the history-making relocation of the Fairmount Hotel building, the internationally recognized Shops at La Cantera, and the Northwest Vista College Master Plan & Capital Improvements.

A former mayor of San Antonio commented on the firm's many contributions: "They have improved our city, and they have done it with distinction." ■

Recognition

Award for Community Service in Honor of James D. Pfluger FAIA

1 Marcel Quimby, FAIA, Dallas

Award for Outstanding Educational Contributions in Honor of Edward Romieniec FAIA

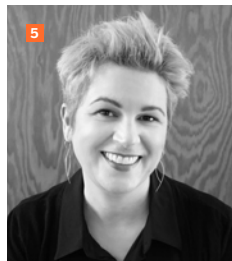
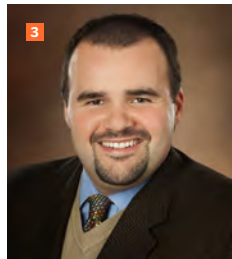
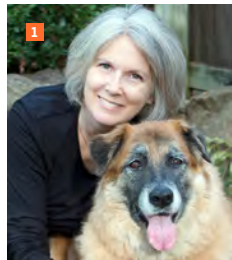
2 Don Gatzke, AIA, Arlington

Award for Young Professional Achievement in Honor of William W. Caudill FAIA

3 Brian H. Griggs, AIA, Amarillo

Associate of the Year Award

4 Chris Grossnicklaus, Assoc. AIA, Dallas



Award for Excellence in the Promotion of Architecture through the Media in Honor of John G. Flowers Hon. AIA

5 Canan Yetmen, Austin

6 Gaile Robinson, Fort Worth

Citation of Honor

7 Sixth Floor Museum at Dealey Plaza, Dallas

8 The University of Texas—Pan American Office of the President, Edinburg

Artisan Award

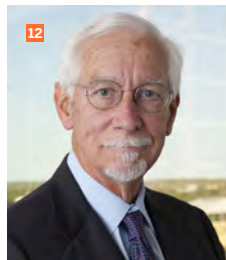
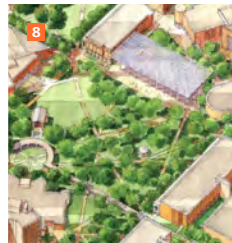
9 Escobedo Construction, Buda

10 Haley-Greer, Dallas

Honorary Membership

11 Bob R. Simpson, Fort Worth

12 William R. Allensworth, Esq., Austin



Cornerstone Award

Gerald D. Hines, Hon. AIA

Each year, the Texas Society of Architects presents its Cornerstone Award to an individual who has made outstanding contributions that enhance the quality of life by elevating architecture and the arts, promoting the value of community, or preserving the natural environment. Our 2014 Cornerstone Award recipient is Gerald D. Hines, Hon. AIA, founder and chairman of Hines.

Hines established what has become one of the most influential firms in Houston in 1957. Today, Hines is an international real estate investment, development, and management powerhouse. Hines' vision has guided the firm's executive committee, its new business and investor relationships, and its pursuit of architectural excellence. A frequent and sought-after keynote speaker for major industry events, Hines holds a Bachelor of Science degree in mechanical engineering and an honorary doctorate degree from Purdue University. His long list of accolades includes the J.C. Nichols Prize for Visionary Urban Development and honorary membership in the American Institute of Architects. His legacy and vision of architectural excellence in Houston are also realized in his support of the Gerald D. Hines College of Architecture at the University of Houston and his efforts to establish the ULI/Gerald D. Hines Student Urban Design Competition. ■



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Recognition

Texas Society of Architects 25-Year Award

The 25-Year Award recognizes Texas architecture of enduring significance. The annual award is given to one building completed 25 to 50 years earlier that has stood the test of time by retaining its central form, character, and overall architectural integrity.



Above *The Alley Theatre's Hubbard Stage is a thrust stage, an innovation in theater design in 1968.*
Right *Designed by Ulrich Franzen & Associates, the Alley is one of the state's finest examples of Brutalist architecture.*



Alley Theatre, Houston

Completed in 1968, Houston's Alley Theatre is one of the state's finest examples of Brutalist architecture. Designed by Ulrich Franzen & Associates with local architects MacKie & Kamrath under the direction of Nina Vance (the company's most vocal supporter, director, and business manager), the Alley Theatre has remained the principal source of theatrical arts in Houston.

An often underappreciated architectural landmark, its distinctive sparse concrete exterior is characterized by undulating forms and overhangs. The main, 800-seat theater, a thrust stage, has no fly loft but projects into the audience — a modern theatrical arrangement at the time of its construction. A secondary, 300-seat theater is a theater in the round, connected to the main lobby and main theater by an elliptical staircase. The staircase's handrail is made of laminated wood strips, a design element that continues throughout both theaters and the lobby.

After the passing of Ulrich Franzen in 2012, the Alley Theatre received significant press coverage as his most notable project. This attention brought with it concerns about the future of the theater, considering the organization restrictions on a thrust stage in a tight, urban site. The Alley is currently preparing for a major renovation of the main theater that will revise interior finishes and upgrade HVAC and lighting, in addition to addressing accessibility concerns.

Awarding the Alley Theatre the prestigious Texas Society of Architects 25-Year Award during its most significant renovation is a testament to the importance of this Houston cultural landmark and to Brutalist architecture at a time when it is not widely appreciated.

Alexis M. McKinney, AIA, is an architect at Bailey Architects in Houston.

PHOTOS BY EZRA STROLLER, COURTESY THE ALLEY THEATRE.

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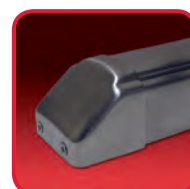
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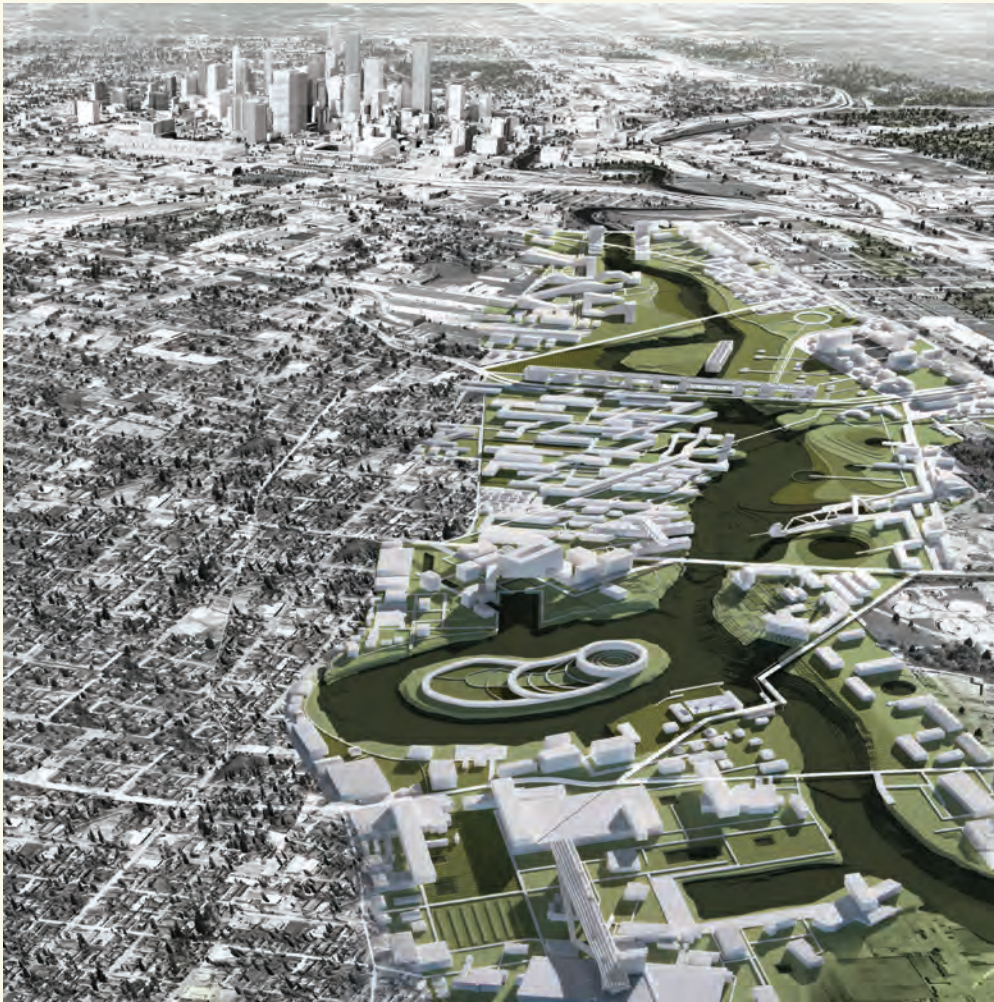
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2014 Studio Awards

As the Texas Society of Architects 2014 Studio Awards jury sat down to review the pool of 54 entries, recognizing younger designers was a priority. This year's jury included Karen Fairbanks, AIA, of Marble Fairbanks; Belmont Freeman, FAIA, of Belmont Freeman Architects; and Suzanne Stephens of Architectural Record. The group met on Friday, September 12 and awarded five projects, three of which were done by students. Site ecology, water management, natural and cultural resource conservation, adaptive reuse/recycling, and density are common themes among the selected projects.



Risky Habit[at]: Dynamic Living on the Buffalo Bayou, Houston

Peter Jay Zweig, FAIA, University of Houston

Risky Habit[at]: Dynamic Living on the Buffalo Bayou proposes that Houston is an increasingly dangerous place to live: Hurricanes, flooding, air pollution, contaminated water, and loss of wildlife added to ever-expanding sprawl have placed the city at an important crossroads. Risky Habit[at] proposes that an overdeveloped industrial metropolis must transform its hazardous environment into an innovative opportunity. By breaking the study into different scales, students analyzed possibilities for a layered curated ecology that embraces the city's tradition of development while also striving for more resilient growth.

Juror Belmont Freeman emphasized the cohesive high quality of the 10 student projects: "I appreciated the variety of concepts. They did not all do the same thing over and over, and the model is very nicely done." Karen Fairbanks complimented the scope of the study and the work: "It is comprehensive and addresses not only a regional master plan for the site, but also provides specific design concepts for potential sites," said Fairbanks. "The integration and analysis of the site's ecology is significant," added Suzanne Stephens. Fairbanks concluded: "For me, it is clear that this project is a successful studio effort. It is very important for the profession to recognize student work and encourage young people's participation."



Studio Awards



In-Box House, Houston

Zui Lig Ng, University of Houston

This 1,650-sf two-story house is inspired by Houston's Fourth Ward shotgun row houses. The design embraces sustainability and adaptability and can be used as a single-family house with possibilities for a multigenerational setup or two one-bedroom rental units. The ground-floor space can also be transformed into an office, creating a live-work arrangement. Walls open, creating more connection between the outdoors and indoors. Cross-ventilation is facilitated by exterior screens, which can also accommodate solar panels.

All of the jurors appreciated the passive elements of the house as well as its spatial economy. Karen Fairbanks described the In-Box House as having "an economy of moves. It is a smart, passive solution for the lot." Suzanne Stephens agreed: "It is a tight site, and the house provides privacy while also maintaining a sense of openness." Belmont Freeman described the project as "refreshing and imaginative."



The Middle Ground At-Risk Youth Boxing & Education Facility, San Antonio

Vincent John Ramirez II, The University of Texas at San Antonio

The Middle Ground At-Risk Youth Boxing & Education Facility proposes to transform a group of old industrial buildings in San Antonio into a lively center and second home for kids. Programmatic elements call for a boxing training facility, adequate shower facilities for boys and girls, education zones, and a greenhouse. A Middle Ground retail space with a juice/snack bar and a 500-seat arena rounds out the nearly 40,000-sf facility.

"This project is not heavy-handed," noted juror Belmont Freeman. "It knits the program and activities into a cohesive unit. It is really easy to imagine this place occupied." Karen Fairbanks agreed. "The facility is very large, but it is well connected and spaces are not disparately arranged," she said. "The massing, interesting ways in which light is filtered into the interior spaces, and the texture of the stone were all elements of the project that interested me," commented Suzanne Stephens.



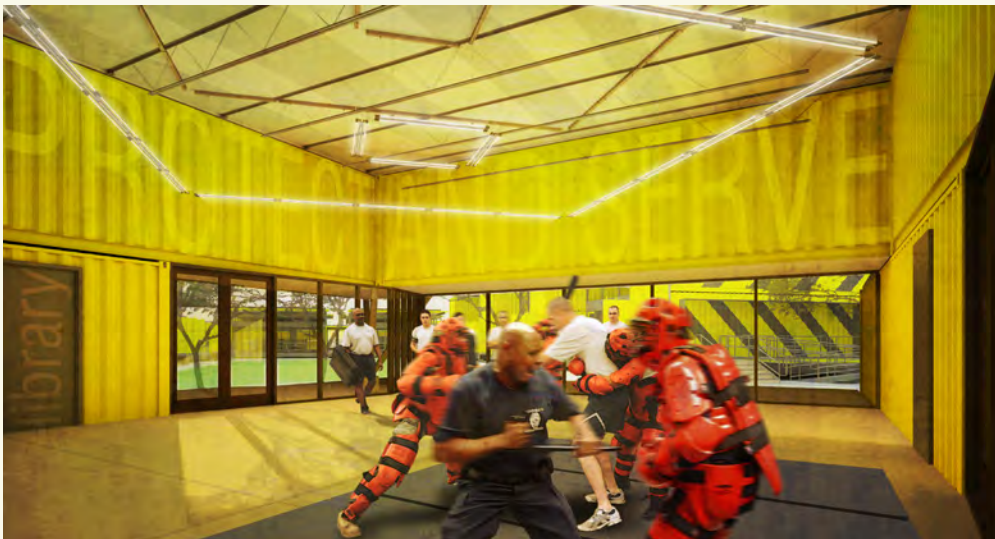


Law Enforcement Training Center at the First Responder Academy

Alamo Architects, San Antonio

The 14,183-sf Law Enforcement Training Center at the First Responder Academy of Alamo Colleges takes advantage of 57 existing shipping containers and repurposes them as classrooms, arranged around a central training courtyard. Purposely durable and tough, the buildings are connected by a wraparound, elevated, exterior walkway, which provides viewing areas during training exercises. Abundant spans of glazing allow natural light into the interior spaces and are protected by large overhangs.

Juror Belmont Freeman summarized the proposal: "It is gutsy. It takes an overused element, shipping containers, and creates a clear and practical design that is very appropriate for the program." For Suzanne Stephens, the project was "brash and colorful," and she appreciated its "restrained aggression" and "appropriate sense of scale." Karen Fairbanks added: "It creates a new sense of the severe, but even with the harshness of the project and the graphics, the scale, courtyard, and connections between the buildings make it clear that the project would encourage community at the academy."



Studio Awards

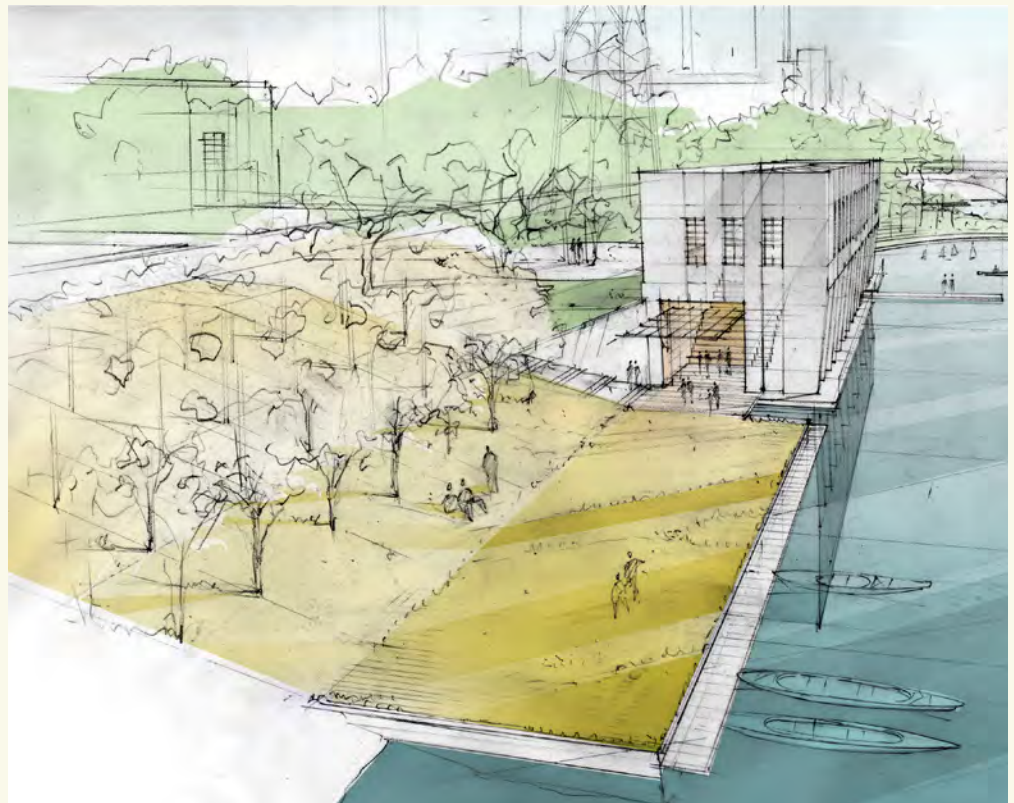


Seaholm Intake Facility, Austin

Danze Blood Architects and Mell Lawrence Architects,
Austin

The Seaholm Intake Facility in Austin proposes a new use for one of the city's now defunct and abandoned waterfront icons. The building is situated along Lady Bird Lake close to high traffic along the hike and bike trail downtown. The proposal rejuvenates the buildings as a city-owned venue and event space. A central, double-height space is transformed into a multi-purpose gallery or performance space equipped with a thermal cooling system. A strong connection to the outdoors is maintained: Riparian landscape rehabilitation is marked by a sunken path that descends into the lake, its walls carving out a reverse bridge.

All three of the jurors agreed that the drawings were beautifully done. "The project is simple and clear," said Belmont Freeman. "It is not too tricky or overloaded with ideas." For Suzanne Stephens, the presentation was "singular and graceful." Karen Fairbanks added: "The scale is right. It is an elegant and direct proposal." ■





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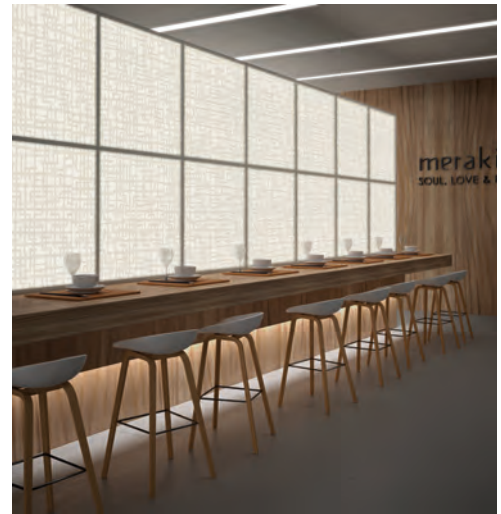
Geode is a new collection of molded concrete tiles by designer Andy Fleischmann. Inspired by a natural geode's rough exterior and sparkling crystal interior, the tiles are made from recycled materials that have been molded and polished to create an interplay of smooth and granular surfaces and patterns. Geode can be used to create unusual indoor wall installations, but it is not recommended for outdoor use in freeze/thaw climates. The tiles come in four designs, all measuring .0625" thick: Spoke, Circles, Gemstone (shown), and Couplet, a divided hexagon.



S.Wood

Ceramica Sant'Agostino
aggielandcarpetone.com

Made in Italy but distributed in Texas through Aggieland Carpet, Ceramica Sant'Agostino's S.Wood tile brings together the warmth of wood with the durability and low maintenance of porcelain tile. The series is available in five colors (black, brown, gold, nut, and sand) and two plank formats (6" x 48" and 8" x 48"). According to the manufacturer, the tile can help contribute to LEED points for heat island effect, recycled content, regional materials, and low emitting materials.



SlimmKer-Light

Inalco
horizontile.com

Distributed in Texas through Horizon Tile, SlimmKer-Light tiles from the Spanish tile manufacturer Inalco feature a special composition that offers the resistance of a porcelain tile with the added feature of translucency. The high-tech material, which comes in a single 39.4" x 39.4" format, can also be given a raised decorative relief pattern, opening up the possibility for new interior design applications for floors and walls (pictured as wall installation).

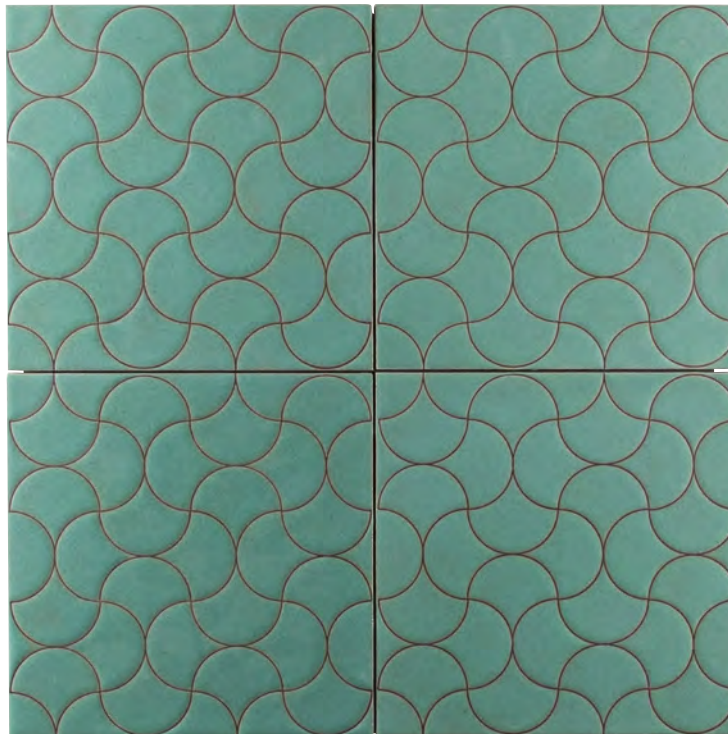


Basalt Porcelain Tile Collection

Crossville

crossvilleinc.com

Reminiscent of volcanic stone, Crossville's Basalt Collection was developed to fill a niche in the market for a high-end, stone-look porcelain tile at an affordable price point. To help create a more authentic feel, the tiles are pressed rather than rectified (cut for precision) to create more calibrated edges. The tiles are available in five earthy colors crafted specifically to incorporate the warm brown undertones found in oxidized minerals that run through natural basalt. The collection is offered in two modular sizes (12" x 24" and 12" x 12"), and is recommended for interior floors, walls, countertops, and exterior walls in both residential and commercial applications.



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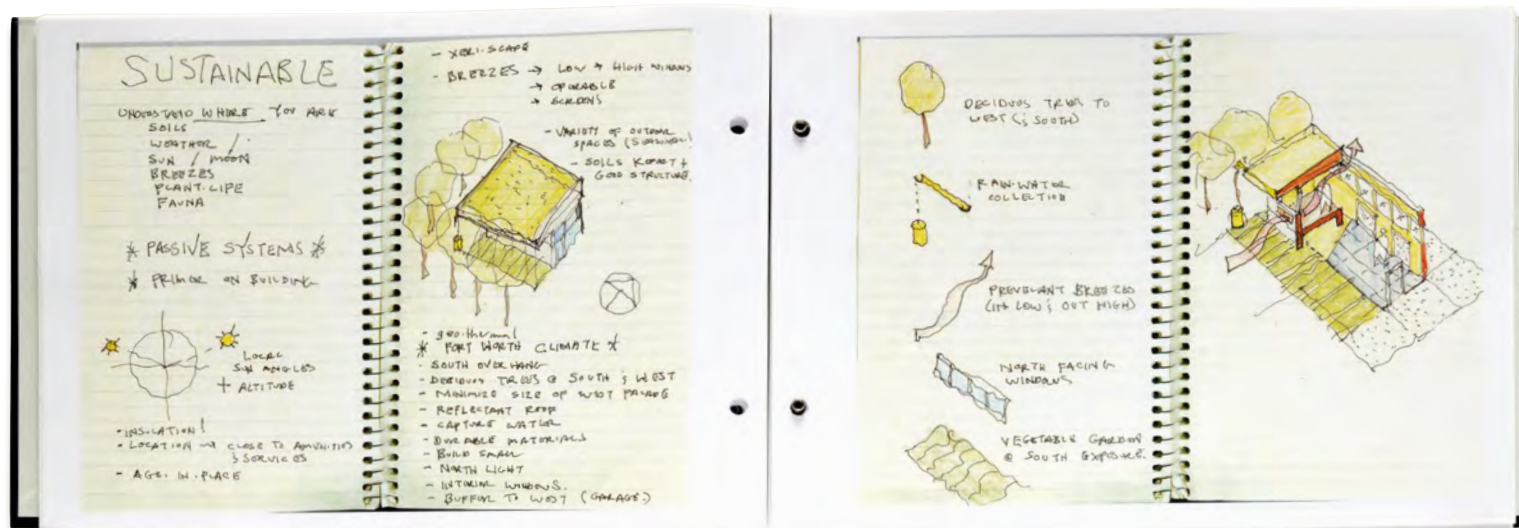
With their recent acquisition of Oregon-based Kibak Tile, artisanal tile maker Fireclay Tile has expanded its Contemporary, Moroccan, and Mediterranean Hand-painted Collections. Inspired by wall coverings and textiles, the new series is handcrafted using a proprietary wax-resist technique that originated in 16th-century Persia. Fireclay first screens a pattern on the surface of its 70 percent recycled clay tile, and then skilled artisans hand-paint lead-free glazes within the lines of each pattern. The decorative tiles (including Interlaced Birds, shown) are ideal for accent pieces or feature installations in indoor hospitality, commercial, retail, and residential settings (outdoor use is subject to climate and method of installation). ■



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Ephemeral Practices

by Paul M. Dennehy, AIA

Architectural expression is a process of thinking, organizing, recording, and building. While we can experience a building physically or via multiple media, sometimes its most intriguing stories go beyond recorded building data to explore the process' earliest ideas, clarifying concepts barely perceptible or raw in expression.

While graphic programs and modeling technologies continue to expand the tools with which we collectively explore space and render buildings, the highly personal act of sketching is still one of the most immediate, most deliberate ways we can deal with space and form. For me, sketching is a visual shorthand for recording seemingly disparate thoughts — a method of generating concepts and resolving details. Often, I will revisit my sketches to recapture the power of an idea since lost to the numerical coordinates of CAD or to pick up a fleeting thought my pen just barely captured.

A good sketch is a concert of brain, eye, and hand. By "good," I don't mean an exquisitely detailed drawing or rendering; rather, it is often fragmentary images and thoughts that are most rich with possibilities for stimulating our thoughts about space, form, and situation.

In 2010, as president of AIA-Fort Worth, I thought that the chapter could engage our rich architectural heritage by bringing together a broad representation of our membership via a medium we all use — the sketch. I asked five of our members, interns, and architects to maintain a sketchbook during the upcoming year. At the end of the year, these sketchbooks were collected, displayed at the Center for Architecture, and then became part of an archive kept by the chapter. Each subsequent year, the chapter president has invited another group to keep a sketchbook. The goal is to have an ever-expanding, rich archive and reference base of the work of our members to document the role that architecture plays in Fort Worth.

Knowing that architects work in a variety of media and formats, from doodles penciled on envelopes to electronic pen on digital pads, the desire was not to put undue constraints on those participating in this venture. Realizing that this endeavor could evolve with technology, I settled on a bound sketchbook as a place to start. No restrictions were placed on the content of the journal other than those imposed by its physicality.

As with each year to date, those invited to participate took on the challenge, and the

results have been as varied as one would expect: Many are unique in content, assemblage, and execution. Some of them could be interpreted as a means to an end; others as travel logs or project journals. There are a few that read like chapters in a life's work. All of them provide a fascinating glimpse into the architects' minds as they draw what they see. If there is a common thread to be found among these sketchbooks, it is the ephemeral nature of the ideas and sketches — fragmentary thoughts connected by a quest for understanding and a search for a particular solution.

As architects, we are thinkers at heart. The sketchbooks reinforce this notion. The mental bombardment of our thoughts is well suited to the ability of the hand — the original "rapid-prototyping" device. A gestural sketch becomes a space, redrawn and refined, a concept about living or working.

We now have 20 sketchbooks, a few partially full, many stuffed with drawings and text and stories — and one reformatted and rebound. All of them tell a story about how architects think. And that is the beauty of the story.

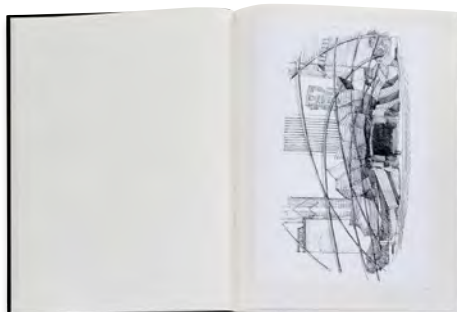
Paul M. Dennehy, AIA, is an architect in Fort Worth.



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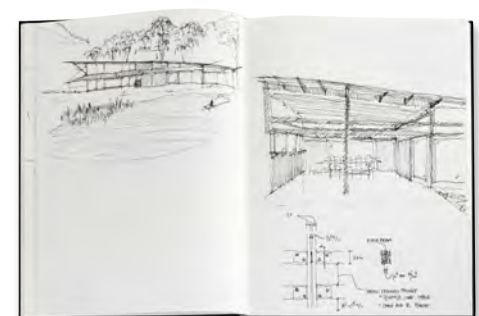
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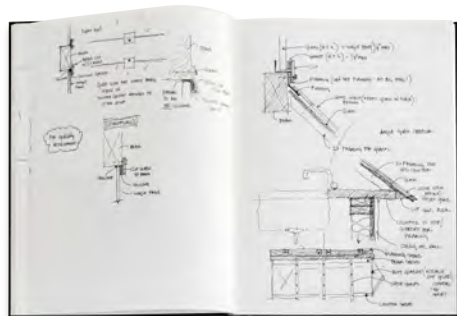
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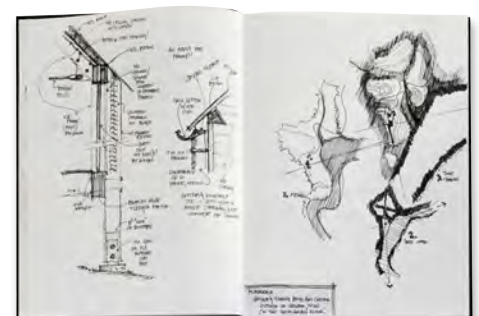
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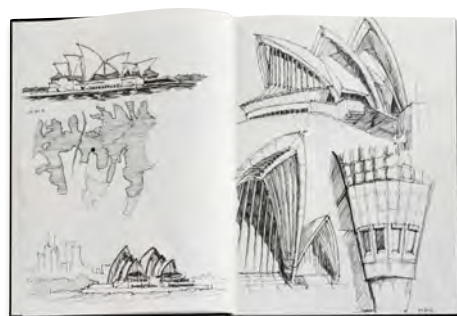
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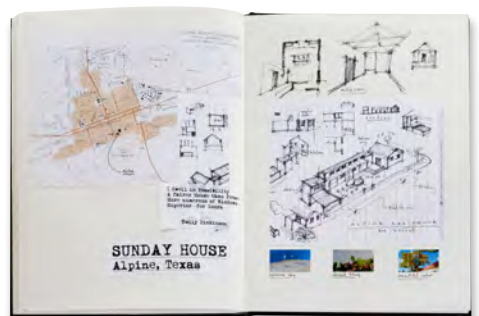
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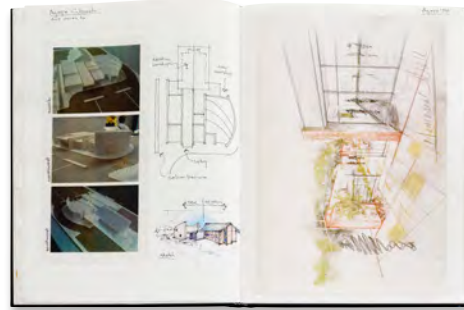
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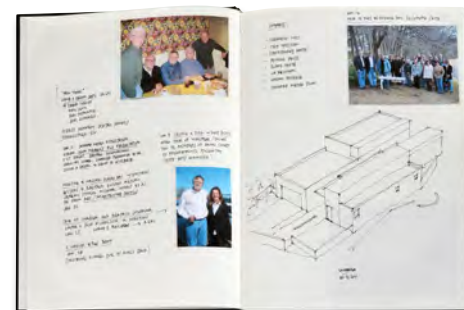
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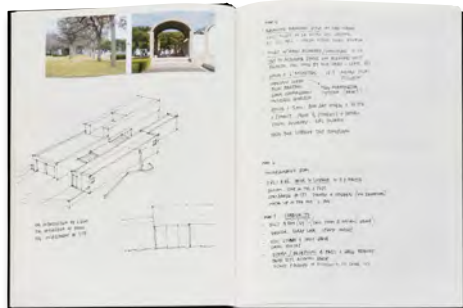
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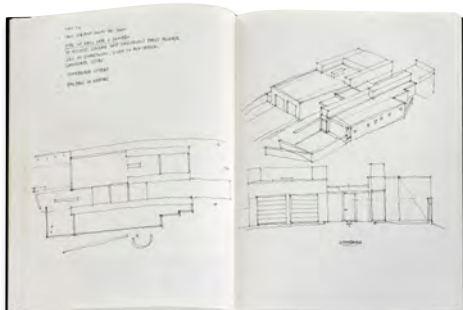
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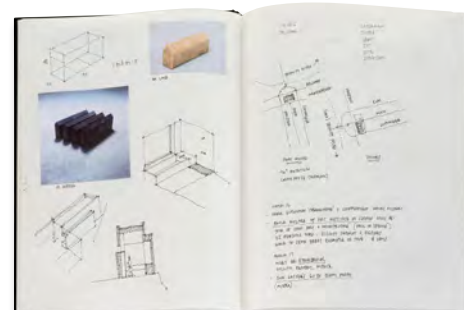
22



23



24



25

Opening page

Joe Self, AIA, Fort Worth Sketchbook Program 2012

This spread

1 – 3 David Stanford, AIA, Fort Worth Sketchbook Program 2012

4 – 5 V. Aubrey Hallum, AIA, Fort Worth Sketchbook Program 2010

6 – 11 Thomas J. Manganiello, Assoc. AIA, Fort Worth Sketchbook Program 2011

12 – 17 Paul M. Dennehy, AIA, Fort Worth Sketchbook Program 2012

18 – 20 Bart Shaw, AIA, Fort Worth Sketchbook Program 2011

21 – 25 Mark Gunderson, AIA, Fort Worth Sketchbook Program 2010

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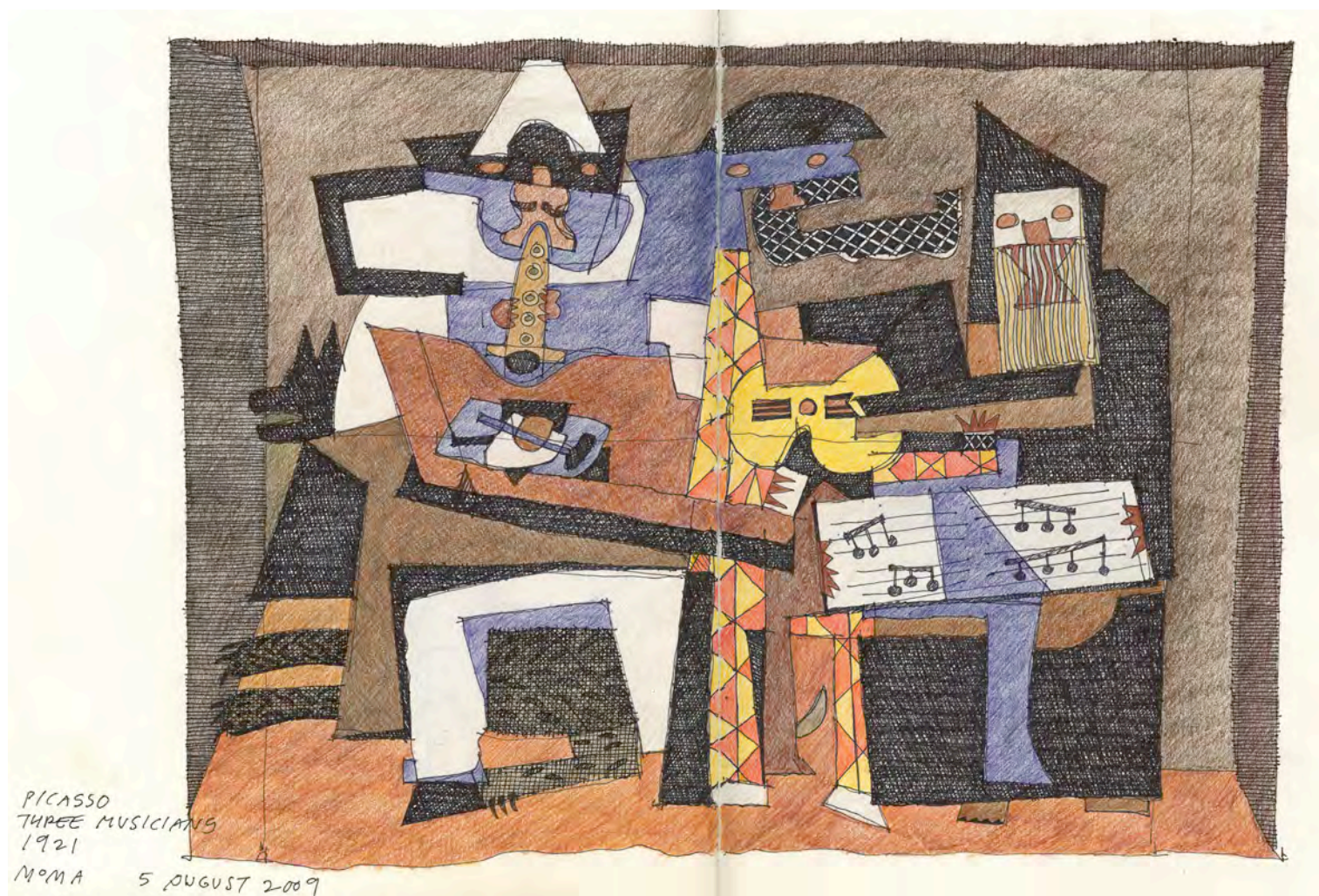
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The Autodidact and the Art of Composition

by Michael Malone, AIA

au-to-di-dact [aw-toh-DAHY-dakt] Noun: 1. a person who has learned a subject without the benefit of a teacher or formal education; a self-taught person

Sketching and drawing are central to my life, and a sketchbook is a constant and best-loved companion. Though most architects can sketch and draw with varying degrees of facility — many of them diagrammatically, understanding graphic competence is a real skill. For me, an extension of the drawing exercise is to draw well: I have always wanted to be proficient and good. But I also wanted to draw beautifully, to understand the possibilities of two-dimensional composition, of shadow and color, and to capture the way things look in ever-changing light.

As a student in 1981, I traveled Europe with fellow architecture classmates. Our many visits to museums were ostensibly to see the buildings, rarely the contents. Beaubourg (le Centre Georges Pompidou) had just opened in 1977, and we took the obligatory ride up the escalators for

the view of Paris — all but bypassing the modern art inside. However, one of my teachers opened our eyes to the glories within those galleries. Alan Cook was one of those folks you meet who, without pushing too hard, influences your way of looking at things, effectively changing your life. At his suggestion and with his guidance, we looked at the things on display in those galleries. He helped us understand how modern art and modern architecture developed at the same time, as did the art and architecture of the Renaissance. He sought to help us combine an understanding of what artists were doing in their painted compositions with what architects were themselves striving for in their three-dimensional buildings. Because of Alan, I could see a literal connection between the pinwheel plans of Frank Lloyd Wright and the compositional studies of Piet Mondrian. Likewise, I began recognizing similarities between the layered compositions of Ferdinand Leger and the rationalized plans and facades of Le Corbusier's early villas. After that

trip, museum-going was never solely about the buildings, and I began to pay attention to the art around me, not only in museums, but on the walls of the places I visited, even in my own home.

I've never taken an art history class, nor even a formal art course in drawing, painting, or composition, but I have worked hard

Beautiful plans are at the heart of all of our work, as are thoughtful proportions, careful massing, and subtle coloration with attention to shadows.

to understand what artists were doing in their work, and why. It seemed to me the best course to this understanding was to do the same thing I did to comprehend and analyze buildings: sketch them. So, I have set out to draw paintings I like and record them in my sketchbooks.

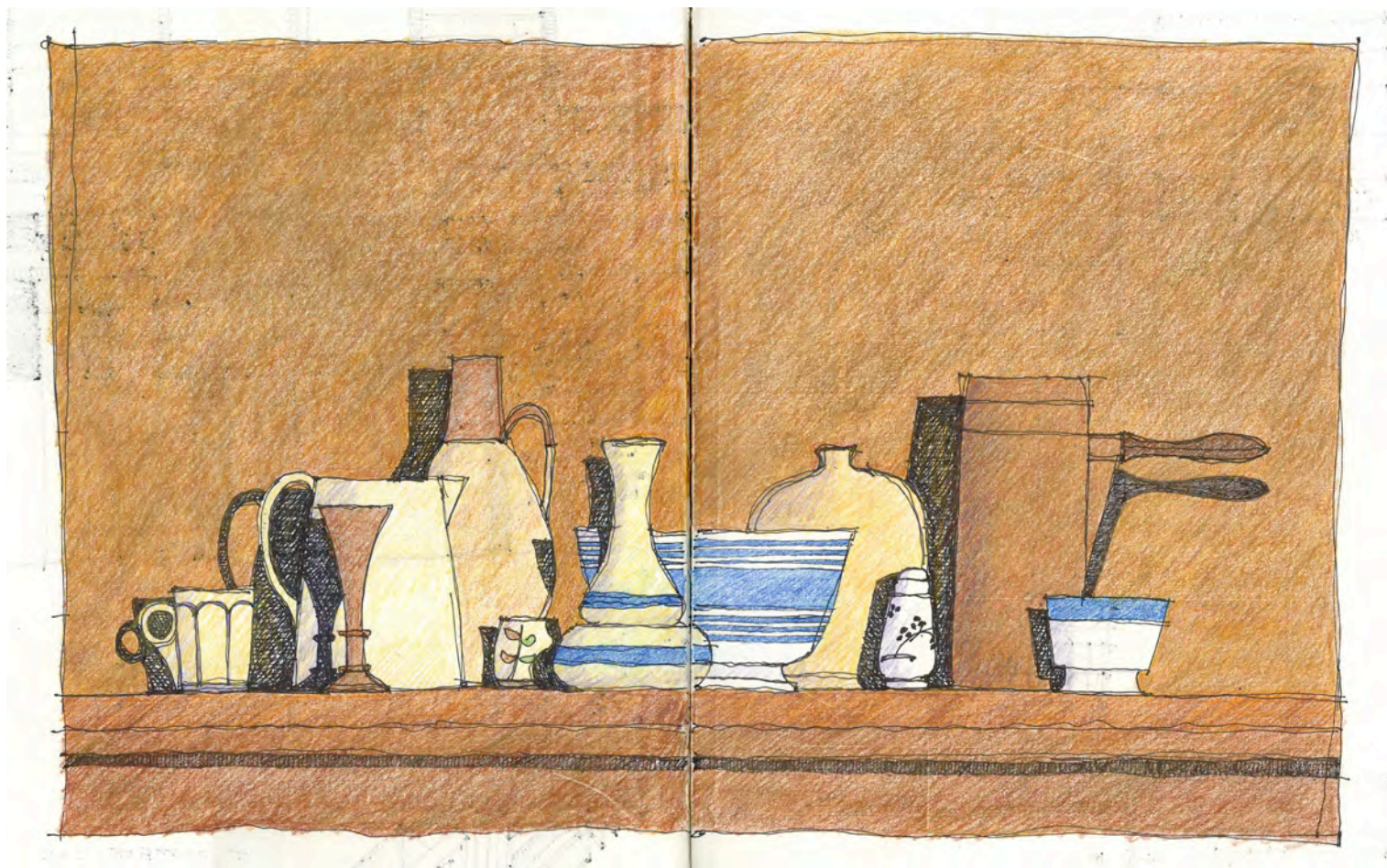
It has proven an excellent way to learn a painting, particularly the composition and the way light is manipulated. I can't mimic the subtlety of the colors or the technique of the brush strokes, or get any sense of chiaroscuro, but in studying them I can put these effects in my memory and learn to read the painting and, by extension, fall in love with it.

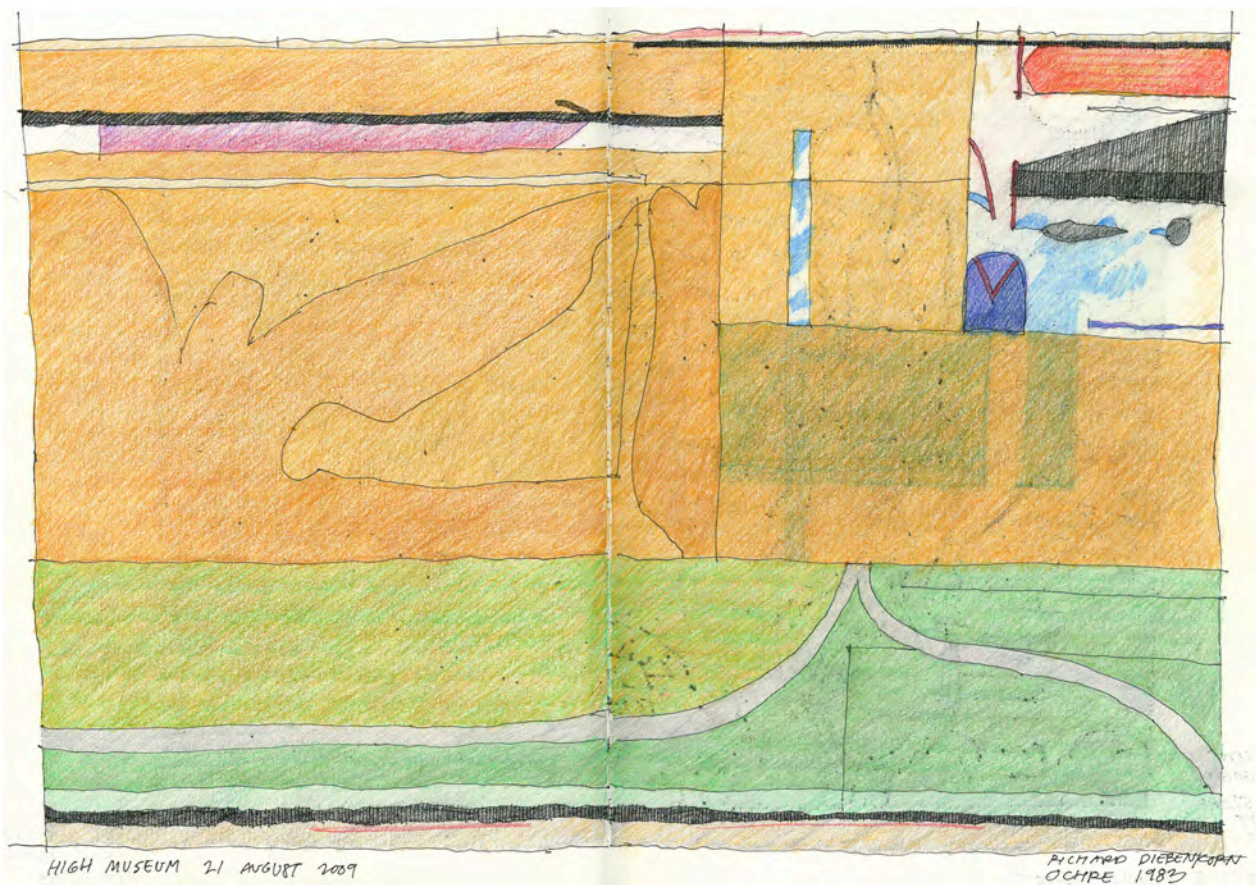
It's not surprising that the artists I like best are often the ones whose work is the most architectural in composition and massing, artists that create architectural spaces within their canvases. A few of my favorites include William Bailey, Richard Diebenkorn, Marsden Hartley, Ferdinand Leger, Gerald Murphy, Henri Matisse (particularly the late-in-life paper cutouts), Piet Mondrian, and Giorgio Morandi. Pablo Picasso, who I often dismissed before studying his work, is particularly important to me. Picasso was a prodigious artist who was interested in literally everything, participating in most of the important art movements of the

20th century, from cubism, to surrealism, to pure abstraction, and later abstract expressionism. Compositionally, he was remarkable, and detailed studies of just this aspect of his work have been profound learning experiences for me. I admire him more every time I draw one of his paintings.

A reasonable question arises: Can this course of study lead to fruitful application in architectural practice? Emphatically, I think yes. Beautiful plans are at the heart of all of our work, as are thoughtful proportions, careful massing, and subtle coloration with attention to shadows. I often find myself thinking in this way when I am designing spaces and details for my buildings. Learning from a master is never a waste of time, and making them friends and life companions is even better.

Michael Malone, AIA, is the founding principal of Malone Maxwell Borson Architects and the president-elect of the Texas Society of Architects.





Opening page Pablo Picasso's "Three Musicians" provided a guide for an intense study of proportions and scale.

Opposite page Often compared to a city skyline, William Bailey's "Manhattan Still Life" offered an opportunity to look at volume and massing.

This page top and bottom "Ochre" by Richard Diebenkorn was one of the artist's first woodblock prints and is reminiscent of an architectural plan. "Starry Night" by Vincent van Gogh presented a study in scale and perspective.



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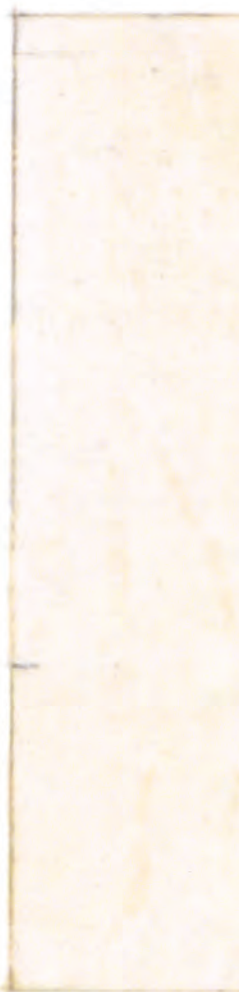
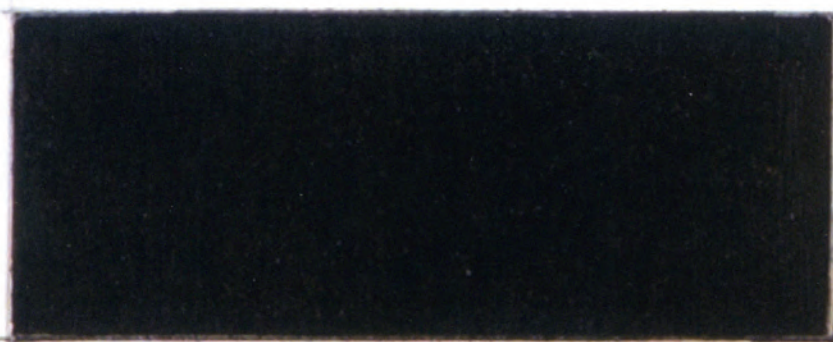
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Oriented Otherwise

by Ryan Flener, Assoc. AIA

Project Mockingbird Residence, Dallas

Clients Gerard Goh and Lin Lim

Architect Buchanan Architecture

Design Team Russell Buchanan, FAIA; Gary Orsinger, AIA; Troy Carlson, AIA

Photographer Troy Carlson, AIA

When Russell Buchanan, FAIA, first sat down with Lin Lim and Gerard Goh to talk about their future house, he drew a site plan diagram demarcating morning, afternoon, north, and south light. Then, he positioned a long residential bar at the western boundary of the property and provided a large side yard on the east. It is a simple drawing that projects a clear concept of privacy and performance. From the beginning, Buchanan was set on maintaining the house's contemporaneity through technology and choice of materials. Unlike the faux-Parisian, Italianate, and Spanish-style block-busters in Highland Park, this house was intended to be and is well grounded.

The Metl-Span exterior panel system, a product used for refrigerated warehouses, food distributors, and groceries, was introduced by the client and affixed early on. Initial axonometric schemes investigated ways to shade the glazing that opens to the east lawn. Instead of cypress trees, which they considered difficult-to-engage, static elements, Buchanan's team devised a system using camouflage sun-shade netting like that seen on temporary military structures — netting that hangs from sliding curtain hardware on the exterior. "On a windy day, the light just dances inside," said Goh. "It's truly something else."

A study in perfect squares, the house, which Buchanan calls the Mockingbird Residence, is decidedly precise, and the street facade is simple and sparse. Initial sketches show a variety of ideas the team considered for the main entrance — a design conundrum of the American house and a particular challenge for the Mockingbird elevation. Concepts ranged from no demarcation of the entry at all, to covered walkways. Its final

Open House



expression, however, remains subtle: Sliced thin, the onyx vestibule, with its golden cream color bubbling with blues and violets, glows three-dimensionally at night. In an elevation study painting, a gift to the residents upon the project's completion, there is evidence that Buchanan only later added the upper-level square window after removing a portion of the thick white coat of paint, again drawing attention to the thin facade plane.

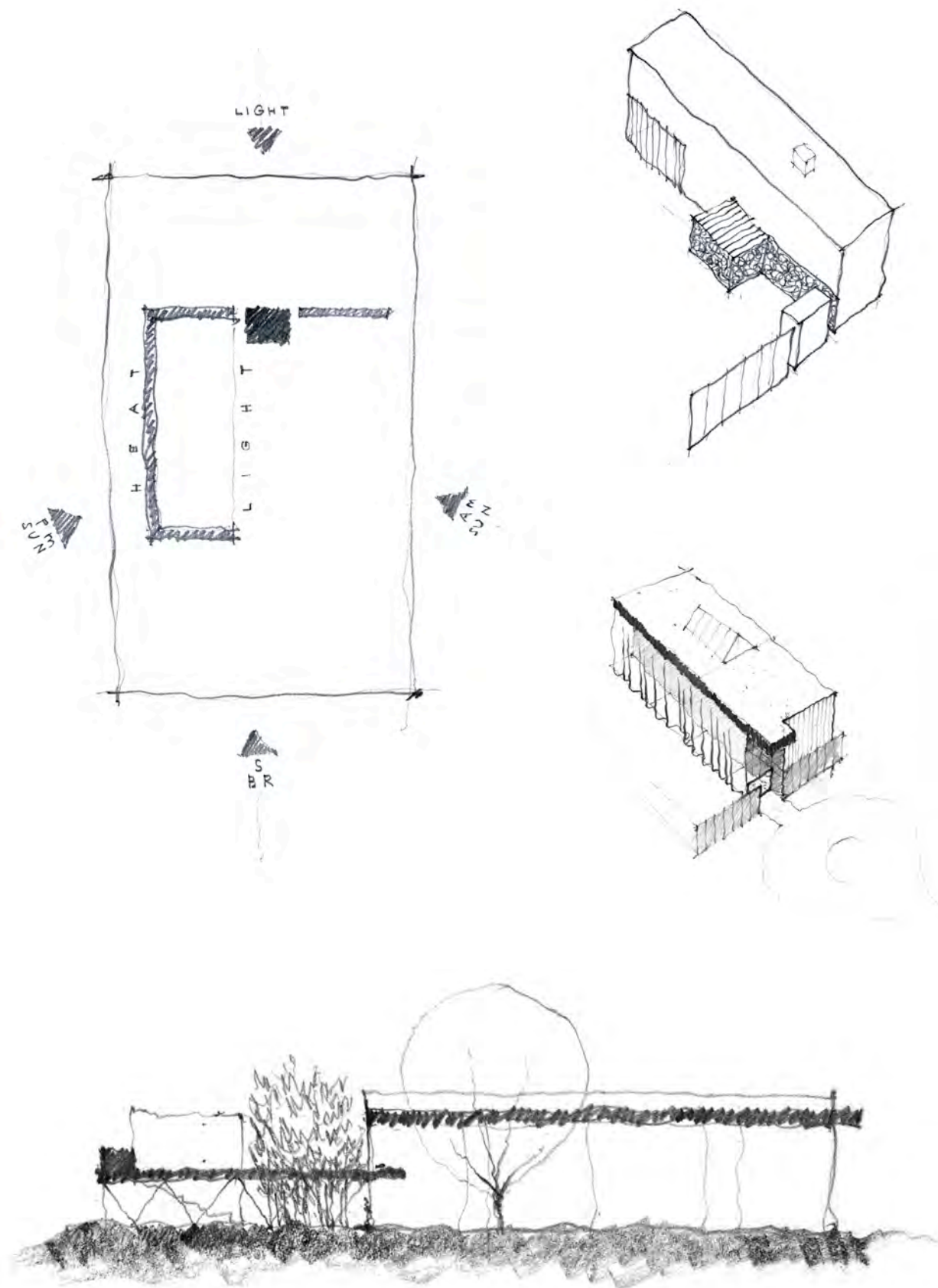
While Buchanan is proud of many of the details and ideas utilized in the Mockingbird Residence, he concedes: "Clients like this are extremely rare." The relationship between the Gohs and Buchanan's team was indeed much more collaborative than that on most projects that filter through the architectural food chain. Goh commented that he and Lin had lived in many places, often in urban environments that required a flexible and smart use of space, so for them the exposed slab and structure were of no concern. In fact, Goh, assisted by the team he heads at Dallas-based Allied Stone, was instrumental in selecting the various stone finishes for the project. Buchanan and his project architect, Troy Carlson, AIA, devised a set of quirk-miter details that resonate throughout the house, from the corners of the exterior walls to the main distribution frame utility raceways.

By establishing a ferociously compulsive 42-in module throughout the project, defined by the Metl-Span panel, Buchanan and his team could

Opening spread A painting by Russell Buchanan shows the simple massing concept for the house.

Opposite page A stark contrast to the other homes in Dallas' Highland Park neighborhood, Metl-Span panels finish the street facade of the Mockingbird Residence. The simplicity of the landscape in the side yard complements the stark exterior of the house.

This page clockwise from left A sketch from Buchanan's first meeting with the clients shows a quick light diagram for the site and the potential placement of the house. Later axonometric drawings show possible placement for the entry and a playful screen draped across the west facade. A section shows the buildings with the side yard.



Open House

Site Visits

Visit to Mockingbird Residence:

August 14, 2014; 9:00 a.m.

Gerard Goh answers the door dressed in a pressed pastel plaid shirt and grey pants. He has an appointment in an hour, so we voice our intent to be punctual, but Goh decides to come along for the tour in spite of his meeting. “I like hearing you talk about it,” he tells Buchanan. The house opens up with the eastern glazing to the enclosed lawn. The Metl-Span system results in the same corrugated white wall finish on the interior as on the exterior. With magnets, the wall has become an interactive display for family artwork and drawings. The house is most definitely “lived-in,” as Buchanan describes it. Within minutes of entering, Goh eagerly explains that, by turning on the vent hood in the kitchen and opening a window, he can ventilate the entire house — a fact that he claims still amazes him.

Follow-up interview at Buchanan Architecture:

August 21, 2014; 9:00 a.m.

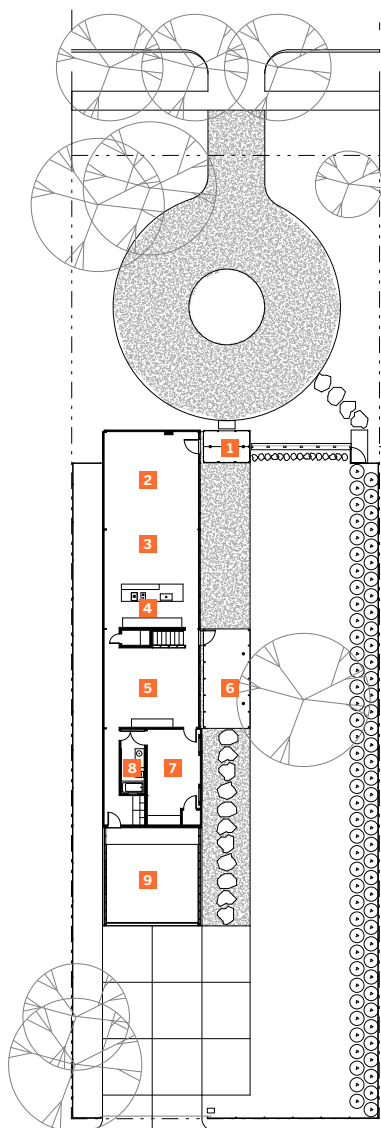
It's quiet inside the mysterious single-story brick workshop that is Buchanan Architecture, and a handful of comfortably dressed employees are engaged in their morning routines inside. We briefly sit down to discuss the origins of this new space and the complications involved in Buchanan's using a portion of the building for his own residence, separated as it is from the office by a long courtyard space that allows light into both spaces in a way it didn't, before. On the walls are various plan drawings that are reminiscent of the Mockingbird Residence, and study models are scattered throughout, along with furniture. Buchanan takes me next door to his residence, and it all makes sense. As he leans against the courtyard glazing, there's a feeling of *déjà vu*, before he states the obvious: “As you can see, it's laid out much the same way as the Mockingbird Residence: The kitchen is essentially the same; the circulation works along one hallway; and the programs get more private the farther back you go.”



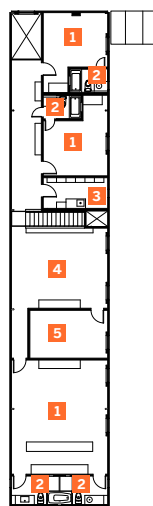
Above *The open living area looks directly onto the side yard.*

Left *The colorful exterior screen can be pulled across the glazing, diffusing the light in the interior.*





FIRST FLOOR
 1 ENTRY
 2 LIVING ROOM
 3 DINING ROOM
 4 KITCHEN
 5 FAMILY ROOM
 6 PATIO
 7 BEDROOM
 8 BATHROOM
 9 GARAGE

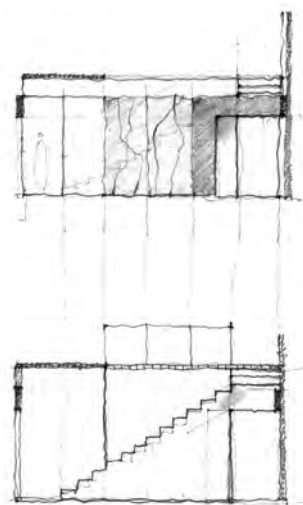


SECOND FLOOR
 1 BEDROOM
 2 BATHROOM
 3 UTILITY ROOM
 4 FAMILY ROOM
 5 STUDY

position sprinklers, plumbing, cabinetry, and lighting so as to harmonize with the house's main structure. "It was the first time we ever built a digital model so detailed," he explained. "It makes some decisions very easy, especially those that are unexpected in the construction process."

Buchanan most definitely found something inspiring — personally inspiring — in designing the Goh residence. There is evidence of efficient use of space, materials, and energy in the new workshop/residence, and everything lines up. One only arrives at this level of precision by means of disciplined drawing: analog and digital, back and forth, hand in hand. Buchanan's drawings exhibit a control and a confidence that support his reliance on a simple Miesian organization and an intended precision. The drawings combine materials, ideas, and most of all an agenda for drawing in the 21st century, with technologies and systems that reach far beyond the architect's realm. Similarly, in the case of his Mockingbird Residence, an unexpected level of cooperation between architect and owner offers a dialog that few sketchbooks could ever express.

Ryan Flener, Assoc. AIA, is an intern architect at Good Fulton & Farrell in Dallas.



Top and bottom Early sketches show explorations for the stair placement and use of stone on the interior. The original idea of cladding the stair in stone shifted, and the stone was placed at the entry vestibule.

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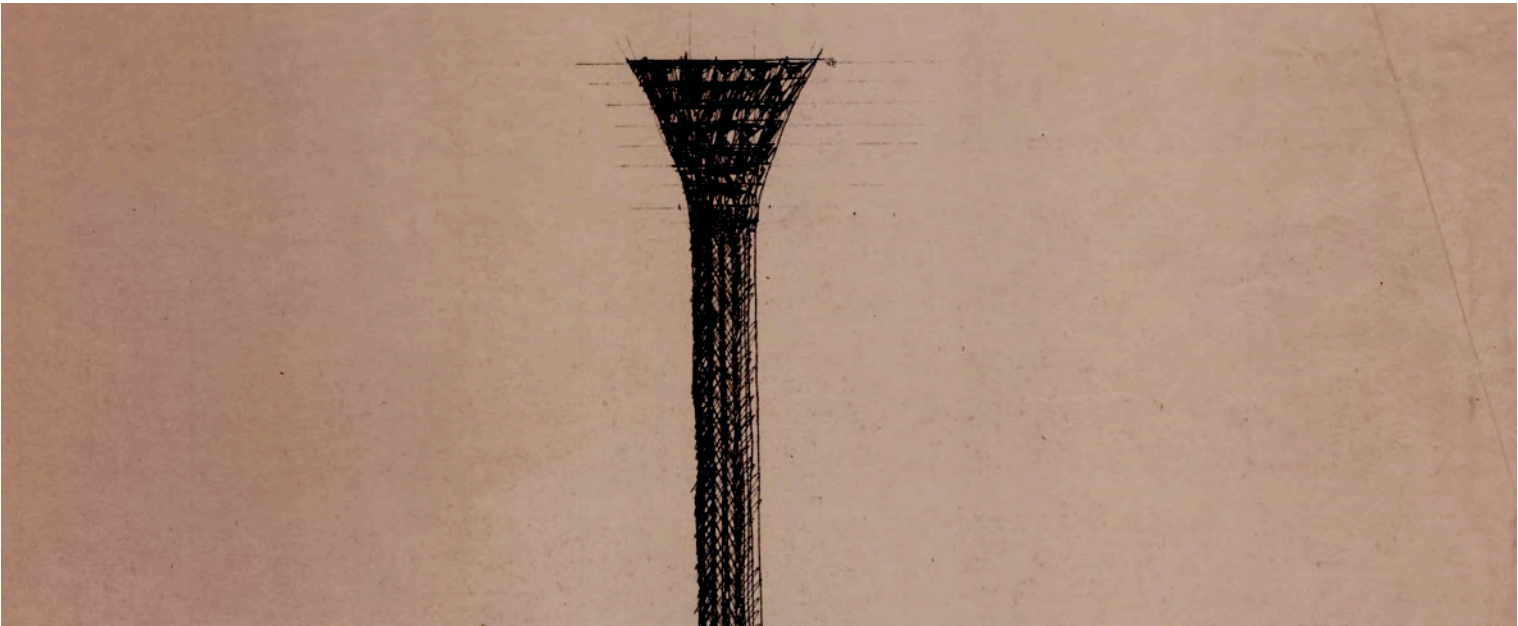


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From a treasure-trove of drawings found in the basement of Ford, Powell & Carson Architects' office to a digitally fabricated fence on the border in El Paso, this issue looks at sketching and process. The projects demonstrate a diversity of approaches to problem-solving and refining an initial idea. The recently completed Tobin Center in San Antonio wraps up the discussion.

SKETCH COURTESY FORD, POWELL & CARSON ARCHITECTS.



Sketching

52

High Art

Dr. Kathryn E. O'Rourke

58

The Touchstone Sketch

Topfer Theatre at ZACH,
Austin
Andersson-Wise
Architects
Jen Wong

64

El Paso Knothole

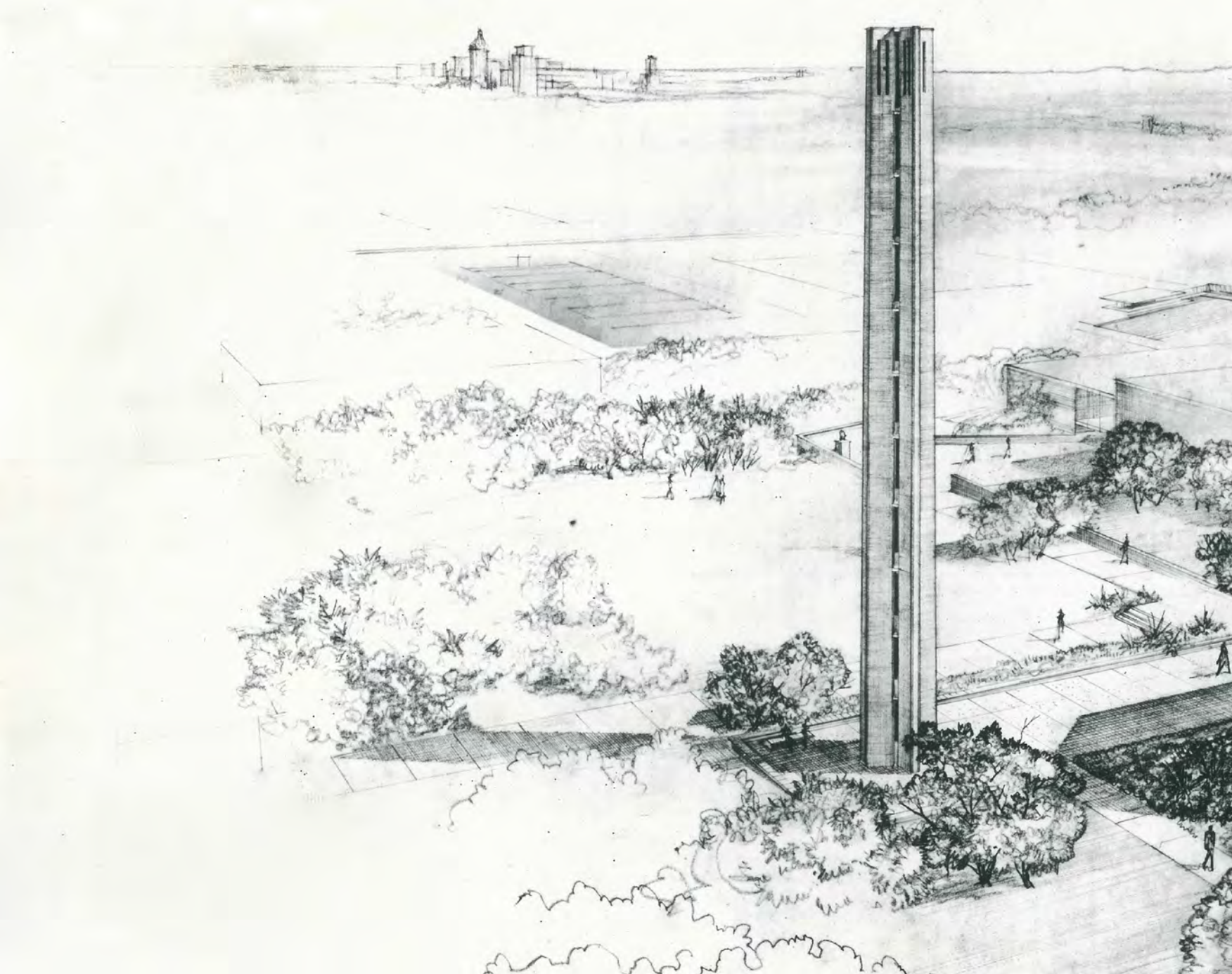
Not Whole Fence, El Paso
Ball-Nogues Studio
Aaron Seward

68

A New Landmark

Tobin Center for the
Performing Arts, San
Antonio
LMN Architects (Design
Architect) and Marmon
Mok (Architect of Record)
Ingrid Spencer

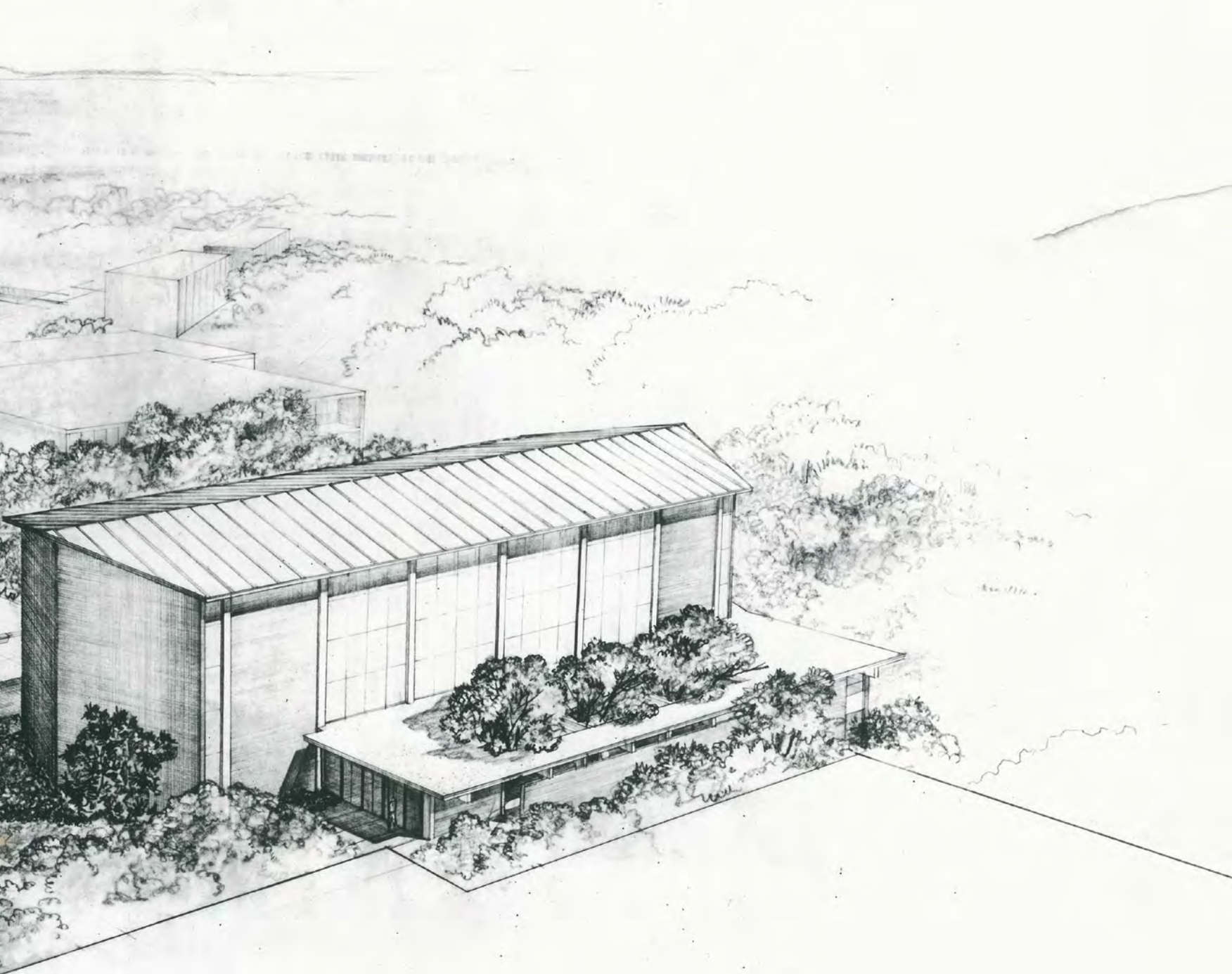




High Art

by Dr. Kathryn E. O'Rourke

After the Alamo, the 750-ft-tall Tower of the Americas is San Antonio's most iconic building, and it is the most enduring architectural work of the 1968 HemisFair exhibition. The tower's final design owed most to Boone Powell, FAIA, but it emerged after a process of energetic experimentation in the office of O'Neil Ford and Associates in 1965 (the firm that became Ford, Powell & Carson in 1967), in response to the tight time line and budget imposed by the fair's planning commission. Presentation drawings of it and concept sketches of the Braniff Memorial Tower (1968) at the University of Dallas recently unearthed in the firm's files show that, as in the first work of this type that O'Neil Ford, FAIA, and his colleagues undertook — the T. Frank Murchison Tower at Trinity University — a robust exploration of how to synthesize structural expression and historical evocation undergirded the architects' approach to designing towers. Pursuit of such a synthesis defined much of the firm's work in the 1960s, but the symbolic function of the tower as a marker of ecclesiastical, educational, and civic centers, and its modern



associations with technology and progress, made it an especially rich type for such investigation.

The first tower Ford built was the Murchison Tower (1964), which functions as the campanile of the Margarite B. Parker Chapel (1966) on the Trinity campus. An undated birds-eye perspective, probably from the late 1950s, showed the chapel and tower more or less in the positions they later occupied but considerably more orthogonal than the final works. At this point, Ford envisioned the tower as a cruciform structure with a central stairwell. Insistent planarity marked the taut composition, and extremely narrow slit apertures in the belfry accentuated the structure's verticality. In the distance, to the left of the tower rose the San Antonio skyline, with Ayres & Ayres' Gothicizing Smith-Young Tower (1929) suggested in outline.

As built, the 166-ft Murchison Tower was far more historically evocative than early schemes suggested. Remnants of the cruciform plan are evident in its four great curving walls that spread at the base and top to become elegant,

integrated buttresses. In place of narrow slits, the belfry apertures curve at the top and become wider, and an octagonal hipped roof and small lantern-like element now cap the building. Made of concrete poured between brick walls to recall Roman construction and supported by Verendeel trusses, the tower delighted its architect as an example of craftsmanship, structural integrity, and timelessness. In 1964, Ford called it "our most significant new work." With the Parker Chapel, the Murchison Tower anchored the shift in the character of the campus from being a cliff-clinging ensemble of ranch-style rationalism to one that recalled medieval hill towns.

Mike Lance's presentation drawings of the Tower of the Americas, and particularly its tophouse, suggest that medieval precedents also informed the firm's approach to this project, even as the architects worked to develop a scheme that satisfied the HemisFair committee's desire to emphasize San Antonio's cosmopolitan qualities. In one series, he reworked boxy medieval Italian tower forms and drew the tophouse as a trapezoidal, hive-

like culmination of the fluting on the tower's giant shaft. The space was to house a rotating restaurant, and Lance proposed several ways of controlling sunlight in drawings that had windows recessed at different depths in the concrete frame, as well as one of a curtain wall with tinted glass. In another scheme, spindly ribs connected the tophouse to the shaft and recalled BBPR's Torre Velasca in Milan (1956–1985), but also awakened associations with landmarks of industrial modernity with visible frames, like the Eiffel Tower. Towers had long proclaimed civic and commercial might, and in its

After the Alamo, the 750-ft-tall Tower of the Americas is San Antonio's most iconic building, and it is the most enduring architectural work of the 1968 HemisFair exhibition.

evocation of precedents, this scheme acknowledged fair planners' ambition to present San Antonio as historically, commercially, and geographically important. In all of the designs, the problems of building high in concrete and balancing the tophouse on the shaft were evident. Most schemes showed the tophouse visibly buttressed, or the shaft widened as it neared the top and base. One, with a very narrow shaft that widened with a graceful curve, evoked Felix Candela's concrete "umbrellas."

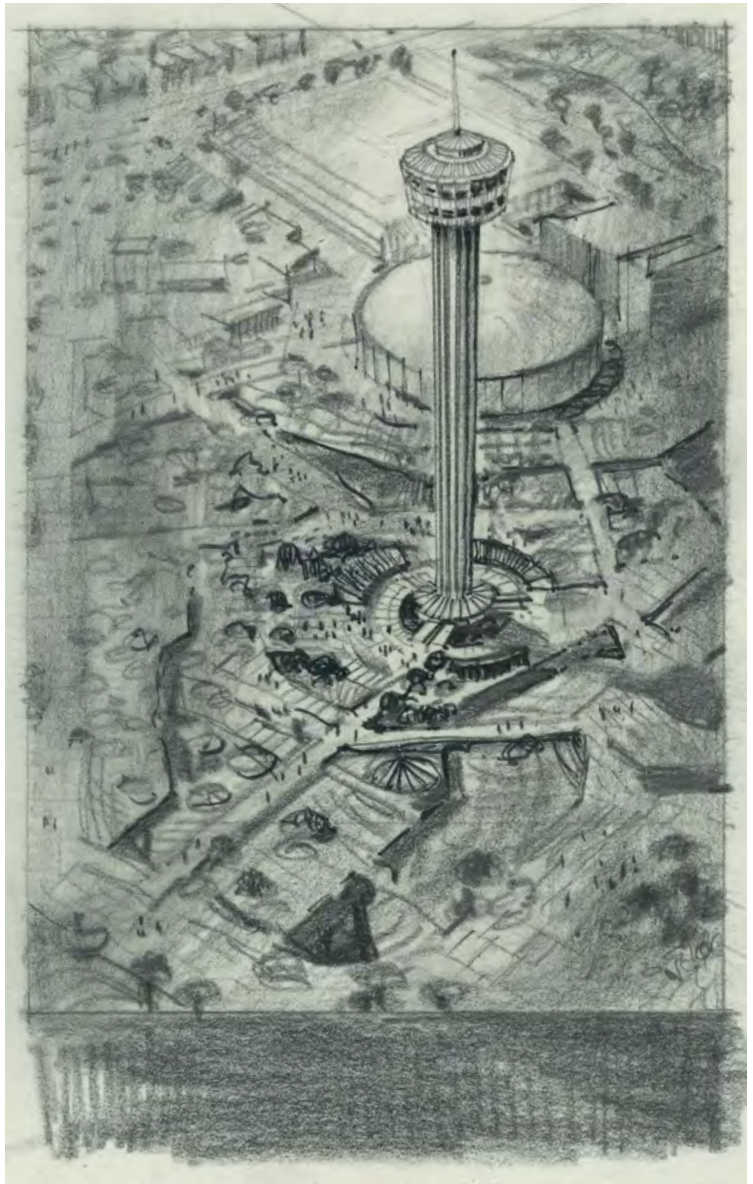
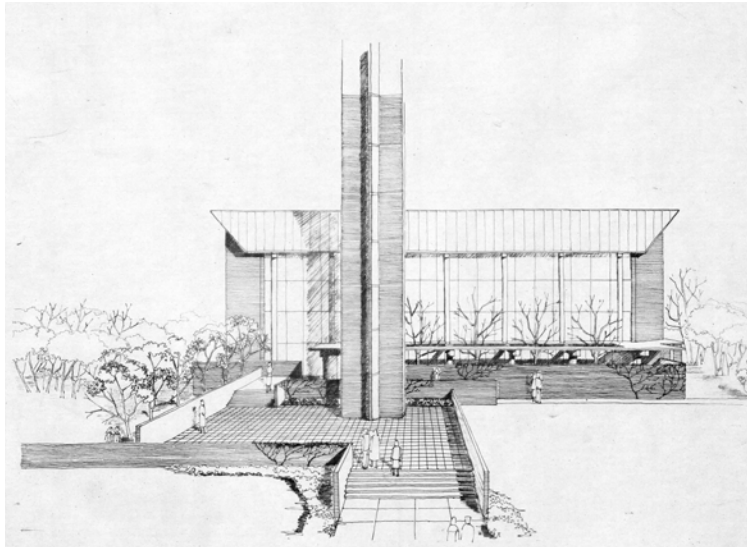
Studies from 1965 show the shaft as an organic network of ribs encircling a core. In these drawings, which call to mind snowflakes or veins, Lance seemed to acknowledge rationalism's historical links to suppositions about natural structures. Almost diagrammatic, they suggest the intimate relationship between organicism and tall buildings that had existed since Louis Sullivan wrote about them together in his theorization of functionalism, and recall Ludwig Mies van der Rohe's designs for a glass skyscraper and Frank Lloyd Wright's St. Marks-in-the-Bouwerie project — all from the 1920s — as well as Wright's later Johnson Wax and Price towers.

The most astounding tower proposal (held in the Isaac Maxwell estate) is the seven-ft drawing by artist Tom Stell, with a firm architect, in which fluting that was classical and stone-like at the top became mechanistic and girder-like at the base. Three different tophouses were proposed, including one that simultaneously evoked the Pantheon and flying saucers. At once technophilic, classicizing, and probably unbuildable — like the ground-level view of the tower in heavy chiaroscuro that was presented with workmanlike

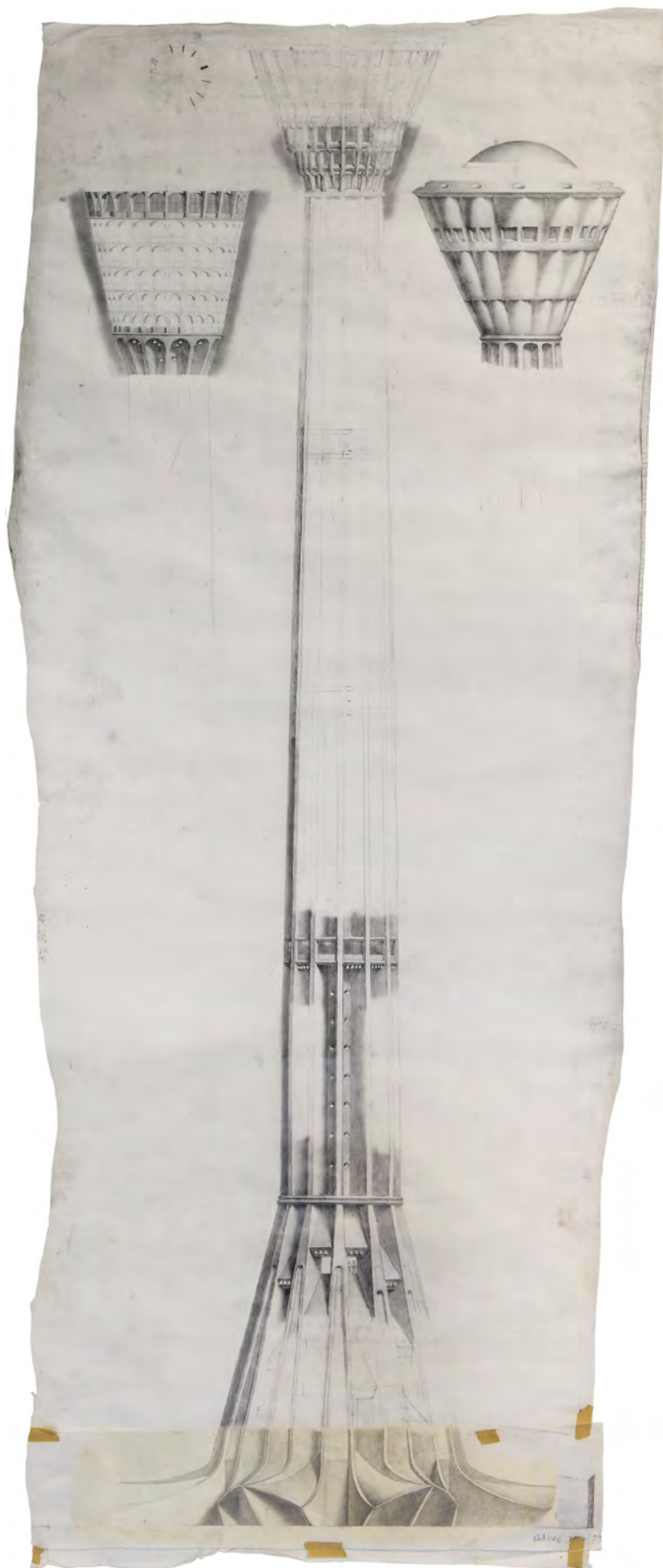
The Ford, Powell & Carson tower drawings show not only the iterative nature of architectural design, but reveal it as experimental and collaborative.

plans and the section of the tophouse — the visionary drawing reflected Stell's background in Expressionist film design and captured something of the ambition and futuristic dreams of fair planners.

Ultimately, a tight budget and intense pressure to complete the building for the fair's opening constrained the architects. They perched the tophouse atop the shaft with no visible buttresses. The uppermost level is set back from the main volume, shaded by the canopy of a gently sloping roof topped with a lantern. As one of the most prominent elements in the skyline as seen from the base of the Murchison Tower, in its comparatively austere final form, the Tower of the Americas works with the more historically evocative building at



UNLESS OTHERWISE NOTED, ALL DRAWINGS COURTESY FORD, POWELL & CARSON ARCHITECTS.



Opening spread *The drawing shows a late 1950s proposal for the T. Frank Murchison Tower at Trinity University.*

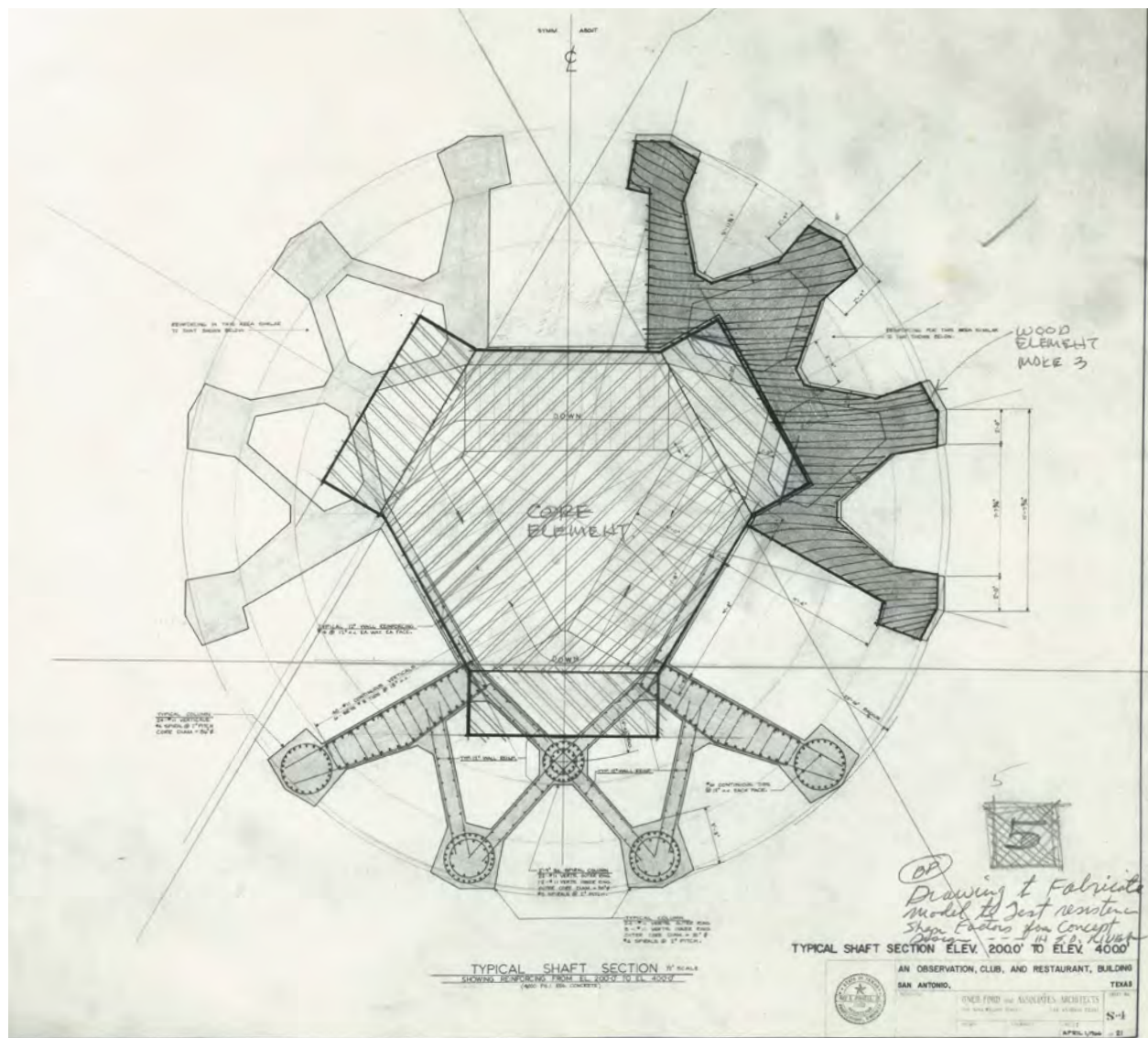
Opposite page top *Detail study sketch shows the base of the Murchison Tower and chapel beyond.*

Bottom *Preliminary designs, completed in 1965, show the Tower of the Americas with distinct studies of the tophouse and base.*

This page *Another 1965 concept design for Tower of the Americas prepared by Tom Stell shows alternative tophouses.*

Right A 1966 section prepared by O'Neil Ford and Associates shows the shaft of the Tower of the Americas.

Opposite page Boone Powell's concept sketches for the Braniff Memorial Tower at the University of Dallas, 1968.



Trinity to cement the visual exchange between the campus and the city that Ford had envisioned from the earliest phases of his Trinity work.

At just over 187 ft, the Braniff Tower (Powell, with Duane and Jane Landry and Bruce Sasse) is slightly taller than Murchison and more Gothic in character. At the top, rectangular frames around six apertures press out from the main mass of the building, and from this hexagonal belfry strong, narrow lines run the entire length of the shaft to the base, recalling the responds of Gothic cathedrals — appropriately, for a Catholic university. A single, deep-set, rectangular door at the base adds to the building's austerity, and with the sober expression of vertical force on the shaft, evokes monastic simplicity. Trained at MIT, Powell brought to the firm a renewed emphasis on rationalism and geometric clarity as investigations into historical forms deepened.

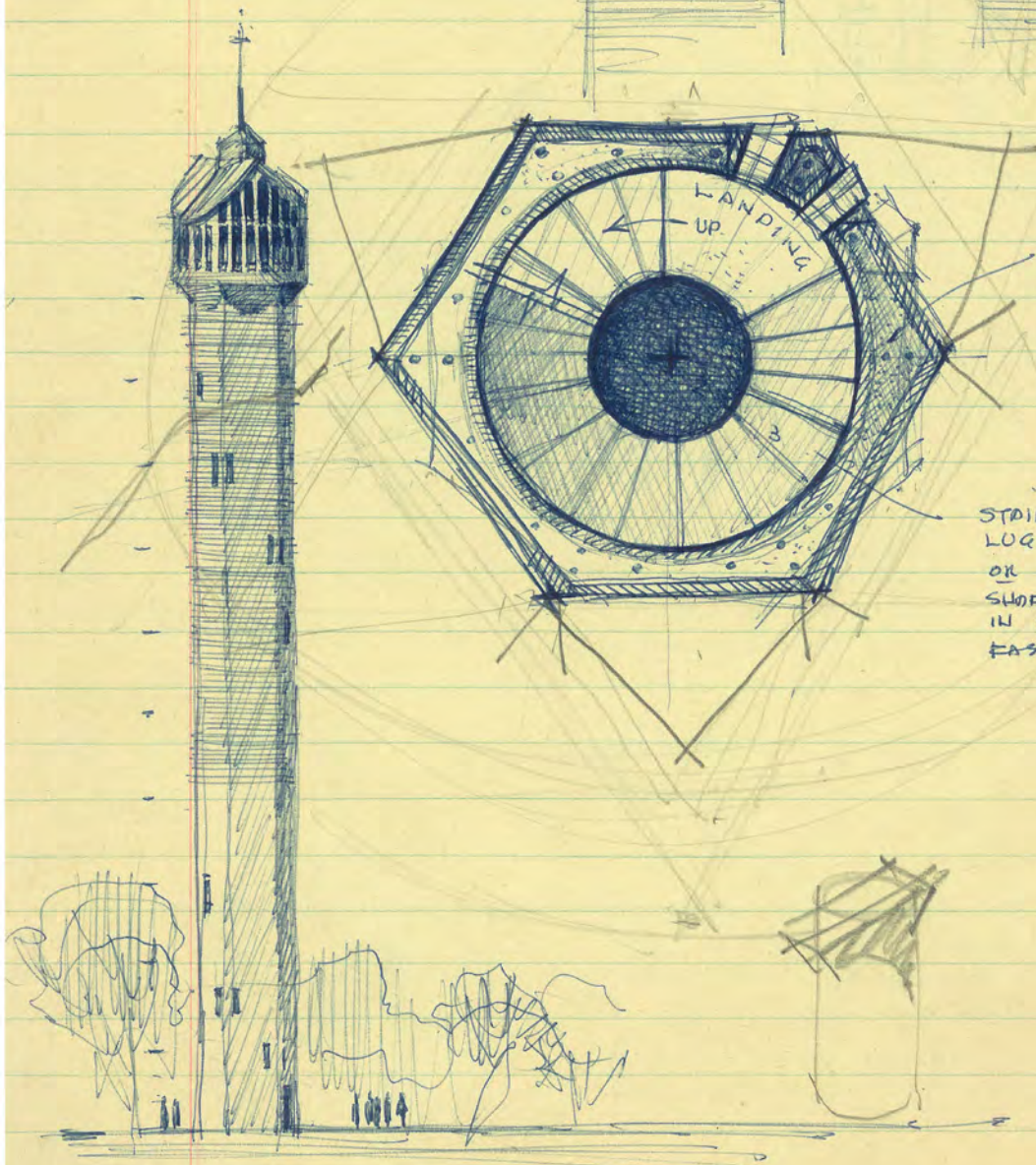
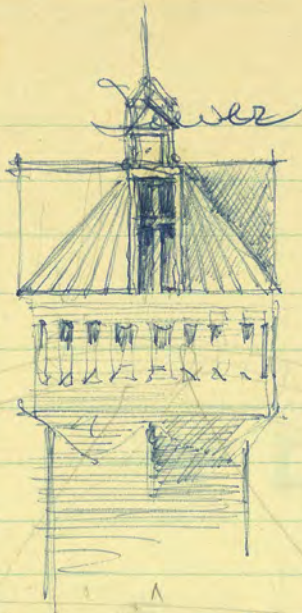
Powell's sketches for the Braniff Tower are elegant, disciplined explorations of geometry, association, and structure quite different from the final design. In drawings on yellow notepaper that call to mind medieval numerology, he alternately imagined the tower as pentagonal and hexagonal, with a circular staircase expressed on the shaft as narrow ascending windows. Powell wrestled with how to fit the tophouse on the shaft and with what it

should look like. He played with the fenestration pattern and the pitch of the roof, and debated whether and how to position a cross. Elsewhere on the page, his notes reveal his attempt to meld circulation and structure as he considered each of the construction methods used in the two earlier towers: "Core — may be slip formed or — poured between brick Roman style," he wrote. "Stairs — fitted into lugs in slip forming or placed as short Is constructed in built up monolithic [sic] fashion."

The Ford, Powell & Carson tower drawings not only show the iterative nature of architectural design, but they reveal it as experimental and collaborative. The traces of individual hands and personalities in them humanize the built works and provide important, specific information about the play of ideas in this major Texas firm, the story of which has often been overshadowed by the legends and tales that surround its famous founder. For all they tell us about the past, the more urgent question the drawings raise is about the future. Reminders of the many documents of Texas architectural history that remain to be catalogued, their preservation should concern us as much as that of the buildings they preceded.

Dr. Kathryn E. O'Rourke teaches architectural history at Trinity University.

U. of Dallas TOWER



COLE may be
slip formed.
or - poured in
between brick
Roman style

STAIRS - FITTED INTO
LOGS IN SLIP FORMING
OR - PLACED AS
SHORT IS CONSTRUCTED
IN BUILT UP MONOLITHICALLY
FASHION.

3
3
4
14 175
14
32





The Touchstone Sketch

by Jen Wong

Project Topfer Theatre, Austin

Client ZACH Theatre

Architect Andersson-Wise Architects

Design Team Arthur W. Andersson, FAIA; F. Christian Wise, AIA; Catherine Craig; Leah Davis, AIA; Kailen Ko; Leland Ulmer; Robin Logan; Meegan Beddoe; Christopher Ferguson, Assoc. AIA

Photographer Andrew Pogue

The Topfer Theatre at ZACH, completed in 2012, is in the public eye. Located directly off a main thoroughfare that crosses Lady Bird Lake, the building has an unobstructed, panoramic prospect of Austin's quickly evolving skyline. In turn, the city gets a front seat to the theater's north facade, which stretches above the canopy that lines the water's edge. Every day, thousands of cars traveling up and down Lamar Boulevard catch a glimpse of its eastern edge as they speed on by.

Those who have viewed the Topfer Theatre only from these vantages are missing more than they know. In contrast to the unmistakably blue, impenetrable volumes seen from its public sides, the face of the theater opens inward and boasts a layered composition of clear and translucent glass that exudes warm amber hues during

We don't stop sketching until the construction is done.

performances. The building establishes a formal campus with three previously existing structures

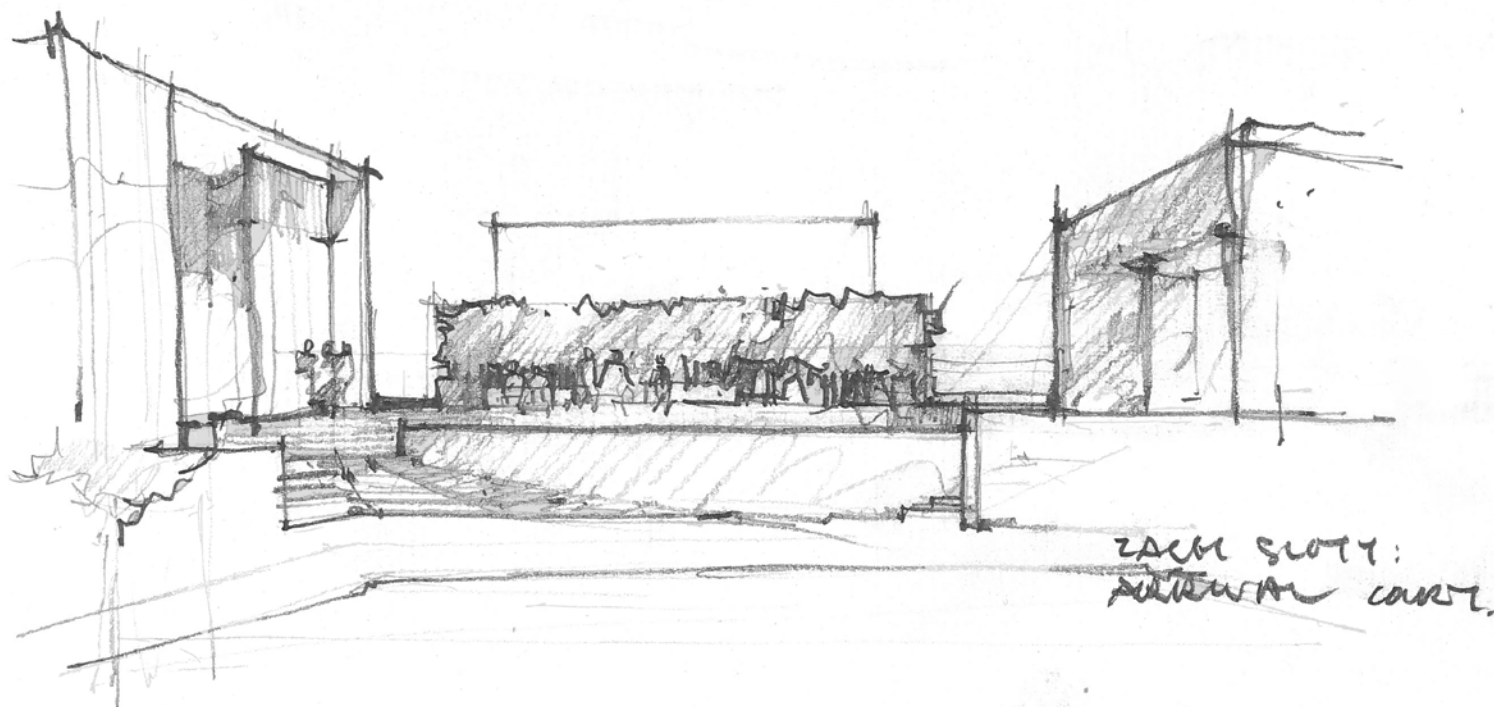
and sits at the head of the newly formed central plaza, drawing its patrons in via a luxuriously long walkway. "This outdoor space that we've created allows you to approach the building from a distance," said Arthur Andersson, FAIA, of Andersson-Wise Architects. "How many buildings in Austin do that? It's Cecil B. DeMille."

The dramatic inward entry was at the heart of the design from the beginning. Though the firm utilized a wide variety of drawings and models during the design process, one image in particular — an

Opening spread A watercolor painting by Arthur Andersson served as the project's touchstone sketch. It took several attempts to get the lighting and mood just right.

This page top The completed building successfully captures the layered, glowing character illustrated in the watercolor.

Bottom An early drawing shows the campus setting with the new building to the left.





The office develops colored pencil drawings as a quick, though evocative, alternative. Here, the emphasis is on the entry experience.

evocative watercolor by Andersson — became the project's mainspring. Set within the plaza, the watercolor depicts patrons making their way up the steps toward the glowing entrance, the building's interior volumes visible beyond flanking translucent planes that evoke the parting of theater curtains. "It's easy to get sidetracked," said Chris Wise, AIA. "We take the iconic sketch and use it as a touchstone. We call it "build-the-sketch." We're always going back to that, to make sure we don't lose the soul of it. [This watercolor] was that sketch."

Though the design continued to evolve, the ambiance generated in the painting was successfully translated into the physical reality of the building. As is common with watercolors, there were a number of false starts. "It's hard!" Andersson said, shuffling through a small stack of half-completed paintings, pointing out deficiencies. The translucent glass panels were a particular focus in the execution of the watercolor. "In the end, these two panels of glass became the most inviting aspect." This revelation, discovered through the process of sketching and playing with light, had a

significant impact. Side by side, the watercolor and subsequent photographs are strikingly similar.

The watercolor also reveals an important theme in the work of Andersson-Wise — a focus on elevation, and the frontal composition in particular. "We like to have that moment where you walk in and you're fully centered," said Andersson. "The thing that we've learned over the years is that there's so much complexity that happens, with light and materials

We take the iconic sketch and use it as a touchstone. We call it "build-the-sketch." We're always going back to that, to make sure we don't lose the soul of it.

and space — all those things that make up architecture — that you'll wipe it out while you're trying to create it. So we try to resolve a view, which

- 
TRAP LEVEL
 1 ORCHESTRA PIT
 2 TRAP ROOM
 3 DRESSING ROOM
 4 BATHROOM
 5 GREEN ROOM
 6 COSTUME MAINTENANCE
 7 MECHANICALS



enables you to take it in and like it or not.” Many of the photos favored by the firm depict their projects from a head-on view.

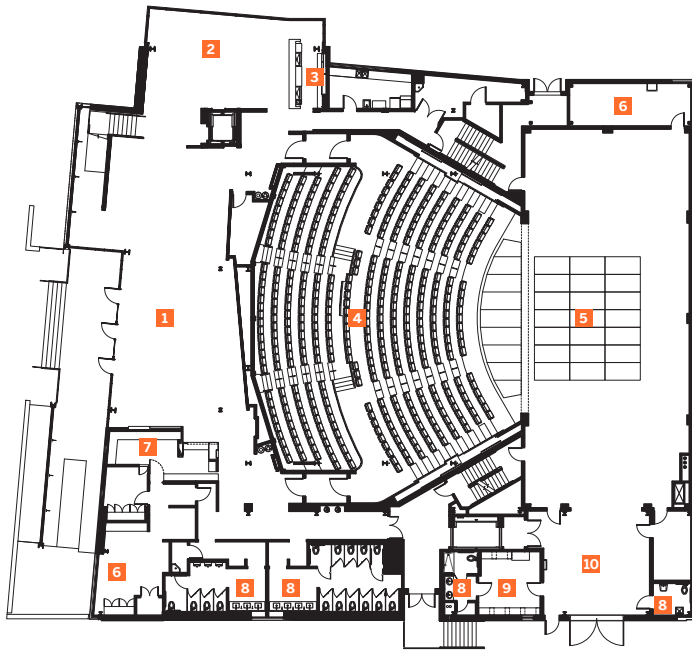
It would be misleading to suggest that the design sprang, fully developed, in the form of a rendered painting. From the beginning of the project, Andersson and Wise were always drawing. “The sketching doesn’t stop,” said Wise. “You’re constantly discovering things that need to get worked through.” Prior to the development of the iconic watercolor, the design team conducted comprehensive site analyses, created a small army of massing study models, and drew plans and sections based on conversations with theater consultants. The watercolor developed in parallel to massing studies, the structure of the drawing generated from study model photographs.

Initially, the blue that was chosen for the aluminum cladding was darker and more of a midnight shade, as represented in the watercolor. “We’re not doing beige buildings. We’re using materials that tend to absorb light and change with the light,” said Andersson. After a large-scale mock-up was constructed, however, the color was deemed too somber for the character of ZACH, and a brighter, more iconic hue was selected. “During that time of day after the sun goes down but before it gets dark, the blue here in Texas is just insane,” he said. “We focused on that color. During different times of the day, the building kind of becomes the sky.”

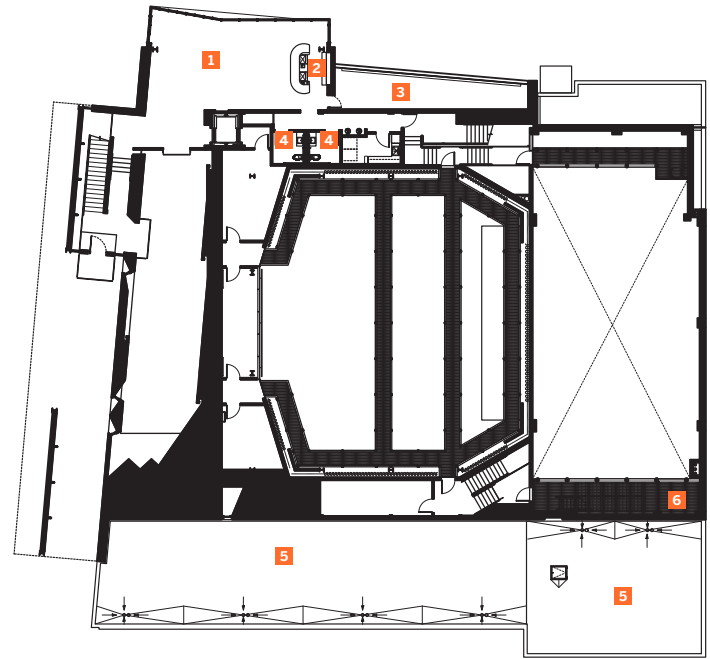
For Andersson-Wise, the sketches, models, renderings, and mock-ups are all useful tools that are employed throughout the design process. Not only do the drawings help the team clarify the design and construction approach for themselves; they help articulate the design to the client. “These drawings help us a lot with what the design looks like, and they help us make modifications,” said Andersson. “The drawings also help bring clients on the journey with us, and by the time the building is built, they are vested.” Added Wise, “We don’t stop sketching until the construction is done.”

Jen Wong is director and curator of the University Co-op Materials Lab at The University of Texas at Austin.





GROUND LEVEL
 1 GRAND LOBBY
 2 LOBBY
 3 BAR
 4 AUDITORIUM
 5 STAGE
 6 SUPPORT/STORAGE
 7 BOX OFFICE
 8 BATHROOM
 9 DRESSING ROOM
 10 SCENERY DOCK



SECOND LEVEL
 1 LOUNGE
 2 BAR
 3 TERRACE
 4 BATHROOM
 5 SUPPORT/STORAGE
 6 FLY GALLERY



Opposite page *The layered language of the entry facade is carried into the theater lobby, and patrons participate in a theater-like exhibit on Juliet balconies.*

This page *The building's opaque exterior belies the rich revelations of the interior.*



El Paso Knothole

by Aaron Seward

Project Not Whole Fence, El Paso

Client City of El Paso

Architect Ball-Nogues Studio

Design and Fabrication Team Benjamin Ball; Gaston Nogues; Mora Nabi; Andrew Fastman, AIA; Michael Anthony Fontana; Christine Forster-Jones; Emma Helgersen; Cory Hill; James Jones; Allison Porterfield; Rafael Sampaio Rocha; Forster Rudolph

Photographer Marty Snortum



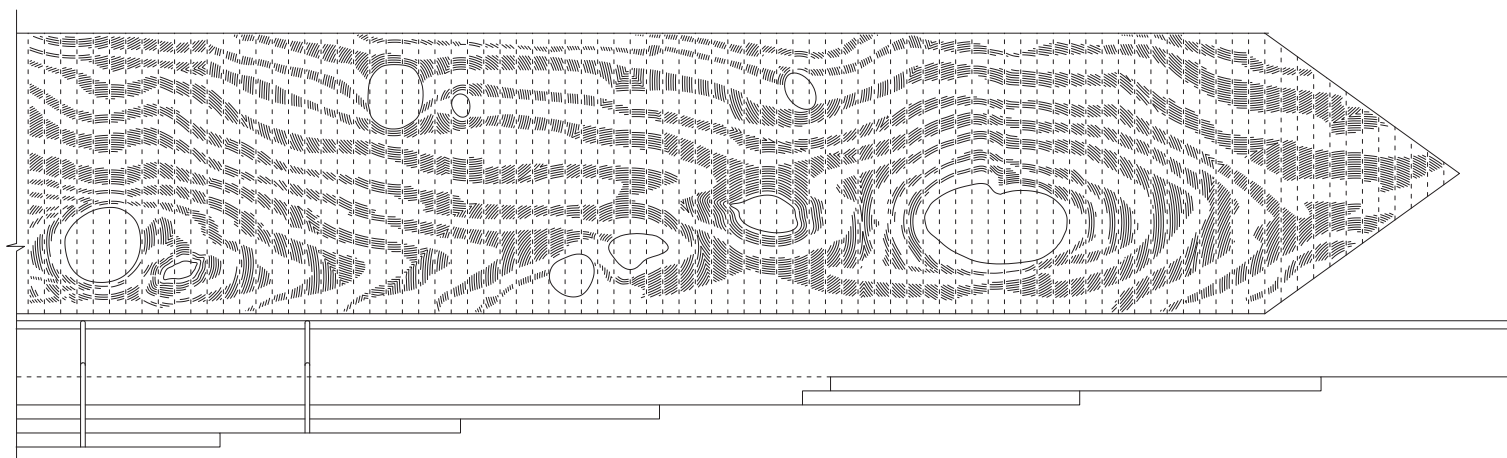
Southwest University Park is home to the El Paso Chihuahuas, a Triple-A baseball team affiliated with the San Diego Padres. The newest and, some say, the finest ballpark in the minor leagues, it opened this April after a breakneck 11-month construction phase. In addition to designing a top-notch baseball facility, the park's architect, the Kansas City-based Populous, as well as the city of El Paso itself, wanted the building to reach out and engage the community, both to draw fans to the game and to spur the revitalization of El Paso's downtown. This is most notably achieved at the ballpark's northernmost point, at the corner of West Missouri Avenue and North Santa Fe Street.

Here, at the site of a children's playground that borders the outfield, the city commissioned a public artwork and, as the process evolved, requested a fence. This gave the commission's winner — Los Angeles-based Ball-Nogues Studio — some misgivings. "The project was a public art commission, and we were free to do whatever we wanted to do, though later on

they did ask that we make it a functional fence," said studio principal Benjamin Ball. "Function isn't something that should enter into an art-making process. I think that is where the line is drawn between art and design. But we agreed to do it, to make a fence." The concept centers on the idea of providing glimpses of the action on the field to passersby on the street.

In developing an aesthetic for the project, Ball-Nogues looked to the rich history of ballparks and their traditional interurban environs. "We tried to riff on the idea of a knothole in a fence and this mythic image of kids looking through fences into ballparks," said Ball. "We changed the scale of the fence, making it one colossal picket turned on its side and wrapped around the stadium, with knotholes that are big enough for many people to view the game."

Working in Rhino and Grasshopper, the designers developed a pattern derived from wood grain and the radial lines found around knotholes. Once they refined a pattern they liked, they laid it over 212 aluminum



extrusions, which make up the structure of the fence. The extrusions that Ball-Nogues designed were manufactured by Sapa, the world's largest aluminum extrusion manufacturer. The design of the extrusions resembles that of a heat sink. They feature vertical fins that, when milled down, allow light and views to pass through. Using digital files, Ball-Nogues milled the pattern on each individual extrusion using CNC machines at the Neal Feay Company of Goleta, Calif. After milling, the extrusions were sandblasted and anodized.

On site, workers bolted the extrusions together with custom nesting connections designed by Ball-Nogues. Intermittently, the extrusions bolt at the base to a mounting shoe, which is welded into a custom steel

Function isn't something that should enter into an art-making process. I think that is where the line is drawn between art and design. But we agreed to do it, to make a fence.

channel embedded in a low masonry wall. From this sturdy base, the fence cantilevers.

Overall, Not Whole Fence, as the installation is called, stands 10 ft high, measures 126 ft across, and is a little more than 5 in deep. It tapers to a point at its western end, which, along with the very legible wood grain pattern — created with alternating opaque and transparent sections — clearly communicates the fence picket inspiration. The knot-holes themselves form deep divots in the surface and do indeed function as windows into the park, the use of which is aided by a raised platform right on the sidewalk.

Aaron Seward is managing and Southwest editor of The Architect's Newspaper.





Opening spread *The perforated, extruded aluminum panels of Not Whole Fence were inspired by knots in wood grain.*

Opposite page *Using Rhino and Grasshopper, the design team developed an abstraction of the grain pattern. Light filters through the curve of the fence.*

This page top *Transparency was achieved by milling the extrusions with CNC machines.*

Bottom *Each extrusion was sandblasted and anodized to finalize the fabrication process.*





A New Landmark

by Ingrid Spencer

Project Tobin Center for the Performing Arts, San Antonio

Client Tobin Center for the Performing Arts

Architects LMN Architects (Design Architect) and Marmon Mok (Architect of Record)

Design Team *LMN Architects:* Julie Adams, AIA; Matt Allert, AIA; Scott Crawford; Rob Curran; Margaret Dusseault; Thomas Gerard; Erik Indvik; Dan Jarcho; Rich Johnson, AIA; John Lim, AIA; Lori Naig; Yoshi Ogawa; Erik Perka, Assoc. AIA; Mark Reddington, FAIA; Tricia Reisenauer, AIA; George Shaw, FAIA; Kathy Stallings, AIA; John Woloszyn, AIA; Alan Worthington; *Marmon Mok:* Stephen R. Souter, FAIA; Mary Bartlett, AIA; Dan Slagle; Morgan Williams, AIA; Larry Schmidt, AIA; Herbert A. Denny II, AIA; Hervey Cervantes

Photographers LaCasse Photography and Mark Menjivar Photography

Oil and water may not mix, but in Texas both are precious and revered, which is why it's curious that any important buildings along the San Antonio River were ever built with their backs to the water. Yet just such a challenge faced LMN Architects, with Marmon Mok Architecture acting as associate architect, as they tackled the transformation of the historic Municipal Auditorium into the Tobin Center for the Performing Arts. Situated along a newly developing stretch of San Antonio's beloved River Walk, the grand opening of the new three-story, 183,000-sf project (which includes a 1,768-seat performance hall as well as a 230-seat theater) marks the end of a seven-year journey, one that took careful planning and strategy.

The historic Spanish-style Municipal Auditorium, built in 1926, had survived a fire in 1979, followed by a two-phase renovation that ended in 1983, as well as subsequent stabilization and repair work carried out in

As night falls, hundreds of exterior LED lights transform the new structure into a twinkling light show and direct the eye to the restored historic exterior.

2000. Despite the work, the venue was poorly configured, with outdated acoustics and systems. Still, its prime River Walk location (even with its back to the water) on 3.360 acres, along with its beloved stature, gave it clout. "It was a treasured building," said LMN design principal Mark Reddington, FAIA, "so deciding what to salvage and what to lose was a very involved process."



The result retains the facades and public circulation spaces of the old building and replaces the auditorium with a state-of-the-art multipurpose performance hall. The geometry of the building was twisted to allow space for a smaller studio theater between old and new elements, as well as an outdoor public courtyard on the River Walk. Unifying the project, hiding mechanical elements, and highlighting the historic facade is a porous aluminum veil that covers the performance hall like a lightweight metallic blanket. As night falls, hundreds of exterior LED lights transform the new structure into a twinkling light show and direct the eye to the restored historic exterior.

Once inside, the drama continues in the main gathering entry space, where the curve of a large walkway enclosed by custom-formed glass-fiber-reinforced panels follows the seating scheme inside the performance hall, with a nod to the twists of the river just outside.

The main performance space is equipped with cutting-edge systems, including a motorized seating system that flips all orchestra-level seats over and hides them beneath the floor, broadening the capacity of the hall to serve virtually any kind of performance, including symphony, opera, dance, touring acts, and a wide variety of flat-floor events and community ceremonies. Steve Lee, chairman of the Bexar County Performing Arts Center Foundation building committee, credits Tobin Center managing director Rodney Smith, who died in March of 2011, with the vision for the seating system. “We were far along into the project when I asked Rodney if there was anything he thought we should do that we weren’t doing,” said

Lee. “He said there was one thing, then described this seating system. I went to see an older version of a changeable floor in action at the Boston Pops. It became something we knew we should have.”

Other features in the performance hall include a variety of change-

What’s the experience in this particular place that makes it unique? The experience must be legible.

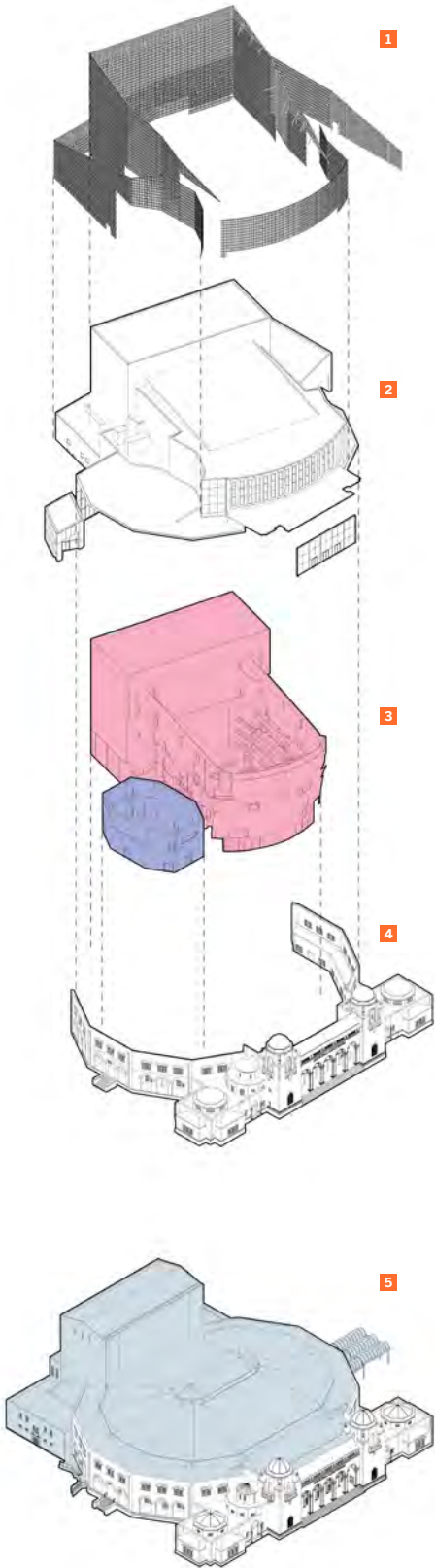
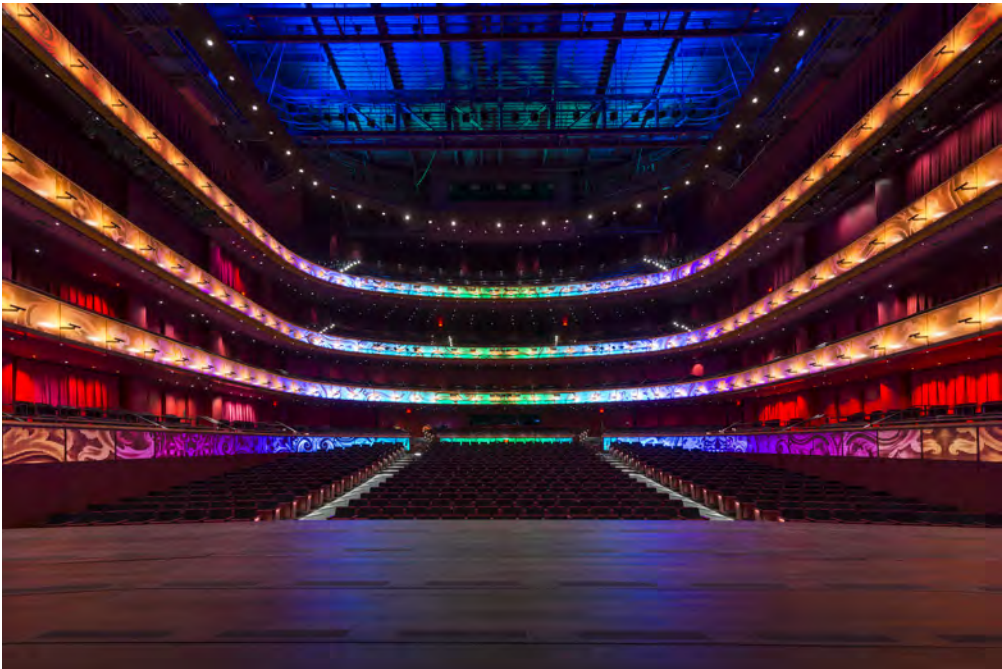
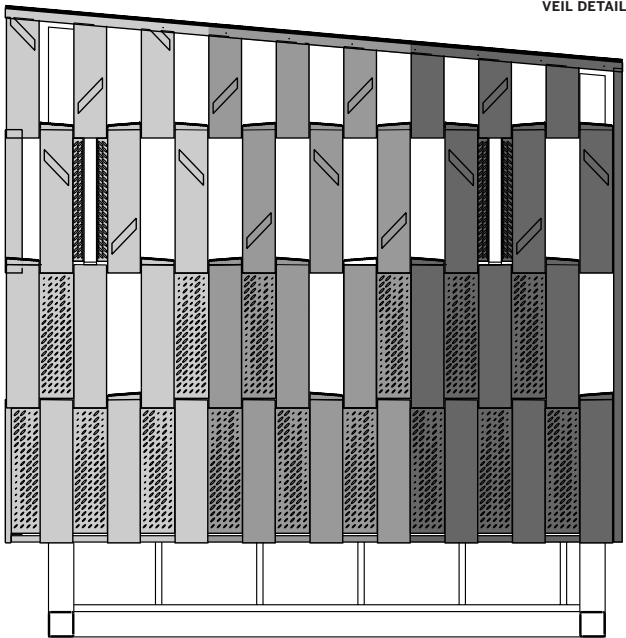
able lighting, as well as a unique balcony fascia made of Anegre wood veneer-faced MDF panels perforated in an abstract pattern by a computer-controlled router. Behind the panels is a polyester-based, light-transmitting resin paneling, and behind that are programmable LED lights that can transform the atmosphere of the space with each lighting color and scheme. Reddington noted: “It was a very layered and dense project, with interior lighting, interior patterns, textures, and colors related to and abstracted from the historic nature of the old building, while really bringing it forward.” Materials are neutral in color but rich in texture and geometry, such as the terrazzo floor system and the metal bead ceiling feature that integrates with the lighting in the main lobby.

For the architectural team at LMN, each step along the path to completion of the building — from siting to interior finishes — was a small project in and of itself. The Seattle-based firm sees the research and development of a project, including hand drawings, parametric modeling studies, solar analytics, cost analysis, physical models, mock-ups, and many other testing and

Opening spread A
 porous aluminum veil
 with hundreds of LED
 lights covers the collection
 of volumes comprising the
 project, providing a twin-
 kling light show by night.

Opposite page The
 historic limestone facade
 was restored.

Below Inside the main
 performance space is a
 unique balcony fascia
 made of Anigre wood
 veneer-faced MDF perfo-
 rated panels.



BUILDING DIAGRAM
 1 VEIL
 2 PROGRAM VOLUME
 3 THEATERS
 4 RESTORED FACADE
 5 ORIGINAL BUILDING

Right A state-of-the-art seating system in the main performance space is shown in the rendering. The motorized system can flip the orchestra-level seats over and hide them beneath the floor, allowing for multiple seating and event configurations.

Bottom Outside the theater in the main lobby, a curved wall made of custom-formed glass-fiber-reinforced panels follows the seating geometry and gives a nod to the flowing path of the river outside.



modeling techniques, as paramount to the finished project. They even have an integrated design technology studio at the firm dedicated to accomplishing these methods of exploration. “The way we work is very interactive,” said LMN project architect Erik Indvik. “We’re used to working on very complicated projects, and we don’t just show up with a vision. For this project, the process included multiple methods of analysis to accomplish all the goals.”

An important goal for the Tobin Center was to honor its location. “How the project interacts with the River Walk was one of our primary concerns,” commented Lee. The president of the Foundation J. Bruce Bugg, Jr. said: “LMN succeeded in providing a design that invites the river into the project,” giving as an example the 18-ft-tall LED projection screen that will be mounted on the side of the building. The plan is to project some of the action occurring within the performance hall onto the screen, allowing those without tickets the opportunity to bring a picnic and watch from outside. According to Reddington and Lee, the outdoor area at the Tobin Center is the largest public park space linking the River Walk with the city at street level, and is the largest outdoor theater on the River Walk thus far. “The Arneson River Theatre and the Pearl Amphitheater at Pearl Park are the other outdoor theaters on the River Walk,” added Lee, “but neither is as equipped for multimedia presentations.”

With a season schedule to include performances as varied as Paul McCartney, Bill Cosby, and Renée Fleming with the San Antonio Symphony, the Tobin Center is doing its best to make sure the venue is a pleasurable destination for a wide audience. For the architectural team, that delight is meant to begin the minute you approach the building, and continue before, during, and after the performances themselves. “There’s a philosophy in the office,” said Indvik, “and it’s about experience. What’s the experience in this particular place that makes it unique? The experience must be legible.” Reddington agreed: “This project had so many subplots. We were able to leverage old and new in a provocative way.”

Ingrid Spencer is director of Austin’s Creek Show at Waller Creek.

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ARCHITECTURE DAY
AUSTIN**

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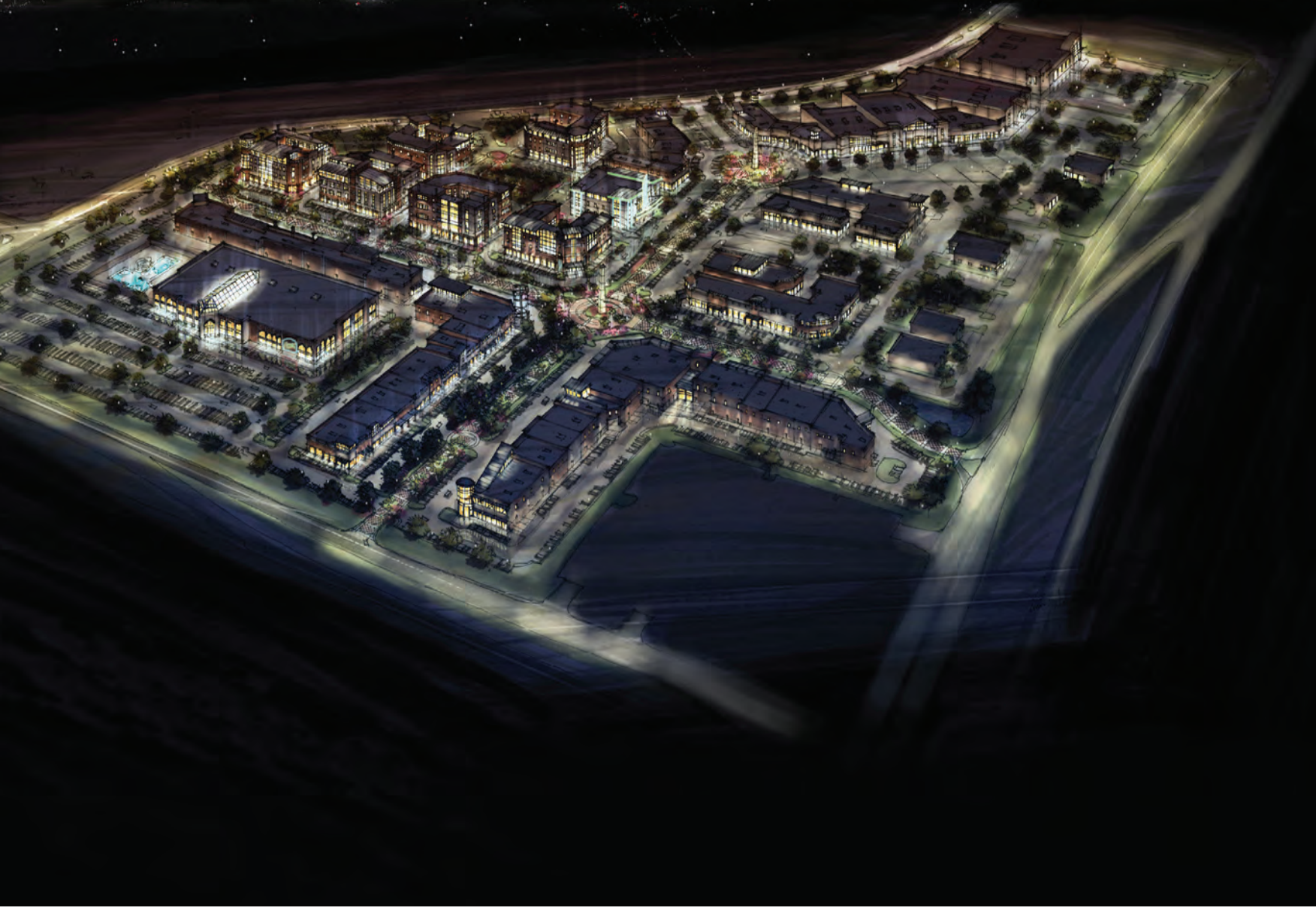
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While corporate interiors have embraced aspects of the open office plan, they are also increasingly becoming more nuanced and specifically addressing office cultures and work styles. Two Houston-based firms, MaRS and Rottet Studio, have both made names for themselves creating high-end corporate interiors with smartly laid out plans finished with rich material palettes.

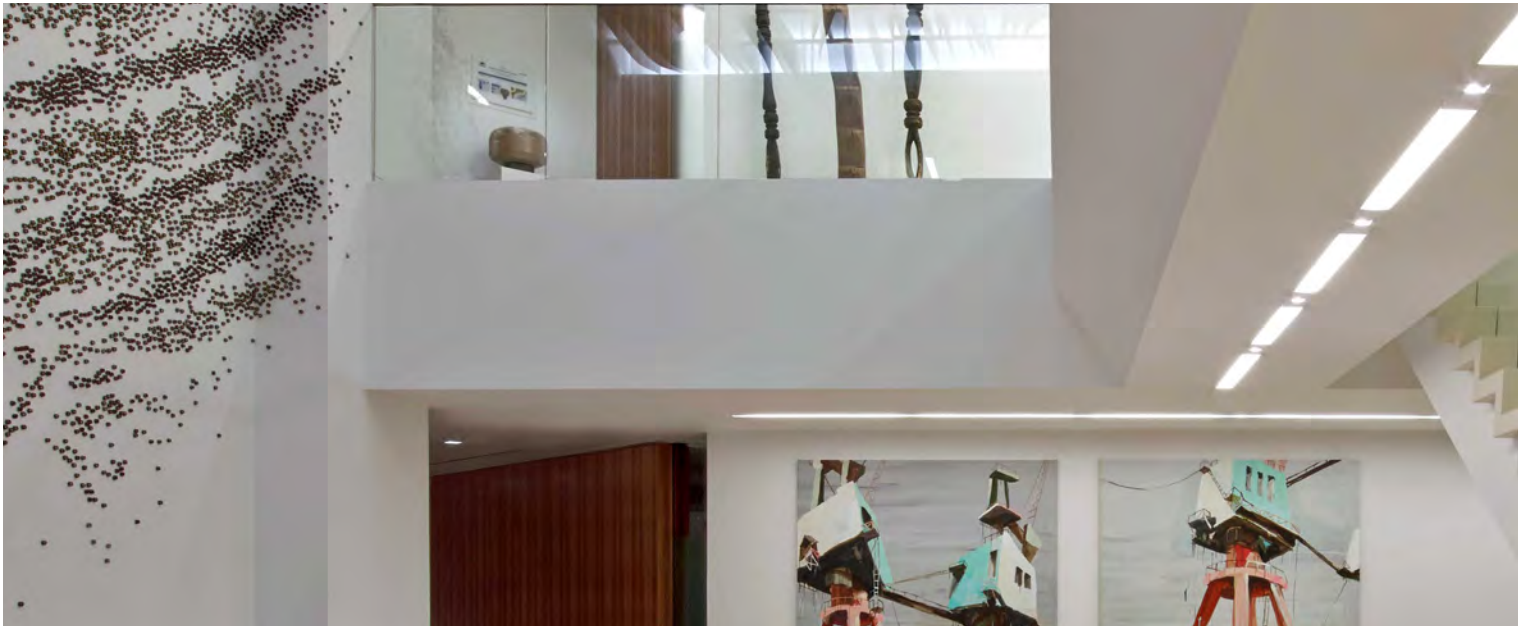


PHOTO COURTESY MARS.

Portfolio: Interiors

76

Portfolio: MaRS Attacks
Vanco Energy Company,
PanAtlantic Exploration,
and OGX Resources
MaRS

Jack Murphy, Assoc. AIA

80

**Portfolio: Maximizing
Space**

Seyfarth Shaw
Rottet Studio
Catherine Gavin



MaRS Attacks

by Jack Murphy, Assoc. AIA

Project Vanco Energy Company, Houston

Clients Gene and Jancie Van Dyke, Renee Baker

Architect DMJM Rottet

Design Team Lauren Rottet, FAIA; Kelie Mayfield; Erick Ragni, Todd Runkle; Tuan Nguyen AIA

Photographer George Lambros

Projects PanAtlantic Exploration, Houston and OGX Resources, Midland

Clients PanAtlantic Exploration and OGX Resources

Architect MaRS, Mayfield and Ragni Studio

Design Team Kelie Mayfield; Erick Ragni, AIA; Becky Harrison; Rudy Fabre; *Rendering Team:* 2050AP

Photographers Eric Laignel and 2050AP

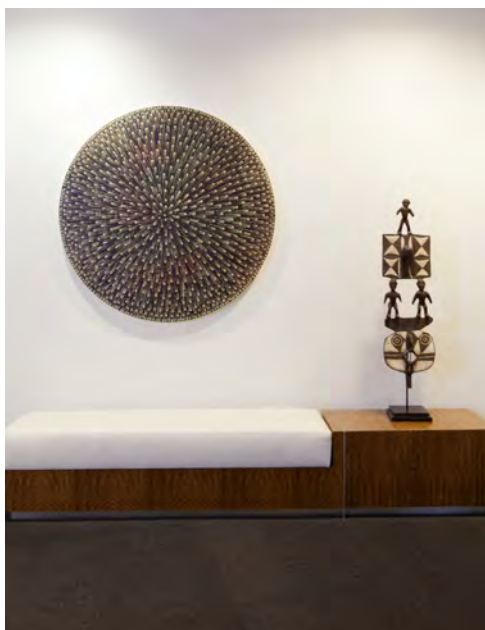
The distinction between “architecture” and “interiors” is often a fuzzy one. Though architects and interior designers both produce space as a commodity, they regularly disagree on what qualities make it appealing. Specializations are useful to clarify areas of expertise, but they can interfere with creating a fully considered interior. One workable solution to this problem is a design office that can nimbly shift scales and scopes to best address the project at hand. This is precisely the way Kelie Mayfield and Erick Ragni, AIA, work together as MaRS (Mayfield and Ragni Studio).

Based in Houston, MaRS has designed everything from one-off furniture pieces to multifamily housing, but the firm focuses on the commercial interiors, residential, and hospitality sectors. The duo met at DMJM Rottet and moved to Rottet Studio, where Mayfield became a principal. Ragni left to lead his own architectural practice, Strasser Ragni, but the pair reunited in 2010. Both are trained as architects — Mayfield at the



Opposite page *The Vanco Energy Company lobby is a mix of rich wood, indirect lighting, and translucent flair. Frosted glass lines the receding hallway, suggestive of an underwater environment.*

This page clockwise from top *The ceiling plan mimics the creases and folds of tectonic activity. It recedes, leaving a void for recessed lighting, or shifts to guide users through the space. West African art and custom furniture provide relevant yet still luxurious accents.*



University of Houston and Ragni at the Southern California Institute of Architecture — which has led to a practice that, as Ragni characterizes it, is “an architecture office that produces interiors.” As a result of this combination, their work is perhaps more restrained than that favored by many interior designers, while more adventurous than the tastes of most architects.

Mayfield and Ragni first combined efforts a dozen years ago on interiors for Vanco Energy Company, while both designers were with DMJM Rottet. Around the time of the project, Vanco, a deep-sea oil and natural gas exploration outfit

that maintained holdings off the coast of West Africa, held rights to more acres in the region than Shell, ExxonMobil, and BP, combined. The team was instantly inspired by Vanco’s geologic researchers’ brightly-colored visualizations and topographic charts. They responded with plans that reflected the shifting strata of plate tectonics, frosted glass panels that created an undersea sensation, black terrazzo that brought to mind the company’s oil-drop logo, and generous use of Afromosia (African teak) and carefully-placed West African art pieces. For MaRS, choice and placement of art is critical to a design, never

merely “decorative.” The fractured ceiling plane was hard to communicate through drawings, and was instead built directly from a glass-bottom scale model. The project’s success convinced CEO Gene Van Dyke of the importance of architectural design that subtly brands the company.

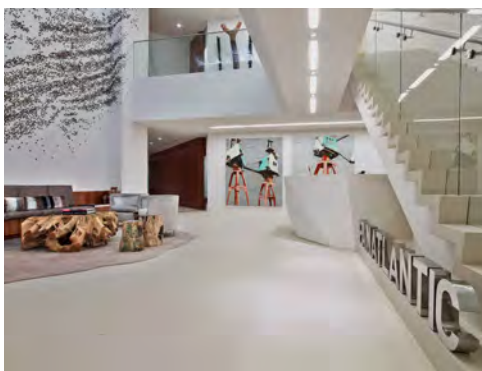
Energy speculation companies never last long, and in 2012 MaRS was designing offices for Pan-Atlantic Exploration, a company with holdings in South America and West Africa that formed when Vanco dissolved. (MaRS also completed work for Van Dyke Energy, the other company that resulted.) The project’s time line was short;



Top to bottom Images of the PanAtlantic showcase the rich lobby materials and the whites that dominate the remainder of the office.



only 12 weeks were allotted to design and build the office fit-out. MaRS acted quickly with a set of reliable design moves: The front desk resembles a geode; custom carpets borrow imagery from sub-aquatic surveys; ceiling light is bounced through a set of shallow, wavy fins; and feature wood tables are gnarled, referencing the driftwood that arrives on distant shores. Mayfield remembers the project leaping “straight from schematic design to construction drawings,” and the team found themselves ordering materials as they were selecting them, hunting for short lead times and tightening drawing deadlines to allow for slower production schedules. Design development, it seems, is a thing of the past, but this interior still shines.



Most recent is MaRS’s conceptual design for the offices of OGX Resources, a Midland-based oil and gas exploration company founded in 2004. The outfit drills in the Delaware Basin that straddles New Mexico and Texas, and MaRS appropriately folds a healthy dose of the Llano Estacado into their contemporary sensibilities. Renderings showcase dark woods, a tumbleweed-inspired chandelier, stairs hewn from oil derricks, and a break room island made of red gravel, a recognizable byproduct of fracking. The rich images for OGX were produced to establish a vision for the project, and MaRS hopes it will be realized.

Clients featured here are petrochemical companies, and the designs don’t shy away from the realities of the business; rather, they celebrate the industry’s materiality: the geologic processes and time scales involved in petroleum creation; the deep blackness of crude itself; the physical and visual artifacts of production; and the artistic output of local cultures.

An important partner for MaRS is 2050 Architecture + Planning, a firm based in Vietnam and led by Tuan Nguyen, AIA. The arrangement is not blind outsourcing; Nguyen was educated at Texas A&M University and worked with Ragni and Mayfield at DMJM. He left to create his own practice and has worked with MaRS since its inception. Nguyen’s office provides production firepower and rendering services, allowing MaRS to remain small while still marshalling larger office capabilities.

The two companies operate in tandem, and literally around the clock. Nguyen’s team starts from reference images, plans, and sketches amassed by MaRS to generate wire-frame 3-D models. Hand drawing remains their most valuable design tool; the “immediacy of thought-to-paper” is irreplaceable, says Ragni. From there, material samples, art pieces, and selected furniture are virtually placed. The views are then red-lined with overlaid notes and sketches to

Top Ragni and Mayfield both start with hand-drawn sketches to establish the proper visual references, materials, and angles with which to create feature images.

Bottom Once finished, renderings provide a persuasive articulation to ensure that clients understand the project.



hone the design into a final, polished image. The resulting renderings are the essential tools used to communicate the design to the client, and MaRS produces them quickly, in some situations even before a meeting, to showcase initial ideas or win over potential clients. Compressed schedules and expected photorealistic renderings are part of the new climate of architectural production, and MaRS excels in this environment.

In conversation, Mayfield and Ragni's dialogue illustrates how collaborative and detail-oriented their partnership is. They speak cogently about how their small size allows flexibility between types of work — they thrive on the new challenges posed by each arriving client — and how squishy terms like *brand identity*, *collaboration*, and *storytelling* are redefining what successful projects entail. While unconcerned with style, they do value fun: Designs for the W Dallas and the Texas Contemporary Art Fair go wild with finishes; their website features a hidden link to a montage of “Soul Train” clips; and if you linger on their “culture” page, you’ll see the two turn alien green, complete with glowing antennae. If these Martians were sent to show us the future of the profession, then we are in good hands.

Jack Murphy, Assoc. AIA, practices architecture at Baldrige Architects in Austin.





Maximizing Space

by Catherine Gavin

Project Seyfarth Shaw, Houston

Client Seyfarth Shaw

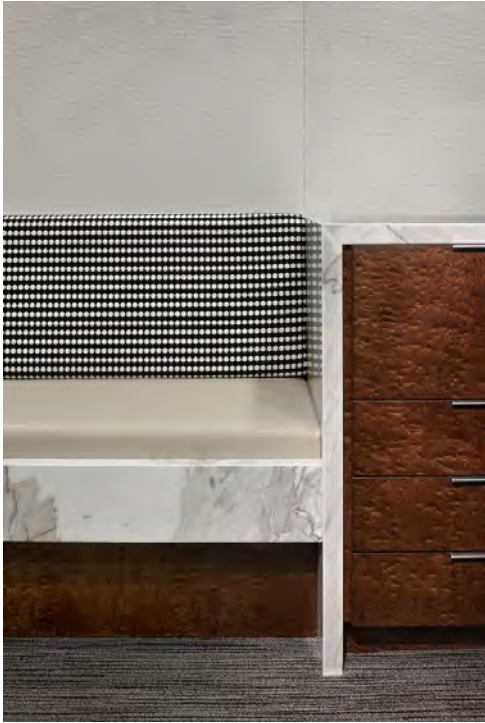
Architect Rottet Studio

Design Team Lauren Rottet, FAIA; Ashleigh Rogers

Photographer Caitlin Graham

With sweeping views of the downtown skyline, an inviting coffee lounge, and acoustically private yet visually transparent offices for all of the attorneys, the Seyfarth Shaw Houston location is an elegant alternative to the ubiquitous open plan. Rottet Studio makes designing an efficiently-laid-out space in the trapezoidal towers of the iconic Pennzoil Place look easy.

“The Pennzoil floor plate certainly helped us justify our final design layout,” said Ashleigh Rogers, project designer. Seyfarth Shaw leased half of the 14th floor and the entire 15th floor, and the disjointed plans, argued Rogers, worked to the design team’s advantage. Rottet Studio was able to maximize space on both floors and accommodate a 25 percent increase in total staff within the



Opposite Page *The offices take full advantage of the skyline views.*

This page, clockwise from top left *Custom details throughout the office provide minimalistic yet rich textures. Common spaces encourage collaboration, while intimate areas create the privacy necessary in a law office. Chairs are situated along the wide corridor. The coffee lounge is the focal point of the office and offers a variety of seating options.*



Below *A break area is strategically placed along the perimeter of the office, creating a public area with downtown views.*



same amount of square footage as the previous Seyfarth Shaw office occupied.

“By pulling the offices off the window wall, we were no longer constrained by the module determined by the mullions,” noted Rogers. “This allowed the offices to all be the same size, while not requiring them to be the same configuration.” Reception and conference areas reside on the lower floor, with a full floor of attorneys above. Additional conference rooms, collaborative work spaces, and the coffee lounge are interspersed strategically among the offices. Skyline views for all of the employees from their offices were paramount to the clients as the project began. Glass partitions put these concerns to rest, allowing for views outward and for daylight to penetrate deep into the center of the floor

plate. The continuous view along the window wall of the skyline is known as the office’s “veranda.” Custom furniture throughout the space includes office shelving, storage, and the coffee lounge dining counters. Nydree flooring has been installed on both levels, and tamo ash wood veneer finishes all of the millwork in the reception and conference areas on the lower level.

“The client came to us with a progressive model,” commented Rogers. “They had eliminated the corner office years prior and wanted nothing to do with the dreaded open concept workstations.” The focal point of the project is the coffee lounge: It provides an area for impromptu collaboration and a space for relaxing. Rogers continued: “There has been a trend in corporate interiors to provide ‘living room’ spaces, but our research determined that

most of these spaces did not provide enough privacy for multiple groups to collaborate at the same time. We decided to provide a variety of arrangements in the main coffee lounge: regular dining; counter dining; a casual lounge collaboration area centered around the Knoll Power Cube with a dry-erase surface; and multiple high-back sofas along the perimeter that act as more private collaborative niches.” The bookshelf/display area in the center of the lounge acts as a transparent barrier that provides an additional element of privacy without obstructing the view. The Seyfarth Shaw office is designed to do just that — create a sense of visual confidentiality, yet with all of Houston at your fingertips.

Catherine Gavin is editor of *Texas Architect*.

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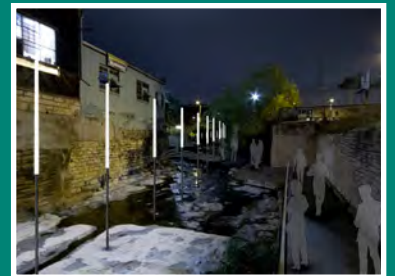
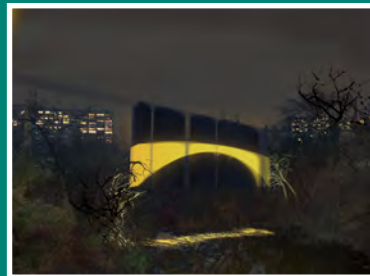
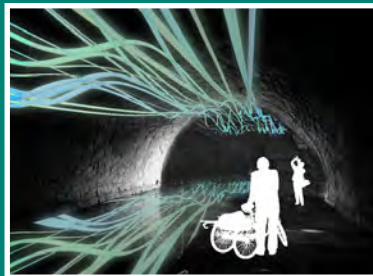
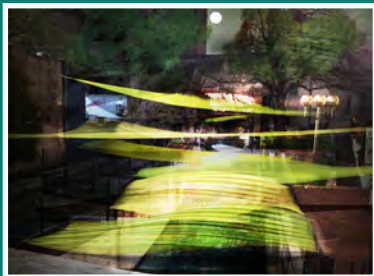
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Waller Creek Conservancy

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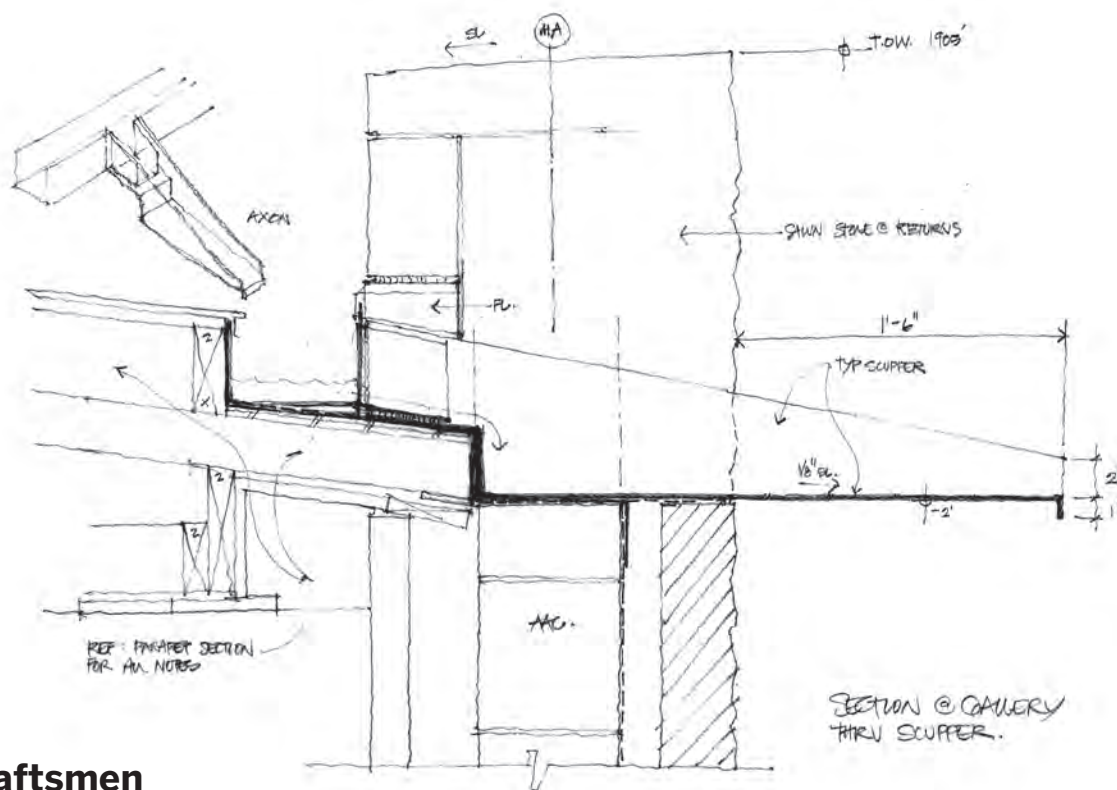
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EMPIRE



Collaboration & Craftsmen

written by Erika Huddleston

photography by Jeff Wilson

Conceiving and making an architectural piece grows out of iterative conversations between drawing and maker. Architects Wendy Dunnam Tita, AIA, of Page and Vicki Yuan, AIA, of Lake|Flato Architects celebrate the

As architect and craftsman prototype a commissioned piece, their partnership concurrently designs a space.

results of their professional interactions with longtime craftsman collaborators Mark Macek of Austin and Max Patino of San Antonio. Dunnam Tita and Yuan both have worked with these artisans on many projects over many years, and they agree that having a professional relationship with a craftsman allows them to innovate with confidence. “Knowing the capabilities of who is executing the design and leveraging those skill sets are crucial to a successful outcome,” says Dunnam Tita.

Macek and Patino each got his start in Central Texas, and both are part of a strong and growing crafts community in the region. Macek

founded Macek Furniture Company in 1995 in Austin and has taught wood shop classes at The University of Texas at Austin School of Architecture since 2006. Patino founded Cactus Max Fine Metal Artwork in the 1990s in San Antonio, after his metalwork caught the attention of the local restaurant community. Macek’s shop is located in East Austin in the heart of a large concentration of artisans’ workshops. “The more people doing it, the more craft there is,” said Macek. “I don’t think artisans compete with each other. Every artisan has his or her own specialties and personality.”

As part of their process of working with architects, Macek and Patino submit bids for custom work, alongside other subcontractors. They have capabilities for writing specs for the details of custom work that they fabricate, and once specific client needs are established for the project, the craftsmen can create detail models and full-scale mock-ups. Numerous meetings in the workshops and extensive

discussions over email facilitate the creative process. After the initial drawing is presented, the subsequent communication volley is as important to the process as the drawing and the material capabilities; the words themselves are generative.

Collaboration through the process produces a new design sensitive to the specificity of a place. While mass-produced furniture and high-quality architectural details are easy to find and in abundant supply, these pieces already exist. The innovative work of these architect/craftsman pairs is entirely original each time and can pioneer new directions in the design world.

There is no industrial design program in Texas, now, and yet an artisan climate thrives. As people become more educated about the origins of their purchases, clients come to expect more from their architectural environments. Crafting locally allows the architect to meet in person with the craftsman in a collaboration that brings about fresh design pieces again and again. Over time, a new regional style can emerge from an aggregation of custom pieces conceived and built in a particular location.

Profile

Vicki Yuan, AIA, discusses working with metalworker and designer Max Patino.



When did you start working with Max Patino?

I first met Max when I was working on our office renovation in 2008. He had worked on many Lake|Flato projects in the past and had a reputation for being a really fun guy to work with. For the office renovation, he helped us out with only a few miscellaneous steel fabrications, but over the years I've continued to work with him on a range of project types and scales. Most recently, we collaborated on SK Ranch, a single-family home in the Hill Country. Among the countless details Max did for the house are elegant steel scuppers that project from the masonry. I always look forward to calling him up to pick his brain about anything related to metal.

Why do you think the collaboration has been successful?

I have tremendous respect for Max. He has a clear passion for craft and detail, always with an easygoing personality. He's someone who has helped me realize as a young architect that the process of getting something built is as important as the final product. I appreciate that he's always a teacher, taking the time to carefully explain how something will be made. Usually, when working out a problem, he just tells me to come over to his shop, and he'll show me what's going on. His ability to understand a design intent quickly, but also manage the complexity of the execution without ego or frustration, is admirable.

What contributions does he bring to a project that you might not otherwise achieve?

Max is an invaluable resource, and I'll ask for his input, even when he may not be the actual person building. He brings a level of practical constructability to a project, but that doesn't mean the original design intent is ever compromised. Oftentimes, the end result is far more refined and delicate than you expected it to be, and that's because he fully understands your aesthetic goal, and he takes that



in and makes it better. Max's work is distinctly handcrafted. It never feels mass-produced. He uses a variety of tools, from hand-forging to laser-cutting, each method dependent on the desired outcome but always applied with the same rigor, and somehow you know it was made with the utmost attention to the smallest detail. Perhaps the best way it can be described is that he works with metal the way a traditional woodworker works with wood: Each custom fabrication masterfully demonstrates a care and respect for the material. It's a subtle distinction, but I think the quality of the joinery and finish of his pieces elevates a project to a higher level. It's something best perceived in

person and to the touch, a hallmark of great craftsmanship and true artistry.

What is the status of craftsmanship in Texas?

Blame a litigious climate, the rise of the project manager's role, and resultant limits on the architect's responsibilities or the decline of the "gentleman contractor." The role of a craftsman is difficult to perceive when [a contractor is] presented with a tight budget, and good craftsmanship seems to come at a premium. I do think a rise in our culture's appreciation for craft is bringing back the sensibility of material richness and authenticity that may help revive these trades and [this] invaluable knowledge base.



Wendy Dunnam Tita, AIA, talks about her collaboration with furniture designer Mark Macek.

When did you start working with Mark?

I first heard of Mark when I moved back [to Austin] from New York. I was actually thinking about starting my own furniture design and fabrication shop, and Lars Stanley, AIA,

recommended that I talk to Mark. I later turned to Mark when I was exploring custom fabrication with wood, metal, and fabric. It was hard to find a craftsman who could combine more than one material or trade. But it wasn't until 2007, when I was designing a Donor Dining Room for Fleck Hall at St. Edward's University in Austin, that we were able to build some pieces together. We did several pieces including a bench, with beautifully composed joinery inspired by Jens Risom, and a buffet that incorporated reclaimed marble from the original building. It was an ode to Florence Knoll, who was designing her pieces around the same time the original structure

was created. We both love Jens Risom and beautiful wood joinery.

Why do you think the collaboration has been successful?

There are so many reasons that I love working with Mark. I have a very strong trust in his skill and his eye. When we are working on something, I know that if he recommends a proportion or particular connection it comes from a depth of knowledge and wisdom. I have also taken wood-working classes and built a number of pieces myself, so I feel like there is a common language about material properties and potential that we can both tap into. There was a time when I thought that I would focus my career on custom furniture design and on fabrication. With time, I realized that I want just as much control over the space as the furniture, which has led me to my interior architecture focus for the last 15–20 years. With Mark, I feel like there is the ability to collaborate with someone who shares an affinity for the masters before us, the basics of a beautiful detail or connection, and a desire to create pieces that are of this time.

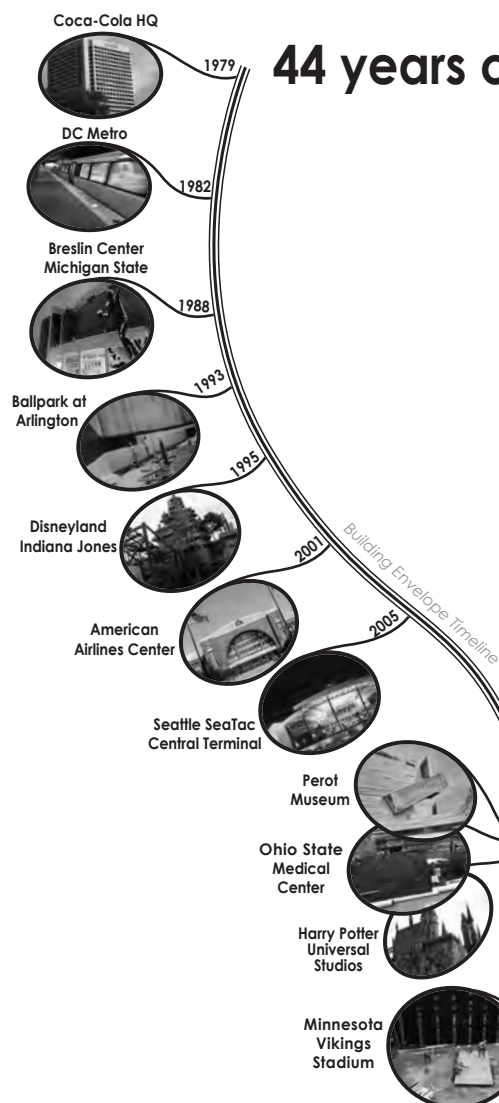
What contributions does he bring to a project that you might not otherwise achieve?

Mark just knows! I can come up with a concept and an idea for a piece and trust that Mark will add the one or two critical elements that just make it sing. At the Greater Texas Foundation, we did a “suite” of pieces in walnut and reclaimed, longleaf pine. He added a reveal between the walnut and the pine that allowed each material to stand on its own and feel connected at the same time. On a set of tables at the Torcasso Residence, I had this notion of a folded piece of bronze with completely concealed fasteners that allowed both the bronze base and the wood top to feel light. Mark collaborated with metal craftsman Hawkeye Glenn on the bronze base and the addition of a layer of bronze along the pedestal to stiffen the base. The structural addition makes the overall vertical more sculptural.

Does Texas have enough schools and programs to give opportunities for teaching and learning fine crafts?

Rather than a single comprehensive program, we seem to have craftsmen teaching each other and thankfully more architects and designers excited about incorporating their skills. We are definitely in an era that is more appreciative of the authenticity they bring to a project.

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Mockingbird Residence, Dallas

Consultants **STRUCTURAL:** Zinser Grossman Structural (now Bury-DFW); **MEP:** Sims Engineering

Resource **POLYCARBONATE PANELS:** Polygal-USA (Regal Plastics); **INSULATED METAL PANELS:** Metl-Span (Thermal Building Systems); **WINDOWS:** Western Windows; **STONE:** Allied Stone; **KITCHEN SYSTEM:** Bulthaup; **FIXTURES:** Toto (TKO); **FITTINGS:** Hansgrohe USA (TKO); **LIGHTING:** Lightolier (Architectural Lighting Associates), Delray (Texas Lighting Sales)

Topfer Theatre, Austin

Contractor JE Dunn Construction

Consultant **OWNER'S REPRESENTATIVE:** Benz Resource Group; **STRUCTURAL ENGINEER:** Structures; **MECHANICAL ENGINEER:** Encotech; **CIVIL ENGINEER:** UTE Consultants; **GEOTECHNICAL ENGINEER:** Terracon; **LANDSCAPE ARCHITECT:** Resource Design; **THEATER CONSULTANT:** Theatre Consultants Collaboratives; **ACOUSTICAL CONSULTANT:** Creative Acoustics; **LIGHTING DESIGN:** Horton Lees Brodgen Lighting Design; **LEED MANAGEMENT:** HOLOS Collaborative; **SUSTAINABLE DESIGN:** Center for Maximum Potential Building Systems; **GEOTECHNICAL ENGINEER:** Terracon; **COMMISSIONING AGENT:** O'Connell Robertson; **CONSTRUCTABILITY REVIEW:** ASD Consultants; **REGISTERED ACCESSIBILITY SPECIALIST:** Altura Solutions; **CITY OF AUSTIN MANAGING DEPT.:** Economic Growth and Redevelopment Services Office; **TELEDATA DESIGN:** JanCom Technologies; **ENVIRONMENTAL GRAPHIC DESIGN:** Lewis Carnegie

Resources **CONCRETE MIX:** Lauren Concrete; **REBAR:** CMC Rebar; **CONCRETE MASONRY UNITS:** Featherlite; **MASONRY ANCHORING SYSTEM:** Hohmann & Barnard; **STRUCTURAL STEEL:** Thornton Steel; **ARCHITECTURAL STEEL:** Steelhouse Manufacturing; **RAILING SYSTEMS:** Southwest Metalsmiths; **COLD-FORMED FRAMING:** Telling Industries; **ARCHITECTURAL JOINT SYSTEMS:** InPro Corporation; **HARDBOARD PANELING:** Holland Southwest Industries; **STONE COUNTERTOPS:** Caesarstone; **MILLWORK:** EGR; **EXTRUDED ALUMINUM METAL PANELS/METAL PLATE WALL PANELS:** Florida Glass of Tampa Bay; **TPO ROOFING:** Carlisle; **COLD-FLUID APPLIED WATERPROOFING/FLUID APPLIED AIR/MOISTURE BARRIER/JOINT SEALANTS:** Tremco; **SHEATHING:** Georgia-Pacific; **INSULATION:** Guardian; **ROOF EXPANSION ASSEMBLIES:** Carlisle; **METAL DOORS & FRAMES:** Curries (Hull Supply); **WOOD DOORS:** VT Industries (Hull Supply); **SOUND CONTROL DOORS:** Ambico; **DOOR HARDWARE:** FSB, Trimco, Norton, Hager, Von Duprin, Burns, Zero, Corbin Russwin (Hull Supply); **ALUMINUM STOREFRONT SYSTEM:** YKK AP America; **GLAZING:** Oldcastle Building Envelope; **CHANNEL GLAZING:** Bendheim Wall Systems; **GYPSPUM BOARD:** American Gypsum; **NON-LOAD-BEARING STEEL FRAMING:** Telling Industries; **CERAMIC TILE:** Daltile; **FIXED ABSORPTIVE PANELS:** Sound Seal; **PAINTING:** PPG Industries; **CARPET:** Shaw Contract Group; **ARCHITECTURAL LOUVERS:** Greenheck; **TOILET PARTITIONS:** Ampco; **FIRE EXTINGUISHER CABINETS:** JL Industries; **PERFORMANCE EQUIPMENT & FIRE CURTAIN:** Secoa; **PERFORMANCE ACOUSTIC DRAPERY & TRACKS:** Texas Scenic; **TRAP & PIT PLATFORMS:** Staging Concepts; **PERFORMANCE SOUND, VIDEO & COMMUNICATIONS:** Hairtel Enterprises; **FIXED AUDIENCE SEATING:** Series Seating; **FIRE ALARM:** Simplex Grinnell; **HYDRAULIC ELEVATOR:** Otis Elevator; **FIRE SPRINKLERS:** Victaulic; **PLUMBING FIXTURES:** Morrison Supply; **PLUMBING VIBRATION ISOLATION:** Mason Industries; **SOUND ATTENUATORS:** Price Industries; **PACKAGED RTU'S:** Trane; **VRF AIR HANDLERS:** Mitsubishi Electric; **AIR DEVICES:** Price Industries; **ENERGY RECOVERY UNITS:** Greenheck; **HVAC VIBRATION ISOLATION:** Mason Industries; **BUILDING AUTOMATION SYSTEM:** Automated Logic; **LIGHTING:** Legacy Lighting; **LIGHTNING PROTECTION:** Harger Lighting & Grounding; **ELECTRICAL NOISE & VIBRATION CONTROL:** Mason Industries

Not Whole Fence, El Paso

Consultants **ENGINEERING:** Buro Happold Consulting Engineers; **INSTALLATION:** Industrial Stainless International

Resources **ALUMINUM EXTRUSIONS:** SAPA Extrusions; **METAL**

ROLLING FABRICATION: A&M Metal Forming; **STEEL SUPPLIER:** Ryerson Los Angeles; **WATERJET CUTTING:** Precision Waterjet; **WELDING:** Rick Sachs Welding; **SPECIALTY FABRICATION:** Neal Feay; **SANDBLASTING:** Anacapa Soda Blasting; **ANODIZING:** Valmont

Tobin Center for the Performing Arts, San Antonio

Contractor LINBECK/ZACHRY

Consultants **INTERIOR DESIGN/ENVIRONMENTAL GRAPHICS:** Sussman/Prejza; **CIVIL ENGINEERING:** Pape Dawson Engineers; **STRUCTURAL ENGINEERING:** Walter P Moore; **MECHANICAL/ELECTRICAL/PLUMBING PRIME:** Timmons Design Engineers; **MECHANICAL/ELECTRICAL/PLUMBING ASSOCIATE:** TTG Goetting; **ARCHITECTURAL LIGHTING:** Horton Lees Brodgen; **TELECOM/SECURITY:** Sparling; **BUILDING ENVELOPE CONSULTANT:** Front; **HISTORIC PRESERVATION:** Fisher Heck Architects; **VERTICAL TRANSPORTATION CONSULTING:** Lerch Bates; **FOOD SERVICE CONSULTANT-DESIGN/EQUIPMENT:** Ricca Newmark Design; **FOOD SERVICE CONSULTANT-OPERATIONS:** American Customized Training Solutions; **CODE CONSULTANT:** Rolf Jensen & Associate; **ADA CONSULTANT:** Access by Design

Resources **CONCRETE:** Alamo Concrete Products; **CONCRETE MASONRY UNITS:** Acme Brick; **MASONRY RESTORATION:** Shadrock & Williams Masonry; **STRUCTURAL STEEL:** Hirschfeld Industries Company; **STEEL FLOOR DECKING:** Wheeling Corrugating; **COLD FORMED METAL FRAMING:** Clark Dietrich Building Systems; **CHANNEL UNISTRUT FRAMING:** Atkore International; **ARCHITECTURAL WOODWORK/WOOD VENEER PANELING:** Fetzer Architectural Woodwork; **SOLID SUFACING MATERIALS:** DuPont; **FIBERGLASS REINFORCED WALL PANELS:** Marlite; **ACRYLIC RESIN PANELS:** 3 Form, Light Art; **ALPOLIC METAL WALL PANELS:** Mitsubishi Plastics Composites America; **METAL WALL PANELS:** Centria; **METAL PLATE WALL PANELS:** Kovach; **THERMOPLASTIC MEMBRANE ROOFING:** Johns Manville; **ACOUSTICAL SMOKE VENTS:** Nystrom; **HOLLOW METAL DOORS & FRAMES:** American Direct; **WOOD DOORS:** Phenix Architectural Woodwork; **ACCESS DOORS:** Karp Associates; **SLIDING ALUMINUM FRAMED GLASS DOORS:** Fleetwood Windows & Doors; **OVERHEAD COILING DOORS:** Overhead Door Corporation; **SOUND CONTROL DOOR ASSEMBLIES:** Overly Door Company; **SOUND CONTROL VERTICAL LIFT DOOR:** Overly Door Company; **SLIDING WOOD FRAMED GLASS WALL:** NanaWall; **ALUMINUM ENTRANCE DOORS:** Kawneer; **CUSTOM CURTAINWALL & WINDOW MULLIONS:** Kawneer, Hankins & Johan; **STRUCTURAL GLASS CURTAINWALL:** Sentech Architectural Systems; **TICKET WINDOWS:** Creative Industries; **ACOUSTICAL NOISE CONTROL WINDOWS:** IAC America; **POWER DOOR OPERATORS:** Besam ASSA ABLOY; **GLASS & GLAZING:** Viracon and Pulp Studio; **GLASS FIBER REINFORCED GYPSPUM:** Stromberg Architectural Products; **PORTLAND CEMENT PLASTER:** Cemco Steel Framing & Metal Lath; **GYPSPUM VENEER PLASTER/GYPSPUM BOARD/ACOUSTICAL PANEL CEILINGS:** United States Gypsum Company; **TILE:** Schluter Systems; **STONE & QUARRY TILE:** Daltile Corporation; **SPECIALTY CEILINGS:** BAS-WAphon Acoustic North America; **DECORATIVE METAL MESH & BEADED CHAIN CEILINGS:** Cascade Coil Drapery; **EPOXY RESIN TERRAZZO:** National Terrazzo Tile and Marble; **CARPET TILE:** Interface; **BROADLOOM CARPET:** Tandus Flooring; **ACOUSTIC WALL COVERING:** TRI-KES Dallas; **SOUND ABSORBING CEILING PANELS:** RPG Diffusor Systems; **PAINTING & COATINGS:** Sherwin Williams; **HIGH PERFORMANCE COATINGS:** Tnemec; **TOILET COMPARTMENTS:** Bobrick Washroom Equipment; **WIRE MESH PARTITIONS:** Acorn Wire and Iron Works; **WALL & CORNER PROTECTION:** Koroseal Wall Protection Systems; **TOILET ACCESSORIES:** Bobrick Washroom Equipment; **FOOD SERVICE EQUIPMENT:** Mission Restaurant Supply; **ORCHESTRA SHELL:** Wenger Corporation; **DEMOUNTABLE PLATFORMS:** Staging Concepts; **STAGE DRAPERIES/CONCERT LIGHTING FIXTURES/STAGE RIGGING:** Texas Scenic Company; **THEATRICAL LIGHTING CONTROLS:** ETC; **HORIZONTAL LOUVER BLINDS:** Bali Blind; **ROLLER WINDOW SHADES:** Tri-Tex Architectural Solutions; **FIXED AUDITORIUM SEATING:** Series; **ENTRANCE FLOOR MATS & FRAMES:** Arden Architectural Specialties; **MRL ELEVATORS/HYDRAULIC ELEVATORS:** Otis; **SEATING RISER SYSTEM:** Gala Systems; **MAIN BUILDING FIRE SUPPRESSION:** Northstar

Fire Protection; **UNDER GALA FLOOR FIRE SUPPRESSION:** Marioff Corporation; **PLUMBING:** Ferguson; **HEATING, VENTILATING, AND AIR CONDITIONING (HVAC):** Dynamic Systems; **ELECTRICAL:** Fisk; **SPECIALTY LIGHTING:** Traxon

Vanco Energy Company, Houston

Contractor Constructors (Now Structure)

Consultants **RENDERING:** 2050AP; **MEP:** Wylie and Associates; **LIGHTING CONSULTANT:** Bliss Fasman; **FURNITURE DEALER:** Contract Resource Group

Resources **FLOORING:** Constantine Commerical, Decorative Carpets, Abet Laminati, Chemetal, Nevamar, Luvica, National Terrazzo Tile & Marble; **CHAIRS:** Hillcrest, Bernhardt Design, David Edward, Knoll; **COFFEE/SIDE TABLES:** Knoll, Minotti, Tucker Robbins, Bernhardt Design; **CUSTOM CONFERENCE TABLE & RECEPTION DESK:** DMJM Rottet (Brochsteins and National Terrazzo Tile & Marble, Impressions Architectural Millworkers, Lasiter Industries); **GLAZING/GLAZING SYSTEMS:** Vision Products, Frameworks; **LIGHT FIXTURES:** Kurt Versen, H.E. Williams, Belfer; **OFFICE DOORS:** Buell Door; **PAINT:** Pratt & Lambert; **SEATING:** Keilhauer, Minotti, Knoll, Herman Miller; **SPECIALTY GLASS:** Joel Berman; **WALL COVERING:** Maharam; **WINDOW TREATMENTS:** MechoShade, Marek Brothers

PanAtlantic Exploration, Houston

Contractor Trademark Construction

Consultants **RENDERING:** 2050AP; **MEP:** Redding Linden Burr; **STRUCTURAL:** Walter P. Moore; **FURNITURE DEALER:** Contract Resource Group

Resources **CHAIRS:** Paoli, Martin Bratstrud, Allsteel, Loewenstein, Bernhardt, Keilhauer; **ART WORK:** Daniel McFarlane, Blakely Bering, Mie Oise, Blakely Bering, Daniel McFarlane; **BAR FURNITURE:** Bernhardt, CRC/ Mastercraft; **BENCH:** Martin Bratstrud; **CABINETRY:** CRC/ Mastercraft; **PAOLI:** Shaw Contract Group, J Mish; **COFFEE TABLES:** Bernhardt; **MARTIN BRATSTRUD:** **DESKS:** Basic Builders, Allsteel, Gunlocke, Paoli, Fulbright & Co.; **FLOORING:** Floor Gres, Cavastone Group; **PAINT:** Pratt and Lambert; **LIGHTING:** Selux, Arkura, focal point, Spectrum Lighting, Lithuania; **SIGNAGE:** Lassiter; **RUGS:** Decorative Carpets, Archi-Arts by Roberto Cervantes; **SOFAS:** CRC/ Mastercraft, Bernhardt; **TABLES:** Fixtures Furniture

OGX Resources, Midland

Consultants **RENDERING:** 2050AP

Seyfarth Shaw, Houston

Contractor Turner Construction Company

Consultants **MEP ENGINEER:** T&D Engineers; **STRUCTURAL ENGINEER:** The Sterling Engineering Group; **AV CONSULTANT:** Whitlock; **FURNITURE:** JCS; **MILLWORKER:** Imperial Woodworking

Resources **FLOORING:** Nydree Flooring; **CARPET:** J+J Invision Carpet, Milliken Commercial Carpet; **FURNISHINGS:** Teknion, Knoll, Design Within Reach, Bernhardt, Nucraft, Arper, Cumberland Furniture



YOUR IDEA, OUR INGENUITY

On this project the big idea was to create a stunning walnut veneer angular ceiling and wall panel system to highlight a white glass with a vein cut travertine stone reception desk. Acacia developed new methods of concealing security devices behind the wood panels and designed a hidden structural steel frame to “float” the boardroom credenzas off the floor and walls. Special wood veneers, shaded heavy glass, fabrics and natural stones were carefully sourced for use in this creative design. From back painted magnetic glass marker walls to upholstered bench seating to metal graphics, Acacia delivered the kind of innovation and finesse our clients and designers have come to expect.

Acacia founder, Will Fuller, enjoys working with a design team who has those big ideas and is looking for creative engineering and manufacturing solutions. Will works alongside his team every day to help bring about the best designs, manufacturing methods and installation approaches possible, as well as orchestrate effective communication with the designer, the client and field to keep expectations aligned and met. The outcome is always win-win for the client.



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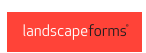
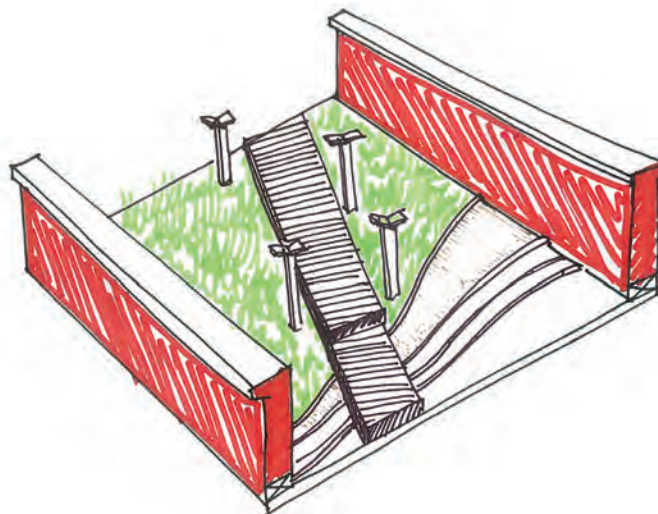
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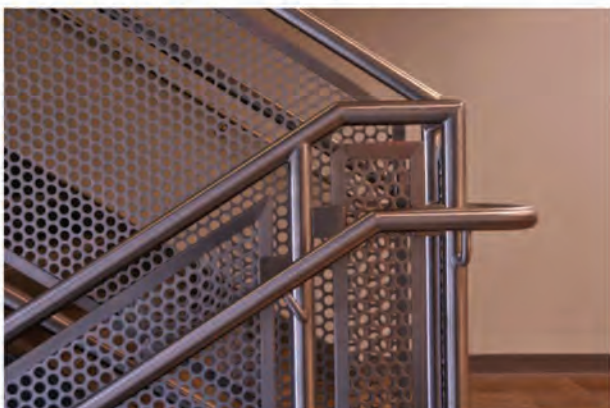
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Trends of the Trade



Women in Architecture Exhibition at AIA Houston

The Women in Architecture Exhibition will spotlight contributions women have made to the profession, offering a current snapshot of women's changing role in architecture and design. Profiles of exceptional women in architecture and related fields such as urban planning, interiors, preservation, and sustainability will be examined in video, images, and text. A graphic timeline supplemented by curated perspectives and anecdotes will track notable statistics and landmark accomplishments. Original research highlighting women who have practiced architecture in the City of Houston, including the youngest generation of leaders, will be displayed alongside contributions by national and international forerunners. Completed and conceptual work will be shown in photographs, models, renderings, and illustrations. The exhibition will be on view through January 16, 2015.

Architecture Center Houston will host two important associated events: a panel discussion about leadership among AIA Women in Architecture, on Tuesday, Nov. 4, and a visit with Diane Hoskins, FAIA, co-CEO of Gensler, on Monday, Dec. 1. See www.aiahouston.org for more information.

Texas A&M University's Fall 2014 Lecture Series Wraps Up

A diverse group of leading architectural designers, educators, and artists bring their knowledge and experience to campus during the Texas A&M Department of Architecture's Fall 2014 lecture series. The series culminates in November with presentations by two architects and educators: on Nov. 10, Antonio San Martin, principal at *aSZ arquitectos* in Barcelona; and, on Nov. 17, David Allin, senior associate at New York's Diller Scofidio + Renfro. The lectures will begin at 5:45 p.m. at Preston Geren Auditorium, in Building B of the Langford Architecture Center.



Field Constructs Design Competition Call for Entries

Field Constructs Design Competition (FCDC) invites emerging designers, architects, landscape architects, and artists to submit proposals for temporary installations to be sited at the Circle Acres Nature Preserve in Austin, Texas. The international competition will result in the construction of up to five submitted entries, selected by a jury of leading figures in architecture, design, and art. The completed installations will open to the public in October, 2015 as part of a week-long event series that will promote design and community programming at the site.

Competition jurors include:

- Benjamin Ball, Principal, Ball-Nogues Studio, Los Angeles, CA
- Eva Franch, Director, Storefront for Art and Architecture, New York, NY
- John Grade, Artist, Seattle, WA
- Virginia San Fratello, Rael San Fratello / Emerging Objects, San Francisco, CA
- Jason Sowell, Associate Professor, The University of Texas at Austin, Austin, TX
- Ingrid Spencer, Contributing Editor, Architectural Record, Austin, TX

Entries are due March 15, 2015. For more information, see www.fieldconstructs.org.

 This advertisement for Boothe Concrete features a collage of three black and white photographs showing modern architectural structures with prominent concrete columns and flat roofs. The text "Designs by Neil Lawrence Architects" is written vertically on the left side of the images. At the bottom, contact information is provided, and the company name "BOOTHE CONCRETE" is displayed in a large, bold, sans-serif font.

Designs by Neil Lawrence Architects

1906 Richcreek Rd.
Austin, TX 78757
mobile: 512-736-5006
office: 512-454-1641
bootheconcrete.com

**BOOTHE
CONCRETE**

 This advertisement for Schuler Shook features a dark background with white text and a stylized logo. The logo consists of two overlapping, curved shapes that form a partial circle. The text identifies the company as "THEATRE PLANNERS LIGHTING DESIGNERS" and lists their office locations in Chicago, Minneapolis, and Dallas.

THEATRE PLANNERS
LIGHTING DESIGNERS
Schuler Shook

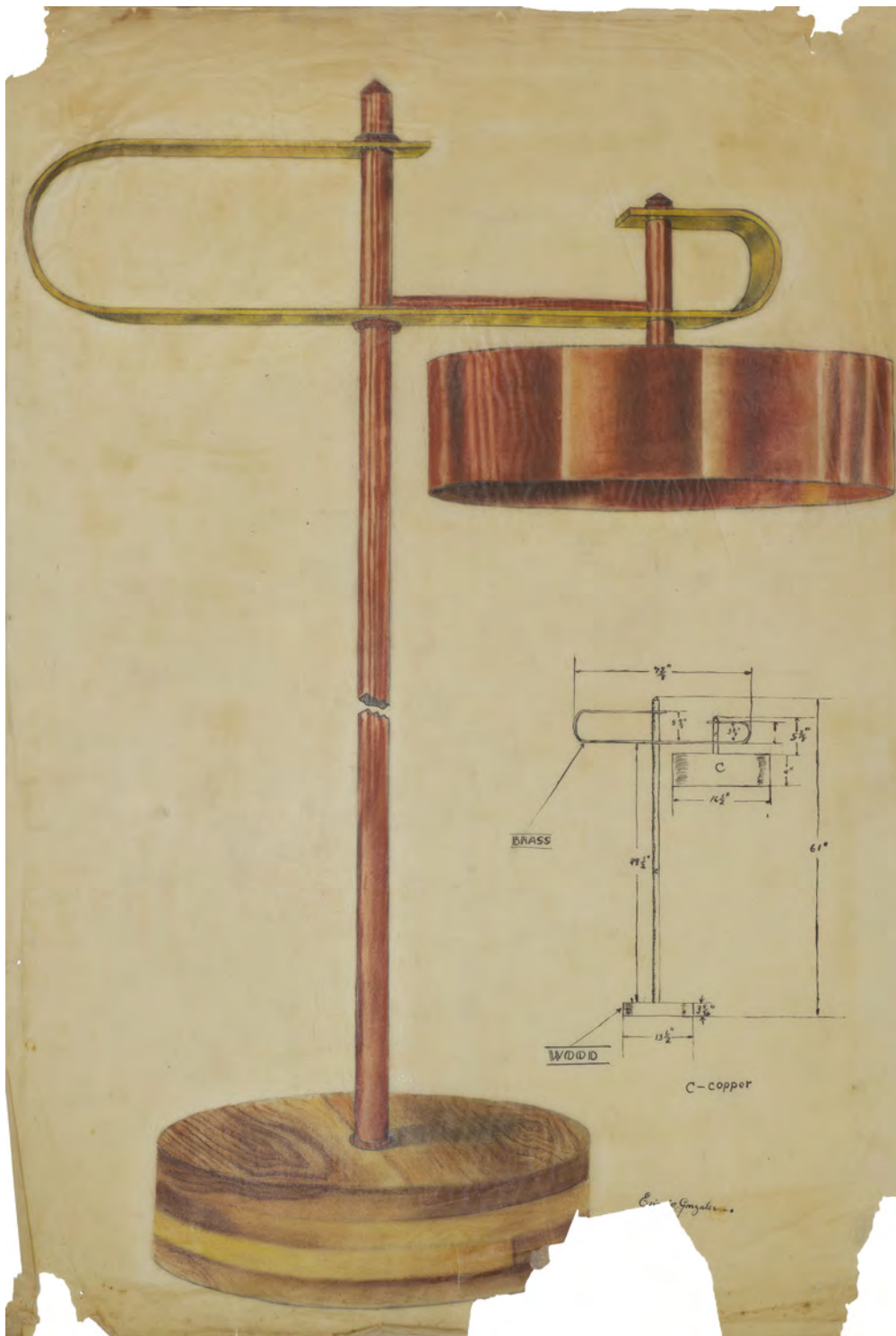
Chicago
Minneapolis
Dallas

schulershook.com

 This advertisement for Fisher Heck Architects has a clean, minimalist design with a light background. The company name "Fisher Heck" is in a large, bold font, with "ARCHITECTS" in a smaller font below it. The address, phone number, and website are listed at the bottom. A QR code is located in the bottom right corner.

Fisher Heck
ARCHITECTS

915 South St. Mary's Street
San Antonio, Texas 78205
210-299-1500
www.FisherHeck.com



This student drawing was found in O'Neil Ford's collection of sketches.

O'Neil Ford and La Villita

Last summer, deep in the basement at Ford, Powell & Carson Architects, numerous flat files holding a treasure-trove of drawings were uncovered. The sketches, line drawings, and charcoal and pastel renderings detail many of the office's famous projects as well as various smaller, lesser-known endeavors. The files had not been viewed in over 30 years and were not part of The University of Texas at Austin's Alexander Archives' acquisition of the papers, drawings, and materials by founding partner O'Neil Ford, FAIA.

Of particular interest were the sketches prepared by Ford and students at La Villita art school. The program, which ran from 1939 to 1942, paired students with craftsmen and paralleled efforts to restore the downtown district as part of the development of San Antonio's Riverwalk. Furniture, lamps, light fixtures, and even everyday objects such as serving trays and utensils — all were designed by the students. The drawings were found with a collection of Ford's furniture sketches. "Finding these drawings has been an exciting adventure for us," commented Michael Guarino of Ford, Powell & Carson. "Ford's furniture drawings and the students' sketches are a unique glimpse of his involvement with, and aspirations for, the art program at La Villita." The drawings were part of "Education by Design: Drawings from the Collection of Ford, Powell & Carson, 1939–1970," an exhibition earlier this fall at Trinity University. A plan to publish highlights from the newly rediscovered archive is being spearheaded by Dr. Kathryn E. O'Rourke, assistant professor of art and art history at Trinity. ■

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Cloud Ceramics

Crimson Ironspot Velour (field), Ebony (accent)



Coppel Manors Retail Center Coppel TX

Cloud Ceramics

Crimson Ironspot Velour (running bond),
Smooth (herringbone), Wiretex (soldier)



Frisco Market Center Phase I Frisco TX

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— S. Lance Rose, Principal, NCA Partners Architecture

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