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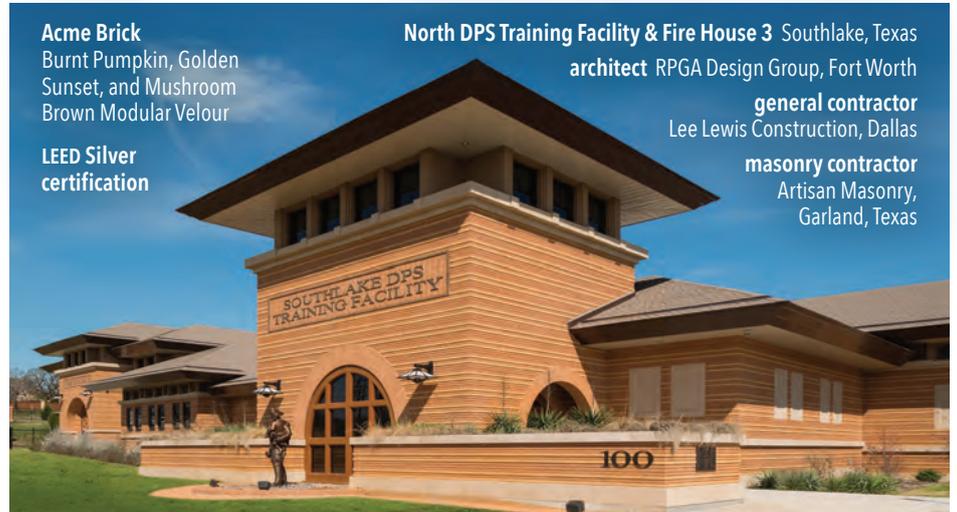
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Architecture Wrightly Anchored in Brick



Emerging with a nod to Frank Lloyd Wright on the plains of Southlake is a civic structure that is anything but plain, animated in reveal courses of three distinctive colors of Acme Brick. The complex not only cuts response times in a growing city, but also contributes to a commitment to bold architecture that reflects well on architects and the public alike. Straightforward

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76th Annual Convention
and Design Expo

5-7 November 2015

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Aaron Seward, Catherine Gavin, and Larry Paul Fuller are pictured at the TxA office.

Moving Forward

by Catherine Gavin

Three years ago, as I took on the role of editor of this magazine, I was charged with continuing to broaden the editorial scope and attract younger people to *TA*'s community.

This evolution of the editorial focus — emphasizing the stories of architecture, urban design, landscape architecture, and historic preservation — began under the leadership of Larry Paul Fuller, who served as the interim editor after Stephen Sharpe's long and successful tenure.

It was a fitting role for Larry Paul, who as editor of *TA* for more than 10 years during the 1970s and 80s, oversaw three redesigns of the magazine as well as its transformation from a newsletter to a bimonthly publication. Max Levy, FAIA, notes that under Larry Paul, *TA* encouraged him to return to his native state: "There was a stillness in Richard Payne's photos, and a sparseness in the layout that had an openness to it that made me long to return to the possibilities of Texas."

It was Larry Paul who pushed *TA* in a new direction, opening it up to larger stories about architecture — its influence and impact on communities and its ability to shape people's experiences of the world around them. It was Larry Paul who taught me how to develop the

editorial content around a theme and creatively diverge from it. It was Larry Paul whose love of the serial comma ensured its survival on the page. And it was Larry Paul who told me to save the nice notes because I would quickly find significant friendships and professional fulfillment as I interacted with the people who care about *TA*. It is clear that the commitment of many contributors to this publication has enriched it deeply, and I have appreciated being a part of this community for a short time.

As I step out of my role as editor, with heartfelt thanks to Larry Paul and a tip of the hat to Ashley Craddock, who took over while I was on maternity leave, I look forward to the magazine's progression under the leadership of Aaron Seward, the new editor of *TA* (See "Aaron Seward Appointed Editor of *Texas Architect*" on page 11).

I leave knowing that this magazine will continue to represent the possibilities of Texas for architects near and far.

Contributors



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 it the largest academic collection of its kind. Read her piece on St. Edward's Chapel on page 76.



Canan Yetmen is an Austin-based writer who is celebrating 21 years of hanging around the architectural profession and has no plans to stop any time soon. Read her profile of Houston-based architect Natalye Appel, FAIA, on page 87.



Jack Murphy, Assoc. AIA is a designer with Baldrige Architects in Austin. His article about Texas Tech University professor Chris Taylor's latest project, GSLEP, is on page 12.



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 writes about product design at www.designy-things.com and www.architects-toybox.com. Check out her selection of curtain wall systems featured on our website.



Ben Koush is a writer and architect based in Houston. He covered the new Hermann Park Centennial Gardens and Cherie Flores Garden Pavilion, as well as the proposal for Memorial Park. You can read about them on pages 48 and 53, respectively.



Joel Nolan, AIA practices architecture at an Austin-based design-build firm, Moontower Design Build. He is a regular contributor to *Aether* magazine, a furniture-maker, and an installation artist. His article about Rhotenberry Wellen Architects' new wildlife preserve in Midland is on page 56.



Kory Bieg is the founding partner of OTA+, an architecture, design, and research office specializing in the application of advanced digital technologies for the visualization and fabrication of projects of all types and scale. Bieg wrote about Igor Siddiqui's Scye project on page 68.



Max Levy, FAIA recently resolved a nagging question for himself, part of his memory of an evening in 1968. After discussing the long-ago event with one of his former professors at Berkeley, the story blossomed into an architectural reverie. Read "Library of Souls" on page 67.



Bart Shaw, AIA practices in Fort Worth. His firm, Bart Shaw Architect, will celebrate its five-year anniversary this March. Bart holds degrees in civil engineering and architecture from Texas Tech University. Read his article about a Dallas columbarium designed by Max Levy, FAIA, on page 62.



Michael Malone, AIA founding principal of Malone Maxwell Borson Architects, is pictured in front of a new house his team is working on in Dallas. Read his essay about Michael Graves on page 35.



Andrew Vernooy, FAIA, is the dean of Texas Tech University College of Architecture. Read his essay on Postmodernism in Texas on page 33. ■

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Aaron Seward Appointed Editor of *Texas Architect*

by Catherine Gavin

TxA is pleased to introduce Aaron Seward as the new editor of *Texas Architect* magazine and head of the Society's communications group. Seward joined the team this September, completing the production of this issue. A native Texan originally from Houston, Seward comes to us from The Architect's Newspaper (AN), where he was executive editor of the publication's four regional editions.

Seward began his career in architectural publishing in New York City, editing architectural monographs at Edizioni Press. After leaving book publishing, he worked for another 11 years writing and editing for architectural magazines, including *Architect* and *Architectural Lighting*. During his seven-year tenure at AN, his role evolved from associate editor, to managing editor, and finally to executive editor. Seward was responsible for AN's more than 40 print issues per year as well as daily updates to its robust website.

As part of his roles as managing and executive editor, he also regularly participated in and moderated panels at national and international

conferences, including the New Cities Summit 2014: Re-Imagining Cities in Dallas. Seward kept a watchful eye on Texas challenges and accomplishments. In 2014, under his leadership, AN expanded its publications to include the Lone Star State.

As founding editor of AN's Southwest edition, Seward regularly focused on developments and significant works of urbanism, architecture, and landscape architecture in Texas. He was also the mind behind the publication's national competition "Re-Imagine The Astrodome." Seward worked closely with the Texas-based jury to determine the four winners, two of whom were from Texas. Regular readers of this publication will recognize his name, as we have benefited from and enjoyed his many contributions to *TA* since 2013.

With 15 years of experience, Aaron Seward is a true journalist with a honed understanding of the architectural profession. He will bring new insights to the editorial content of the magazine, sharpen its prose, and broaden its reach still further as a voice for Texas architecture. ■



The Great Salt Lake Exploration Platform is a mobile research station designed to operate for extended periods of time in the caustic, alkaline environment.

Maiden Voyage

by Jack Murphy, Assoc. AIA

The Great Salt Lake is at least seven times saltier than the ocean. No fish live there; only brine shrimp and microorganisms brave the intense salinity — and, of course, the millions of birds that eat the shrimp on seasonal migratory pit stops. After World War II, a railroad causeway was built across the lake, limiting the flow of fresh water and dividing it into northern and southern regions. The upper expanse is more remote and saltier, as no rivers empty into it. The area remains one of the least-known portions of the U.S. Matthew Coolidge of the Center for Land Use Interpretation (CLUI) wrote: “It’s like going to another planet, without

all the trouble and expense of leaving the earth. What if there were a vessel with which we could explore this lakescape?”

Seeds for this exact idea were planted about ten years ago in Wendover, Utah, where the CLUI operates an artist-in-residency program. Chris Taylor, associate professor and director of the Land Arts of the American West program at Texas Tech University (TTU); Steve Badgett, of the duo Simparch; and Coolidge were visiting the region’s narrow brine canals, used to concentrate salts for the production of potassium chloride. They imagined a lightweight craft that could support creative examinations of this other-worldly environment.

In 2012, a successful Graham Foundation grant secured the initial capital for the project,

named the Great Salt Lake Exploration Platform (GSLEP). With additional support from TTU, the team had the funds to clarify the design and realize a prototype. Their platform is not a traditional boat, but instead a mobile research station, enabling individuals to spend extended periods of time on the lake. The aluminum space frame sits atop two welded plastic pontoons, with an expanse of flat panels giving an open area of about 16 ft by 30 ft. An upper deck provides shade, water storage, and space for eight solar panels. Other necessities like communications equipment and food supplies are stored at the covered rear of the platform.

The craft is both light and modular, designed to be carried in pieces to the lakeshore and assembled by two people. Chris Taylor explained their focus on ease of construction: Bolted connections were made in his shop, and the pieces go together on-site using only pin connectors. This flexibility also allows the craft to tolerate high levels of stress. Out there, the water depth varies from a couple of inches to about 40 feet (in the southern area); a storm could generate waves of 10–12 feet; and the alkaline conditions degrade untreated metals, making for a harsh environment.

In May of this year, Taylor and Badgett fabricated the components for the platform in Lubbock. After picking up their custom-made pontoons in New Mexico, they met Coolidge in Utah for a field test. The trio's three-day experiment in the northern region went well, with the craft going together quickly and easily hosting six people for a day trip. The electric outboard motor was trimmed below the solar array's power output, leaving the reserve batteries unused and resulting in a kind of perpetual motion at six knots through the shallow, pink waters.

Next, the team will work on refining the platform's systems, including "survival gear, communications, wind management, lightning suppression, and anchoring techniques." The goal is to prepare the vessel for reliable and comfortable use next summer by CLU's residency program, which is shifting to focus on region-specific conditions. They expect to host a variety of extended investigations into America's "entropic sink." Of their efforts, Coolidge writes: "We are not seeking to prove anything in particular, but to provide a platform for exploring the unknown, or at least the fringes of the known." Follow updates for the project at gslep.org.

Jack Murphy, Assoc. AIA, is an architectural designer at Baldrige Architects in Austin.

The light, modular craft was designed so that two people can carry it to the site in pieces and assemble it with pin connections. Solar panels power the outboard motor, which provides enough thrust to move the platform at six knots through the lake's shallow waters.



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STORIES

TxA's 76th Annual Convention and Design Expo in Dallas

The Texas Society of Architects 76th Annual Convention and Design Expo will take place November 5–7 at the Kay Bailey Hutchison Convention Center in Dallas. Themed “Stories,” the 2015 convention will offer more than 70 educational sessions, 30 tours, and dozens of events focused on the transformative potential of the narratives surrounding architecture. More than 3,000 industry professionals are expected to attend.

Keynoters for the convention are Brad Cloepfil, AIA, founding principal of Allied Works Architecture, and Rives, an American poet, multimedia artist, and storyteller. Cloepfil will present on Friday, Nov. 6, during the First General Session, discussing his research-driven practice, which works to “discover and distill the elemental principles that drive each building

project.” On Saturday, Nov. 7, Rives will lead the Second General Session with his talk entitled “The Power of Storytelling.”

Indeed, architects’ ability to develop their message and hone in on the impact of their work is key — key to landing clients, key to shaping the architect’s individual professional path, and key to promoting the value of the architecture profession to the general public — and the 2015 convention program will inspire and assist attendees to better communicate the positive contributions they are making. Sessions to look forward to include: “Students and Interns Telling Stories: How to Make the Portfolio That Defines You”; “Starting the Conversation: How to Talk About Architecture So That People Will Listen”; “Create a Storytelling Culture to Win Work, Build Teams, and Grow Your Practice”; “Neighborhood Stories”; and “How Architect Storytellers Change the World.” ■

Calendar



Creek Show

November 13–22

www.creekshow.com

Creek Show and the Waller Creek Conservancy present five site-specific light installations by Austin-based architects and landscape architects including Luke Savisky, Ten Eyck Landscape Architects, Clark Richardson Architects, Specht Harpman, and StudioMODO. The projects will illuminate Waller Creek from November 13–22.



Field Constructs Design Competition

November 13

www.fieldconstructs.org

Field Constructs Design Competition (FCDC) presents its four winning projects at the Circle Acres Nature Preserve in Austin’s Montopolis neighborhood November 14–22. Installations by Studio Roland Snooks, INVIVIA, OP-Architecture and Landscape with And-Either-Or, and OTA+ will be featured as part of the East Austin Studio Tour. A concurrent exhibition of the 18 projects selected as the 2015 FCDC Jury Selection Finalists will be on view at The University of Texas at Austin School of Architecture Mebane Gallery in Goldsmith Hall November 13–23.

AIA Dallas Annual Tour of Homes

November 14 and 15

www.aiadallas.org

Open to the public, the self-guided tour showcases the finest residential architecture in the Dallas area, as designed by Texas architects. The dwellings feature cutting edge, modern residential design, and demonstrate the wealth of talent that is in the hands of our area’s best architects. ■



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Texas Society of Architects 2015 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 2015 Honor Award recipients were announced in August and will be recognized during our 76th Annual Convention and Design Expo in Dallas this November.



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

Bryce A. Weigand, FAIA, Dallas

An award-winning institutional designer, an exemplary leader at all levels of the AIA, and a tireless leader in the community, Bryce A. Weigand, FAIA, has devoted his life to producing worthy buildings and strengthening the profession. His career, propelled by the belief that architecture is a tie that binds together communities and cultures and makes our lives better in the process, has benefitted Dallas and Texas greatly, and his grace, generosity, passion, and sensitivity have earned him the admiration of all who have had the privilege to know and work with him.



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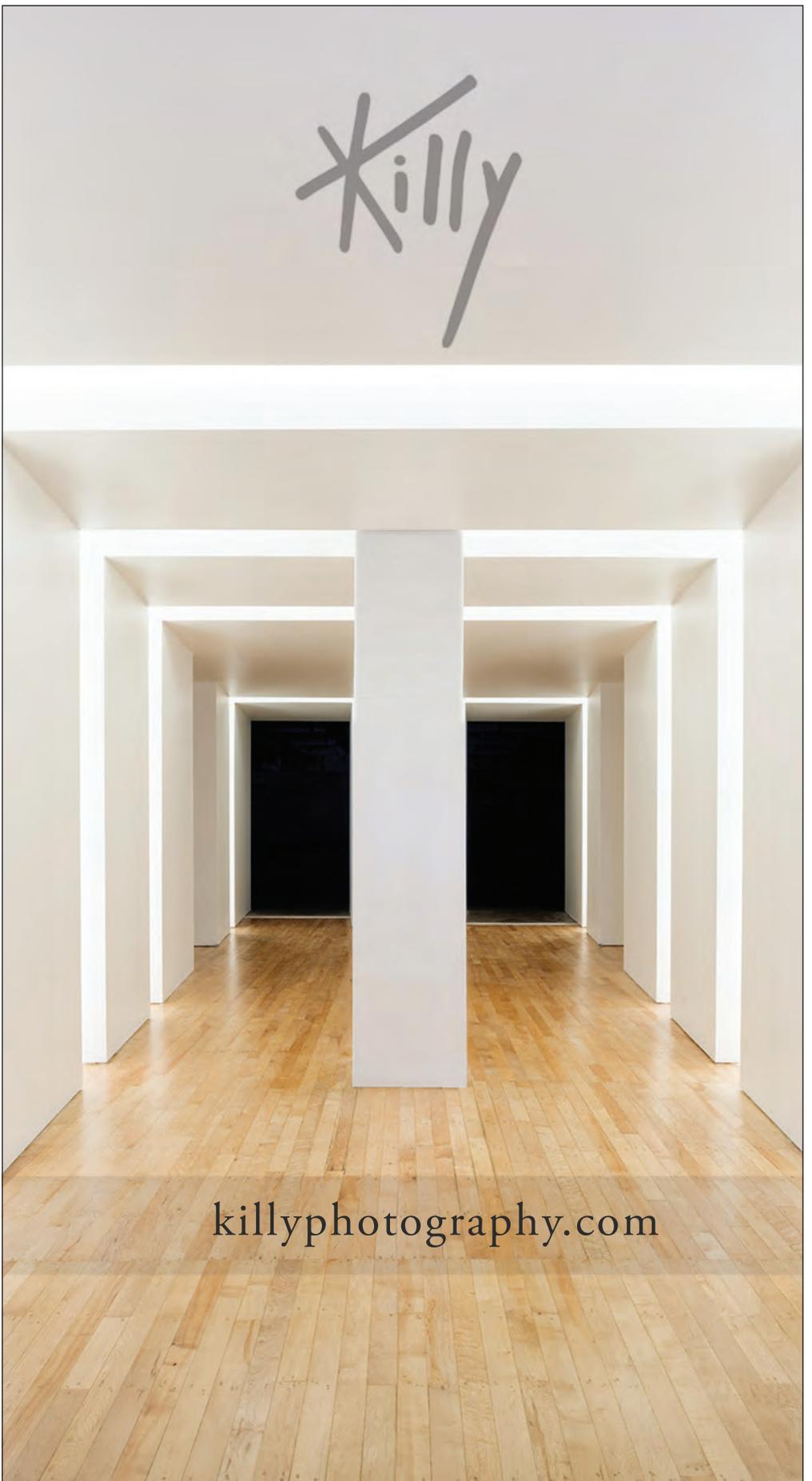
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2 Juan Miró, FAIA, Austin

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

3 Brantley Hightower, AIA, San Antonio

Associate Member of the Year

4 Beau J. Frail, Assoc. AIA, Austin

Mentorship Award

5 Debra J. Dockery, AIA, San Antonio

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

6 Bob Borson, AIA, Dallas

Citation of Honor

7 Klyde Warren Park/Woodall Rodgers Park Foundation, Dallas

Honorary Membership

8 Frank H. Sherwood, Fort Worth

9 Scott Lyford, Esq., Galveston
Nominated by AIA San Antonio ■



Recognition

Texas Society of Architects 25-Year Award

The Texas Society of Architects 25-Year Award recognizes 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. The award will be presented during our 2015 Gala on November 6 at our Annual Convention in Dallas.



Dallas City Hall

Completed in 1978 and designed by I.M. Pei & Partners with Harper & Kemp as the local associate architect, Dallas City Hall was selected as the Texas Society of Architects 25-Year Award recipient for 2015. The building is being honored for its role as an image-maker expressing the city's civic pride, strength, and ambition, and for maintaining its spirit through the years. The Honor Awards jury commented that the design "is as fresh and compelling today as it was when it was first completed." ■

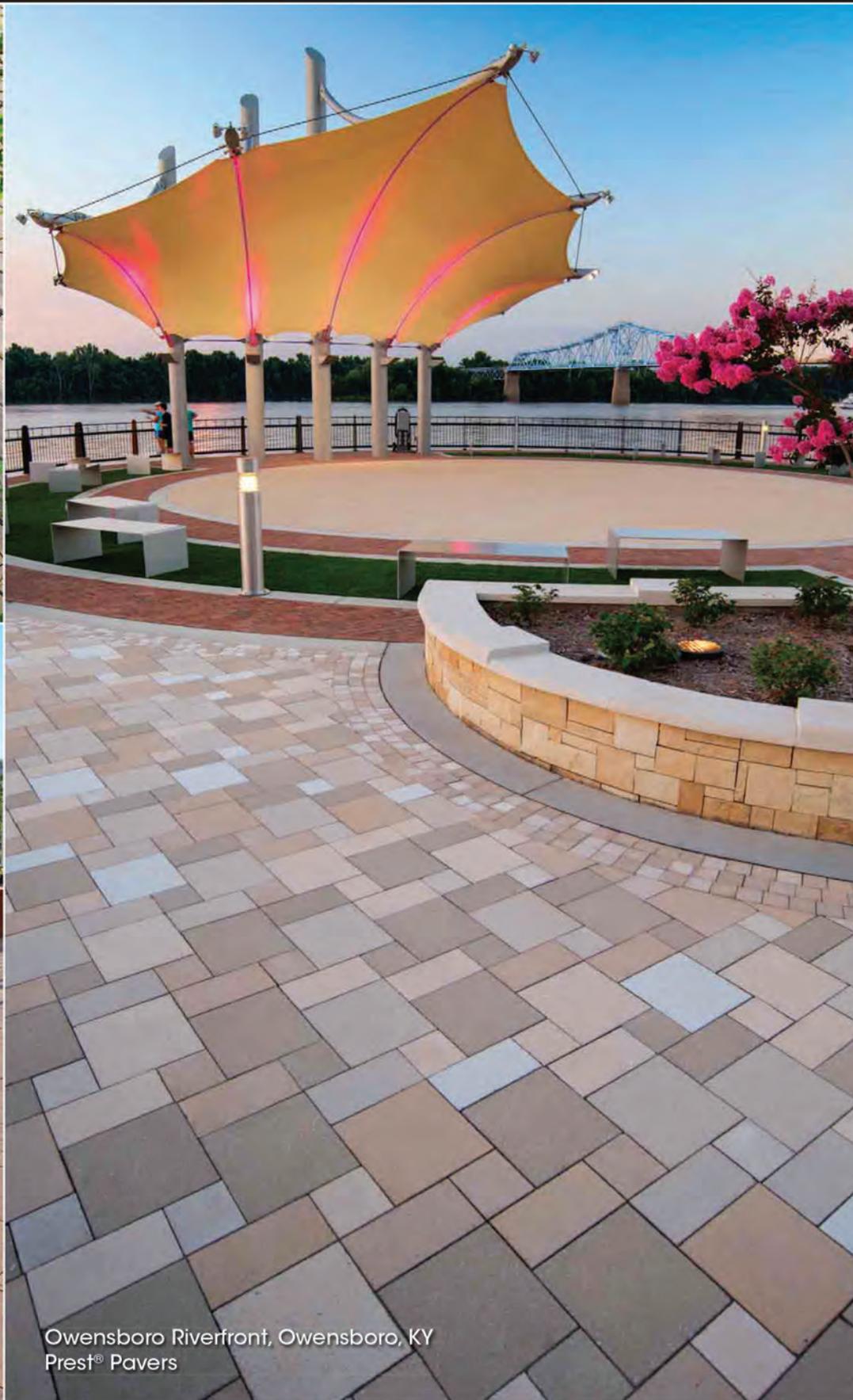




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2015 Studio Awards

The Texas Society of Architects Studio Awards recognize unbuilt projects that demonstrate innovation and excellence in design. The program emphasizes real or theoretical projects that go beyond the boundaries of architecture to address current critical issues. This year's submissions offered a variety of building typologies proposed for locations in Texas and abroad, predominately Asia. Four projects were selected from among the 72 entries. The award-winning projects all demonstrate pure architecture that, in the jury's opinion, could be "understood through the drawings alone, without the words."

The 2015 Studio Awards jurors met on Friday, August 21, at the San Francisco offices of Bohlin Cywinski Jackson. Composed entirely of Bay Area-based architects, the jury included Karl Backus, AIA, of Bohlin Cywinski Jackson; E.B. Min, AIA, of Min|Day; and Craig Scott of IwamotoScott Architecture.



**Dalian Airport Terminal Competition,
Dalian Zhoushuizi International Airport,
Dalian, Liaoning, China**

Corgan, Dallas

Located at the tip of the Liaodong Peninsula in the Yellow Sea, Dalian is China's northernmost warm-water port. Home to approximately seven million metropolitan residents, it is the second largest city in Liaoning Province, after the provincial capital of Shenyang. A recent international design competition for a new airport terminal, however, is seeking to make the city the largest aviation hub in north central China.

Corgan's design team, working in Dallas and Shanghai, developed an iconic and innovative scheme for the terminal based on circulation flow, passenger experience, and sustainable practices both environmental and economic. In plan, the massive 7,300,000-sf building is a sculpted X, a shape that provides for a maximum number of gates along the perimeter. The architects developed an organic interaction between the plan, the facades, and the roof, with massive piers "pouring" down from skylights in the ceiling. Zones of vegetated landscaping provide tranquil retreats for

passengers, while a sizeable concessions program occupies the center of the X-shaped plan — a shopping mall to serve China's growing consumer market and provide a steady stream of revenue to the airport.

The jurors appreciated the detail of the presentation, noting that every element of the airport had been thought out. Collectively, they agreed that the proposal was "aspirational and a beautiful space." E.B. Min appreciated the effort to bring grandeur to the terminal, noting that an airport like this one would elevate and enhance the experience of traveling.

Studio Awards

J-Camp, Lake Texoma

Interloop—Architecture, Houston

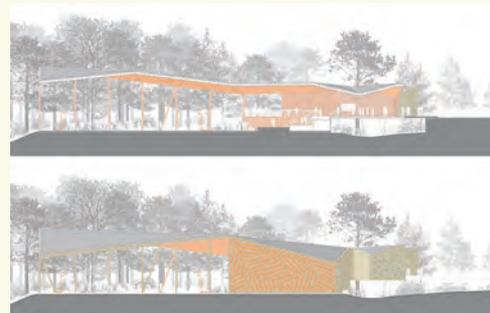
Sited on a wooded peninsula in Lake Texoma, a reservoir on the Red River that is one of the United States' largest, J-Camp is a year-round retreat that serves youths from the Dallas-Fort Worth area. Interloop—Architecture was commissioned to design a commons, including a cafeteria, outdoor covered amphitheater, canteen, and first aid building; 25 cabins for up to 250 children and staff; a chapel; an art center; and a director's residence.

The architects designed all of the camp's buildings with the same modular system. Large and small, as well as public and private structures are constructed from the same kit of parts. The system can be arranged in functional clusters and can be easily modified to take advantage of particular locations on the site. For example, one side of a building can be oriented to open up a view of the lake or capture a prevailing breeze,

while the other turns to face a walking path or frames a view of the sunrise.

All of the buildings are elevated on piers that set them two feet above the 100-year flood plain. The commons is located at the highest point on the property, at the end of the peninsula, affording campers sweeping vistas of the lake and landscape.

The jury immediately identified J-Camp as an exemplary combination of vernacular expression and rigorous design details. "The rooflines are strikingly simple, yet they offer variety across the buildings and also work to unite the complex," noted juror Karl Backus. "Water runoff is channeled in a smart way, highlighting the attention given to the systems and the design." Min added: "The project comes together successfully in the commons building. It takes full advantage of the views, incorporating all of the design moves that make this project unique."



Kaihui Exchange, Hunan Province, China

WW Architecture, Houston

This business and tourism center is meant to serve as a resource for economic, cultural, and recreational interactions between Kaihui — an agrarian town of 19,500 — and nearby Changsha — a city of seven million people. By improving the agricultural economy, the hope is that Kaihui's landscape of tea and flower plantations will be bolstered and preserved.

The client approached the architects desiring this result from the facility but not knowing exactly what uses the building would wind up housing. In response, the team took a “pre-programmatic” approach, designing spaces without addressing any particular function, in hopes of “catalyzing” possible uses. Starting with the most elemental of plans, a square, the architects built up a series of notched terraces and courtyards across the building's three floors. These interventions into the square modulate the open plan, creating an array of rooms of varying sizes and proportions to serve as neutral space that can be activated in whatever way the client needs.

“We have seen numerous circles in squares today, but this one stands out,” noted juror Craig Scott. “The diagrams are very compelling and provide a clear illustration of the inspiration for transparency in the building.” The jurors also appreciated that the building's multifunctional intent could easily be realized.





Saints Peter and Paul Chapel

Danze Blood Architects, Austin

This 363-sf family chapel seeks to embody the contrasting essences of two iconic saints of the Catholic Church: Peter and Paul. Peter represents the bedrock of the church, its hierarchy and institutions, while Paul is ethereal, exemplified in light and spirited expression. Both saints share the same feast day, June 29, which also happens to be the birthday of the client.

Danze Blood Architects strove to join these contrasting forces by employing distinct materials in a unified architectural expression. A burly foundation of sculpted, exposed concrete (Peter) rises out of the steeply sloping site to anchor the chapel. Above this solid base, a soaring timber structure (Paul) rises heavenward, defining an inspiring space for prayer and contemplation that is both sheltered and open to the sky.

“This project stands out; you understand the beauty of the tension immediately,” noted juror Craig Scott. For Min, the project represented what she noted as a desire to build something in the woods. “The building, like all good architecture, makes you feel something,” she said. ■





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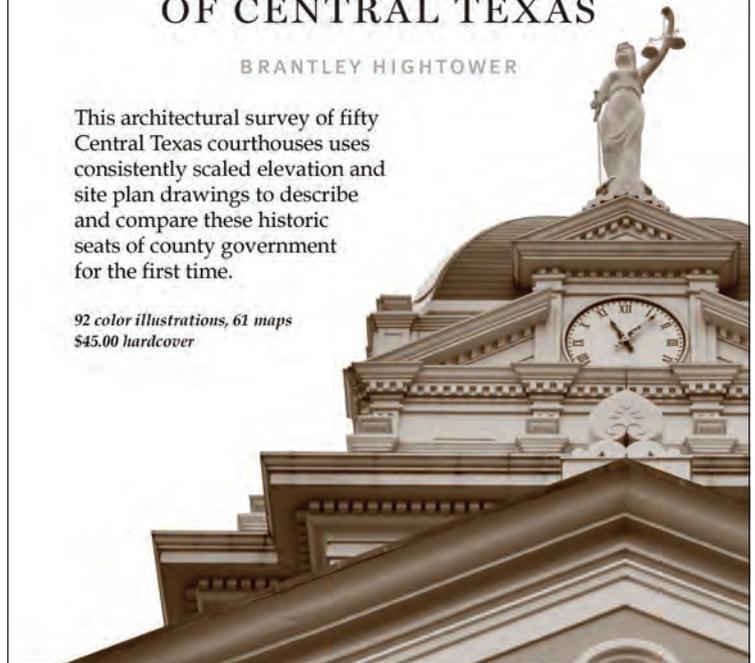
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Left *Hendley Building, 1977, Galveston, Taft Architects*
Overleaf clockwise from left *Rivercrest Country Club, 1980, Fort Worth; Talbot House, 1980, Nevis, West Indies; Municipal Control Building, 1978, Missouri City, all Taft Architects.*

preservation movement. And, of course, there was the publication of Robert Venturi’s seminal book, “Complexity and Contradiction in Architecture,” in 1966. Be all that as it may, the period has come of age and is now part of our cultural and collective heritage. That brings us to the usual questions of why, how, and what to save of that heritage — and is that any different from any previous period? As is to be expected, the answer is yes and no.

Before considering the preservation, it is useful to divide the relevant building stock into two distinct strains: the whimsical and colorful versus the more sedate corporate and institutional work. While Charles Moore, Michael Graves, and to some extent Robert Venturi represent the first, Philip Johnson, Cesar Pelli, and Kevin Roche can be seen as the protagonists of the second. This difference is in no small part due to the difference in their clienteles and manifests itself not just in the character of the design but also in its choice of materials and type of construction. Where Moore, Graves, and Venturi are more likely to use such surface materials as stucco and fiberglass, Pelli, Roche, and Johnson (with maybe the exception of his own property in New Canaan, Conn.) fundamentally generate conventional curtain walls embellished with stylized details as exemplified by the top of the AT&T Building in New York and the Republic Bank Tower in Houston — both by Johnson. (Edward Larrabee Barnes’s Equitable Building in New York is a third example.)

In essence, to paraphrase Venturi, they are decorated boxes, modern office buildings with different details. The third related parallel trend that has to be mentioned is the evolution of ever-more-accurate classical detail, which ultimately blossoms into full-blown Neoclassicism. Here, the 1970s classical style addition to the Frick Collection in New York serves as an early example that, with its formal garden designed by Russell Page, is called postmodern. It was recently the focus of a preservation battle.

By characterizing the building stock roughly along these lines, the preservation questions for this architecture can be better differentiated. For Postmodernism those questions are, not surprisingly,

The Ongoing March of *-isms*: Preservation of Postmodernism Today

by Theodore H.M. Prudon

After Classicism, Modernism, New Formalism, Brutalism — now Postmodernism has marched up to the preservation line, soon to be followed by Deconstructivism and others. Postmodernism, or “PoMo,” seems to be on everyone’s mind this summer. With Michael Graves’ Portland Services Building being listed on the National Register of Historic Places the die has been cast, and we have crossed the proverbial preservation Rubicon.

The idea of preserving PoMo comes with challenges and questions that are probably not that different from what many must have felt earlier when faced with Victorian, Art Deco, or probably even modernist buildings and sites. Looking back on those early discussions of particular periods, it is remarkable how similar the comments are; how simple, the characterizations that are used; and how widely opinions vary between professionals and laypeople. Victorian was generally described as “ugly.” Modernism and Brutalism, in addition, were also defined as “cold.” While the general

public continues to dislike modernist architecture, a professional audience is more appreciative, leading to charges of elitism. Postmodernism seems to be suffering something of an exact opposite reaction. The often whimsical and colorful examples of Early and High Postmodernism appear to be visually more accessible and seem to be appreciated by a far broader lay audience than Modernism or Brutalism. Whether that makes their preservation more likely or not remains to be seen.

Aside from this larger popular appeal and appreciation of form, color, and whim, others have seen more sinister forces at work. For instance, Charles Jencks saw the demise of Modernism in 1972 with the implosion of the housing blocks comprising the Pruitt-Igoe project in St. Louis. On the other hand, James Marston Fitch, the founder of the Graduate Program in Historic Preservation at Columbia University in the mid-1960s, claimed the rise of Postmodernism and the interest in classical architecture to be a result of the success of the

PHOTOS COURTESY TAFT ARCHITECTS.

quite similar to the three fundamental questions we have faced and continue to face with the preservation of Modernism: What is important to save (in other words how to select the best examples from the many existing), how to continue a meaningful and (economically) effective use, and how to deal with the physical conservation of ageing building materials and construction that were not always designed or intended to be as permanent.

For Modernism and Postmodernism — and anything beyond — we are, as for no other period in history, challenged with having to choose and advocate for the preservation of our own buildings. As a matter of fact, our own human lifespan often exceeds the physical or economic life of our buildings, which in many ways is an outright contradiction of preservation principles and theory. Arguing for the (often still-living) heroes of the period remains easier. Selecting and advocating for the secondary or more regional examples is going to be much more difficult but not less important.

The use or the functional or economic obsolescence of buildings, which was and continues to be an argument particularly for post-World War II modernist structures, has not yet surfaced much as a major issue beyond updating and renovating any older building. At this point, their more recent vintage may account for that. However, because of the thematic and descriptive character

of its architecture and because so many examples have distinctive postmodern interiors, the more immediate challenges are most likely to be found there. An example of this is the Michael Graves-designed storefront (now Domenico Vacca but originally a Diane von Furstenberg store) where, given the transitory nature of retail, the interior has been remodeled previously and where its distinctive portal and Grecian urn against a glass front can easily disappear.

The preservation challenges for larger and corporate structures are the same as for any commercial architecture. The life span is more secure, and preservation battles are going to be similar to those of the earlier modernist buildings; i.e., they are likely to be about updating and upgrading rather than demolition — although they might not always be sensitively or respectfully updated, as the addition of the multistory glass front to the Takashimaya Building in New York, designed by Johnson Burgee, demonstrates.

One of the interesting challenges will be how to deal with the more temporary nature of the detailing and materials of the work of Moore, Graves, and others. A case in point is Piazza d'Italia in New Orleans, designed by Moore in the late 1970s. While whimsical, evocative, and colorful, its material choices and detailing make it fragile and difficult to maintain, and the

project has already seen one major restoration effort after a recent hurricane. In technically similar examples, not only most of the conservation challenges but also the question of authenticity will come in trying to save original materials, a core tenet of classical preservation theory.

Texas is a good place to experience Postmodernism. Many corporate structures can be found from this period, examples from the leaders of corporate Postmodernism. Equally, examples of what can be described as High PoMo exist, ranging from Venturi's Children's Museum in Houston to Charles Moore's Andersson/Moore house in Austin, to the work of Taft Architects.

In reflecting on the postmodernist period and the challenges for preservation, it is interesting to note how recent all that architecture is and what most of us remember from its original design and construction. It continues to give new twists to preservation and its theories. When Charles Moore designed the house in Austin, Philip Johnson was working on the AT&T Building, and the *Cosby Show's* first episodes aired.

The final question that has been raised is who is going to advocate for this architecture? Maybe Texas can serve as an example.

Theodore H.M. Prudon, FAIA, is president of DoCoMoMo and author of "Preservation of Modern Architecture."



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The Birthday, Dorn's Sterling Ranch, 1966, Frank Welch. It made the cover of Texas Architect in September 1967.

PHOTOS BY EZRA STOLLER/ESTO.

Texas Postmodern: The Inception of a Canonical Regionalism

by Andrew Vernooy, AIA

“Style is not the issue, and very much the issue.”

— Peter C. Papademetriou, “Nationalism-Regionalism-Modernism: In search of Texas Architecture,” *Texas Architect*, May–June 1978, p. 21.

Stereometry was the hallmark of post-World War II architecture — sleek, well-proportioned boxes cloaked in an autonomous curtain of gridded glass confirmed the optimistic, confident position of a modern global culture. The first challenge to this wholly rationalized modern architecture came from Swiss-born French architect Le Corbusier (Charles-Édouard Jeanneret-Gris), on a grassy hill in the center of France. The Chapel of Notre Dame du Haut at Ronchamp, completed in 1954, mesmerized a young generation of architects with its intuitive, plastic strength, and the tonality of architecture hit a point of inflection that would shake its former confidence for 25 years. Pritzker Prize winner Robert Charles Venturi Jr., the author of “Complexity and Contradiction in Architecture” (1966), was a young student at the American Academy in Rome; architect and professor Christian Norberg-Schulz, author of “Intentions in Architecture” (1966), also studied in Rome during this period. The genius of these two books set a new course for architecture — a course that would again acknowledge the presence of canonical composition in our work. Venturi’s invective, “Less is a bore,” and Norberg-Schulz’s introduction of phenomenology and the writings of Heidegger to the lexicon of architecture theory for his generation and the one immediately following it, redirected the prospect of architecture: Now it included references to history and its panoply of style, contextual formal associations, and ornament — a blasphemy from the past. Like Charles Moore, Venturi saw himself as a modern architect, yet his early work is credited with repositioning modern architecture theory to align with a postmodern culture. Postmodern architecture was born.

A student of architecture at Princeton in the late 1960s, I carried “Intentions” everywhere for two years, puzzling over its erudite references to place, space, and symbol. When

I arrived at The University of Texas at Austin in the mid-70s, the ghosts of Texas Rangers haunted the halls, but the work was decidedly modern, relatively uninspiring. Splitting time between long hours in studio and the ecclesiastic atmosphere of Battle Hall, I perused back issues of *Texas Architect*, trying to find a reconciling position. I remember vividly the moment I saw *The Birthday* on Dorn’s Sterling Ranch (1966), and when I lack fortitude or inspiration, I play that moment back. Frank D. Welch, at one time an employee of O’Neil Ford, was a contemporary of Venturi and Norberg-Schulz, and *The Birthday* was at once modern, unabashedly contextual, and timeless. It could have been there forever. For me, it stood for a modern Texas architecture that was proud of its regional condition — in direct contrast with the hegemony of ruthlessly rationalized, anonymously crystalline urban boxes that filled the pages of *TA*. To be clear, while *The Birthday* was an inspiration of regional architecture replete with allusions to the provisional architecture that broke the land, its composition was modern gestalt and its tectonic was robust, not symbolic. It was not postmodern. It was, however, seminal; *The Birthday* augured a skein of inveterately regional Texas architecture that continues to this day.

Regional references continued to infect Texas architecture for the next decade and a half in the work of Frank Welch, O’Neil Ford, and Pratt, Box, and Henderson, but their compositional intensions continued to lean to a modern gestalt that eschewed direct reference to the symbols and signs that would characterize postmodern architecture. In late 1979, the hegemony breaks. In an article for the November-December issue of *TA* entitled “Is There Life After Modernism?” Clovis Heimsath, FAIA, declares himself a “postmodern architect.” Commenting on the modern moment, he complains

that “gesture in architecture was summarily ridiculed and put aside.” He included in his essay a photograph of Taft Architects’ proposal for the Houston Downtown YWCA, and for the first time we find a decidedly postmodern project on the pages of *TA*. The next year in the July-August issue of *TA*, James Coote, an architect and professor of architecture at UT Austin, presented trends in national architecture including Venturi and Rauch’s Brant-Johnson House in Vail, as well as three houses by Michael Graves. But it was a small, almost obscure project from Taft Architects that captured the imagination of the Texas profession, just as Ronchamp had captured our national imagination 25 years before. The Municipal Control Building for the Quail Valley Utility District was featured in a 1980 article by Larry Paul Fuller, who clearly understood its semiotic references. Fuller said of the project that it possessed the “geometric formality of Ledoux and Boullée. And, more overtly, the facade is Palladian in character, with a ruthless symmetry, its temple-front imagery and its ceremonial entry...” With its interlocked stepping facade, its flat symbolic tile reference to a dado, its square windows, and its implied arch, this modest building initiated a decade of postmodern architecture in Texas — a decade of architecture that attempted to locate us within the continuing traditions of architecture that reference place, context, ornament, and style. The work was at times unapologetically scenographic, but it had verve, and it was committed to imaging humanist subjects in their environments through a figuration that included a notion of familiarity that captured broad public respect for a welcomed respite from an autonomous modern architecture.

Andrew Vernooy, AIA, is dean of the Texas Tech University College of Architecture.

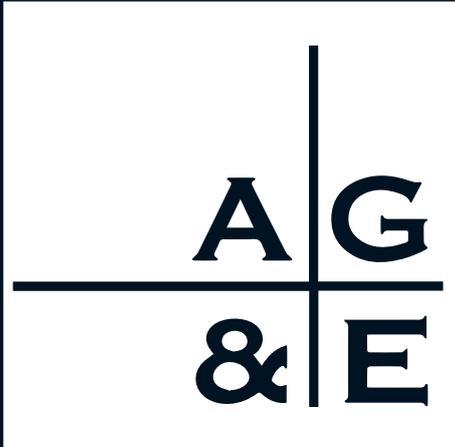
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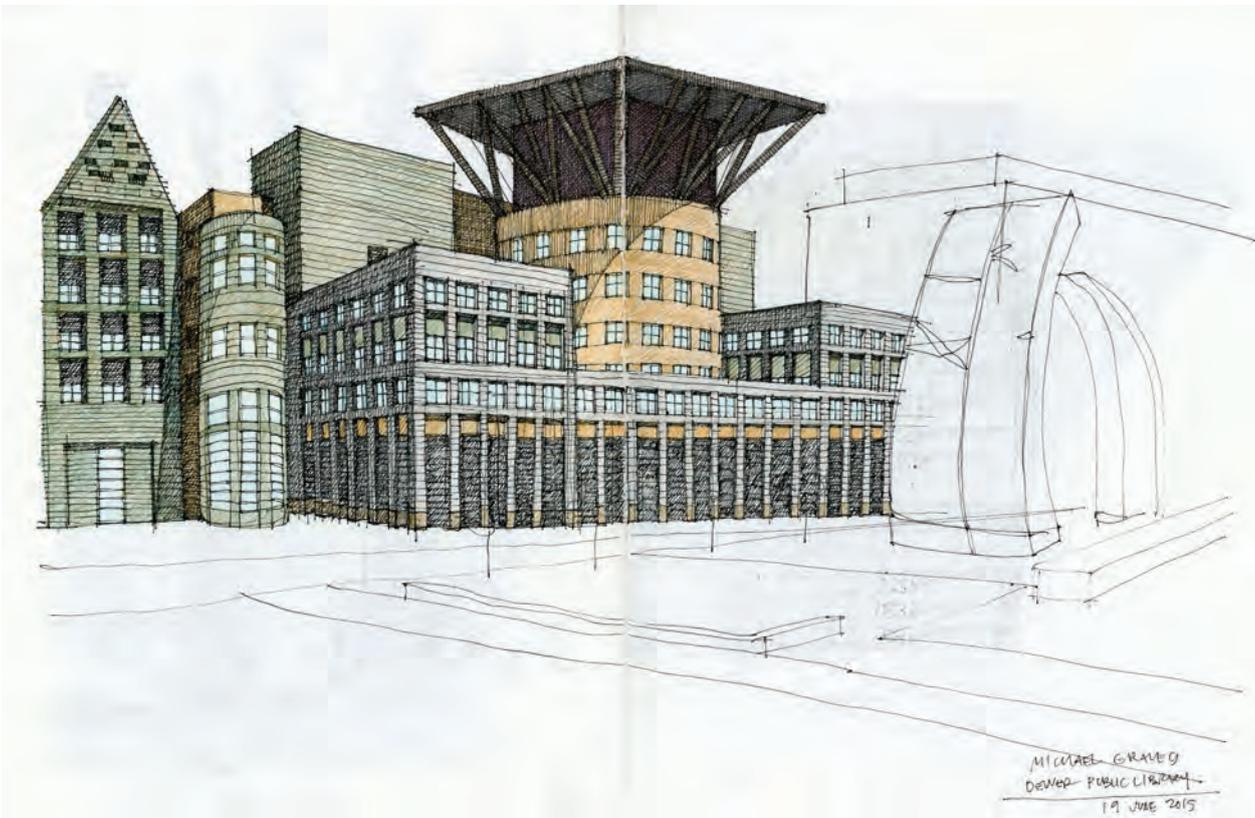
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Graves' Denver Public Library of 1995 displayed discreet articulation and varied massing to help conceal the massive scale. Always informed by art, the complexity of the facade composition is in part an homage to the "dusty bottle paintings" of Giorgio Morandi.

In Celebration of Michael Graves, FAIA

by Michael Malone, AIA

As an architecture student in the mid-1970s, you could not help but be seduced by the color and forms that infused the buildings of Michael Graves. Graves first gained fame as one of the New York Five who were part of an exhibition at the Museum of Modern Art featuring architects whose formal explorations linked them to Le Corbusier. Graves soon departed from the more rigid aspects of this aesthetic and embraced (and created) a distinctive direction that freely alluded to historical forms and was anything but pure.

At the time I first learned of his work, Graves was best known for a series of small residential renovations and additions, usually in his adopted hometown of Princeton, New Jersey. But his spectacular drawings were perhaps even more well-known. These were highly personal, rendered on yellow tracing paper in pencil and Primsacolor, and they were unlike any examples of architectural drawing then used in the mainstream. Much is made of the way Graves composed his elevations and of their polychrome nature, but it was the beautiful plans and the

rigor with which they were organized that most attracted me to his work.

Graves' knowledge of history was vast, and he channeled not only early Le Corbusier but a wide range of other planning precedents as far-flung as 15th-century Rome and the gardens of French landscape architect André Le Nôtre: heady stuff for young undergraduates who were taught largely by old-line modernists appalled by the rise of Postmodernism and dismissive of the critique of the modern canon as insensitive, boring, and un-contextual. Whether or not Graves was an antidote, we aspired to follow his example and began to use his forms and ideas in our projects, with varying degrees of success. When his ideas and formal gestures were absorbed into the larger body of professional practice, the results were often laughable; it was more challenging to imitate Graves well than most people clearly understood. Graves had a great sense of proportion and scale, an ability to honestly use a limited pallet within the framework of the

budgets for his projects — a set of skills that eluded those who weren't careful.

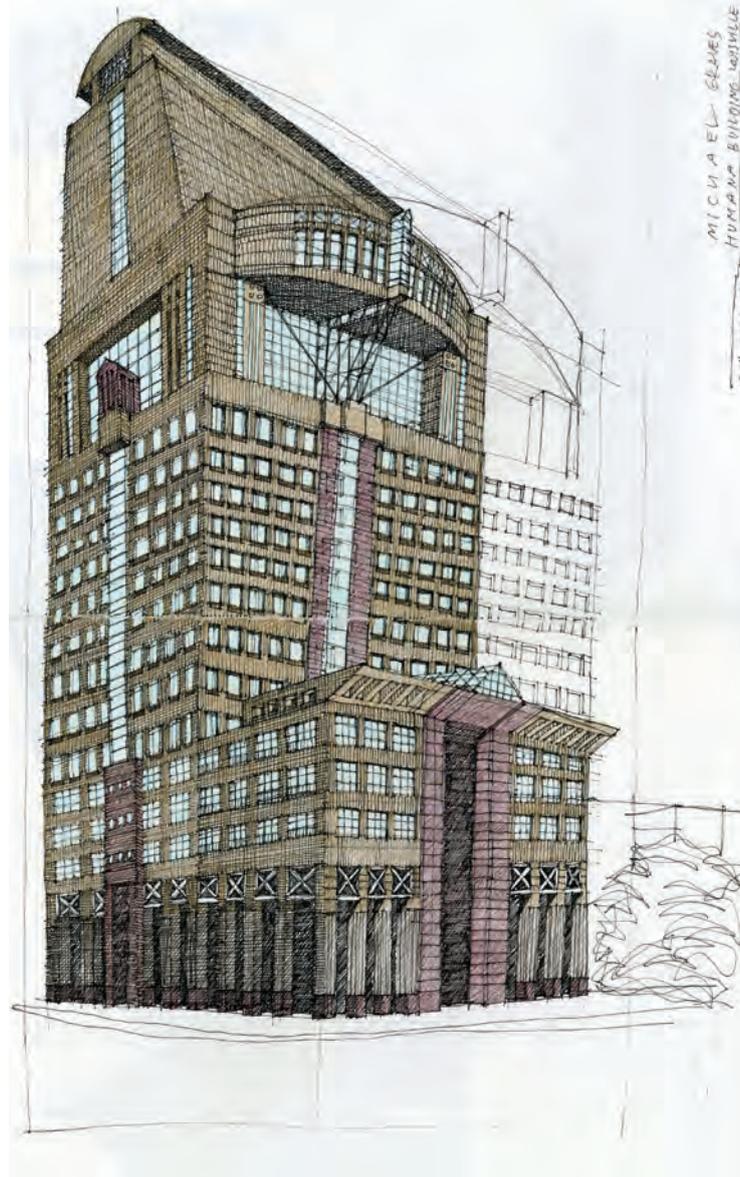
The '70s were challenging times in America: The 1973 oil crisis wreaked havoc on the economy, and the sense of unlimited optimism and growth that had fueled the American dream was suddenly gone. Schools of architecture turned their attention to the environmental concerns of the day (not yet codified by the term sustainability); to solar design; and to orienting buildings in such a way that they could effectively absorb or deflect sunlight. Graves was probably thinking about all of these things, but his ideas were cloaked in a formal language far more expressive than that which the unmoored and addled mainstream was using. By the 1980s, he was coming into his own, and the project opportunities he was getting were unique and often impressive. Arguably, there were misses, such as the controversial Portland Building, his first major institutional commission and one whose outcome was so constrained by budget that the ideas expressed on the facade come off as glued-on elements.

Once I had the opportunity to see them, I was actually disappointed by many of Graves' buildings; the choice of inexpensive materials often overshadowed the architecture. Cracked plaster, ambiguous detailing, and budget-driven craftsmanship dominated the way the buildings were viewed and experienced. But as Graves' fame grew, more lucrative commissions afforded him the resources to fully express his ideas with the right level of materiality and craft. In these cases, the buildings were transcendent: When Graves had the resources to accomplish the potential of his designs, the results were compelling and gorgeous.

The Humana Building in Louisville was perhaps my favorite Graves project, and certainly one where his ideas were best-expressed. When the design was first published, I thought it was interesting but that perhaps the proportions were off, that it was a little short and squatty for its ambitious base and top. Like the Portland Building, the Humana Building was the product of a design competition. But here there is no sense that any appropriate cost was denied. And unlike Portland, here the details and material pallet are given full expression. When I was able to actually visit Louisville and see the building, I was immediately impressed by the quality of execution, unusual in a commercial building. The polychrome expression of the building is rendered in a vast range of materials: metals, marbles, stone, and gold leaf. The siting and forms of the building support its context, alluding to other buildings and infrastructure in the urban landscape. The building has inviting public spaces, most notably the large entry porch with its fountains. Graves was able to make a private office building with a truly public face and create an alluring amenity for the city at the same time.

Houston was home to the first Graves space I was ever able to visit. In the late 1970s, Graves designed and built a furniture showroom for Sunar Hauserman in Greenway Plaza. Not long after I moved to Houston to take my first job with Morris Aubry Architects, I asked some of the folks I worked with where the showroom was, and a group of us went by to visit over lunch. I was surprised by the group's comments, which ranged from how much fun the space was to visit, to how cheaply it was built. The design was never critiqued, nor was the quality of the spaces themselves; criticism was almost uniformly directed at materiality. As I think back, such observations can still be made about the work Graves was doing when he died.

I remember thinking about this first experience with a Graves space, often. In school, many of



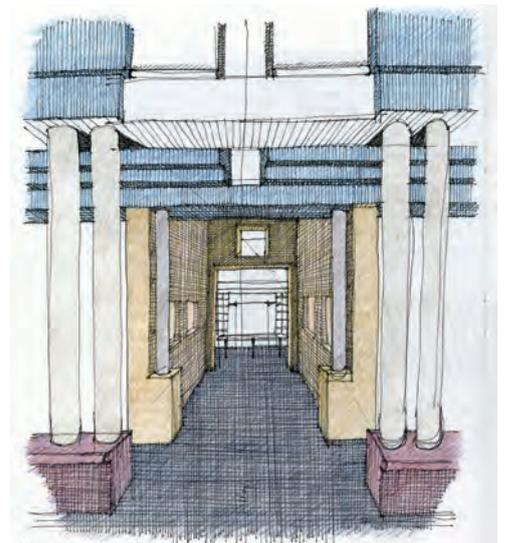
MICHAEL GRAVES
HUMANUM BUILDING, LOUISVILLE
24 JUNE 1985 / 22-JUNE 1985 / ALL VIEWS LEFT

Left The author's favorite Graves building, Louisville, Kentucky's Humana Tower of 1985. In this structure, Graves was able for the first time to bridge the gap between the evocative power of his drawings and actual materiality of his buildings. The level of detail, finish, and articulation are astonishing and reflect the enlightened patronage of an engaged and supportive client.

Below The 1980 Sunar Showroom in Houston was the author's first experience visiting an actual Graves design. Spatially ambitious, the showroom was densely planned and rigorously articulated with gypsum board and paint standing in for stone and wood. The use of inexpensive materials in place of the palette normally associated with classicism was modern and freeing but hard to ignore.

my design instructors were openly hostile to his ideas, no matter how well they were executed in built form, on the grounds that they were historicist and decorative. Those criticisms ring true to me, but they hold for much architectural Modernism of that time — that it was insensitive, out of context, and lacking in “human” elements. In the end, one's reactions to Graves seem largely personal. An artist who had a unique vision for his work and a real joy in expressing it: That's how I want to remember him. I am glad I was able to watch his career — glad that he was alive and active while I was practicing, too.

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



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Casa Xixim

by Catherine Gavin

Project Casa Xixim, Tulum, Mexico

Client Private

Architect Specht Harpman

Design Team Scott Specht, AIA; Louise Harpman, Assoc. AIA; Brett Wolfe, Assoc. AIA

Photographer Taggart Sorensen



Even the iguanas like to linger at Casa Xixim. The four-bedroom, 4,800-sf vacation villa takes calm and restful to a level that only a turquoise blue beachfront can. Located on Soliman Bay, a small inlet on Mexico's Mayan Riviera just north of Tulum, the house maximizes views of its impressive landscape while shying away from its densely packed and very close neighbors. The slender lot, which spans from a mangrove marsh through a palm grove to the white sand beach, offered both opportunities and challenges for the architects as they worked to create a self-sufficient building, fit for the modern-day eco-traveler looking for a bit of luxury.

Designed by the Austin office of Specht Harpman, Casa Xixim is characterized by its openness and locally sourced material palette of poured-in-place concrete, concrete block with a white stucco finish, limestone, garapa wood, and colorful pasta tile. The name, which incorporates the Mayan conch shell hieroglyph, translates to "zero house," reflecting the owners' belief in minimizing their carbon footprint — a drive that motivated most of the design decisions. Although it is not entirely off the grid, Casa Xixim

is self-sufficient and uses a grid intertie system based on solar power. Passive site orientation also takes advantage of prevailing breezes and sun orientation, eliminating the need for mechanical cooling. The house's waste processing system incorporates an artificial wetland on the mangrove side of the property.

"The lines between inside and outside are dissolved as much as possible," says Scott Specht, AIA. "We designed all the living areas to bridge the transition across the site, with large sliding doors that fold into enclosed pockets, allowing there to be an uninterrupted flow from the dense tropical landscape, through the house, and out to the pool and beach beyond." T-shaped in plan, the large living, dining, and kitchen area is situated in the shorter wing and accessed via the long path to the west. Bedrooms and bathrooms are placed in the longer spine on the property's edge. Every room in the house opens to the exterior. All views, especially those from the terraces, required numerous models to achieve a good balance. "Xixim had to be designed to open fully to the east and west, while obscuring the



Opening spread *Garapa wood sliding panels on both levels allow the house to open fully to the east and west.*

Opposite page *Terraces provide unobstructed views of the landscape, and the green roofs minimize heat gain.*

Left *The mangrove side of the property includes an artificial wetland for waste processing, parking, and the caretaker's quarters.*

Right A canopy supports solar panels above and hammocks below.

Bottom Casa Xixim is designed to function as a single-family vacation villa or a multi-room boutique destination.





FIRST AND SECOND FLOOR PLANS
 1 LIVING/DINING ROOM
 2 KITCHEN
 3 BEDROOM
 4 LAUNDRY
 5 POOL

large structure to the north as much as possible,” says Specht. “This was done with the massing of the structure, as well as the creation of large terraced rooftop gardens.” Balconies extend from the upstairs bedrooms, and the requisite bed-sized hammocks on the roof deck are flanked by planted green roofs and supported by a canopy of solar arrays.

For Specht, one of the critical decisions the owners made was to leave a buffer of natural foliage between the house and the beach. “This cuts down on views from the ground floor,” he explains, “but makes the procession across the site even more interesting, helps prevent erosion, and nearly completely hides the house from the beachfront. It truly feels like a ‘stealth’ structure.”

Undeniably stealth, however, is the property’s ability to handle hurricane surges and then drain water quickly. Site contouring paired with the robustness of the structure allow the house to withstand flooding without major damage. Even kitchen cabinets are fully drainable and ventilated.

Craftsmanship was critical for the entire project, but especially for the small-sized limestone units of the pillars and the walls along the ground-floor bedrooms and for the highly detailed millwork. Garapa, which is a weather-resistant hardwood, was used for everything from cabinetry, handrails, doors, and windows, to decking, cladding, and much of the furniture. Moving temporarily to the Yucatan proved impossible for the small firm, so the team relied heavily on photo-sharing and virtual meetings. This allowed them to be in communication with the local crew and import very few materials from outside the immediate region.

The consistency of the various textures from smooth to rough and the repetitive juxtaposition of warm and cool hues against the tile unite the house, establishing the basis for its calm and inviting atmosphere.

Catherine Gavin is editor of *TA*.



**Digital display
turned "on"**

**Digital display
turned "off"**

Pilkington **MirroView™** and Pilkington **MirroView™ 50/50**

Pilkington **MirroView™** and Pilkington **MirroView™ 50/50** are ideal for concealing digital displays and video screens for commercial and residential applications.

The glass appears to look like a normal mirror when the display is 'off', but when the display is 'on', the image shows through the mirror for an unobstructed view of the television display beneath. This modern and transitional glass is very durable and can easily be handled, transported and processed. Pilkington **MirroView™** is designed for use in low ambient light applications, whereas Pilkington **MirroView™ 50/50** is designed for applications with high ambient light.



Edges

Definitions, separations, juxtapositions, gateways, and connections — edges in architecture and landscape architecture offer myriad opportunities ranging from the dramatic to the subtle. Projects featured include the new gardens and pavilion at Houston's Memorial Park, a light touch of minimalist boardwalks and viewing stations for a Midland wildlife preserve, a series of courtyards that celebrate life while accepting death, and an ephemeral installation that traveled almost six thousand miles in four small boxes.

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The stainless steel reflecting pool at Sunnylands Center & Gardens, Rancho Mirage, Calif., 2012, The Office of James Burnett.

Embracing the Edge

by James Burnett and Cheryl Lough

The edge within a designed feature is a unique situation. Often, it is just a collision of juxtaposed conditions, but seamless combinings of similar states are also found. The placement of the edge can be a powerful tool in demarcation and delineation.

In our practice, The Office of James Burnett, we approach the edge as both the outside limit of an object and the gradual approach in a particular direction. With a goal of innovatively and precisely constructing the exterior environment, the edge becomes an embracing element sought to define an area or object spanning multiple scales.

A particular focus is that of designing memorable and inspirational water features that set the tone for the atmosphere within a space. The edges of these features become a collaboration between the natural elements and that of the materiality (stone, steel, concrete), commencing in a symbiotic and harmonious relationship along its boundaries. Noted fountain designer Jim Garland clarifies this concept: “Water features, even apparently simple ones, are actually quite complex, and they have edges, profiles, outlines, and motions in complex and simultaneous scales. They reflect and refract light, and they create and project sounds. They are photographed, written about, copied, remembered, transformed, and echoed in quantities seemingly infinitesimal but which must, nonetheless, be quite real.”

The definition of an edge on a feature establishes the sensory condition desired for the space. Smooth, rounded edges encourage water to grasp onto the surface, while rough edges interrupt the water flow to create dynamism and sound. Audible conditions are amplified as the distance from edge to termination of flow is increased. The perimeter of the water element at La Jolla Commons, for example, embodies a calm and peaceful place. The water swells to the brim of the basin’s uniform edge and overflows in seamless

sheets of shimmering movement, quietly reflecting the colors of the landscape. In contrast, the split-face stone that defines the edge of the feature for the Conoco Phillips entry generates a rough, irregular surface for the water to interact with, creating an energetic, audible effect.

The boundary of the feature formed by the edge stimulates or dampens the body of water and allows for reflections to dance upon its surface. Sunnylands Center & Gardens’ feature exemplifies the contemplative effect achieved by balancing the water’s still surface while effortlessly cresting the stainless steel extremities. The Sonoran Desert sun is mirrored on the water and illuminates the shimmering flow as it descends effortlessly down the polished edge.

Placement of the edge defines limits both horizontally and vertically. Preferences for taller elements embrace human scales whether approaching or sitting within a space. Pedestrians meander past, pause and sit (or not), and consider installations such as La Jolla Commons. Its uninterrupted simplicity is as captivating as it is tranquil. Conoco Phillips’ entry marks off borders perpendicular to a path. These flanking features delineate the edges and greet one with a welcoming sense of activity upon entering the building. As an interruption in a zone or as a frame to an area, water elements are located so as not to impede the flow of individuals, but rather to engage their interest and influence their senses.

Contemplative or energetic, the water feature’s influence engages the edge of our perception. Designers will continue to redefine the edge and reshape boundaries large and small, yet the childlike curiosity engendered by edges and their effects on the simple element of water will remain.

James Burnett is founding principal of The Office of James Burnett, where Cheryl Lough is an associate.

A Gateway and a Hill

by Ben Koush

Project Cherie Flores Garden Pavilion and McGovern Centennial Gardens, Houston

Client Hermann Park Conservancy

Architect Bohlin Cywinski Jackson

Landscape Architect Hoerr Schaudt Landscape Architects with White Oak Studio Landscape Architecture

Design Team Bohlin Cywinski Jackson: Peter Bohlin, FAIA; Thomas Kirk, AIA; Daniel Lee, AIA; Christopher Renn, RA; Jesse Pointon, AIA; George Murphy, AIA.

Hoerr Schaudt: Douglas Hoerr; John Evans; Steven Gierke; Patrick Peterson

Photographers Casey Dunn Photography, Terry Vine, and Scott Shigley

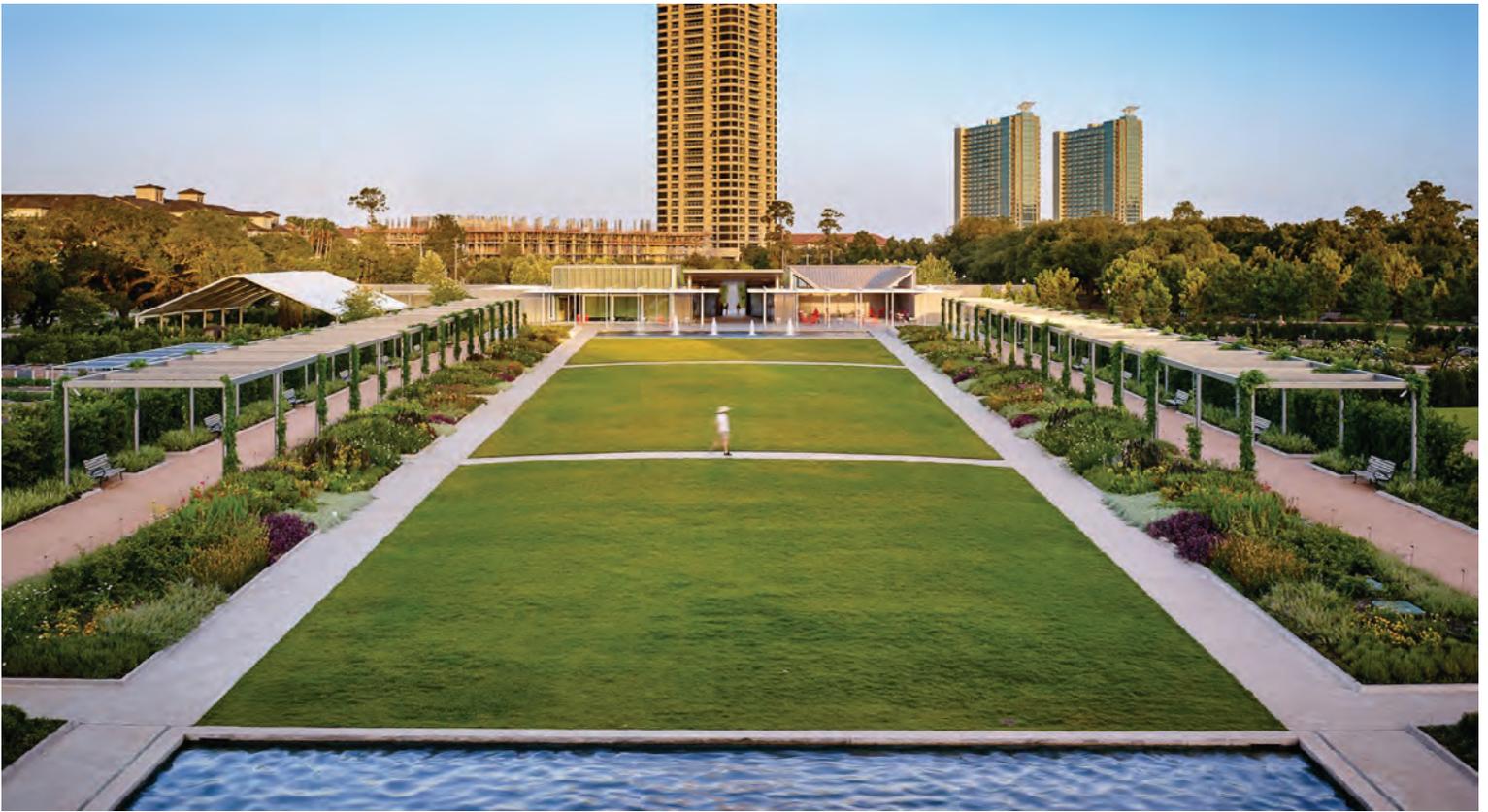


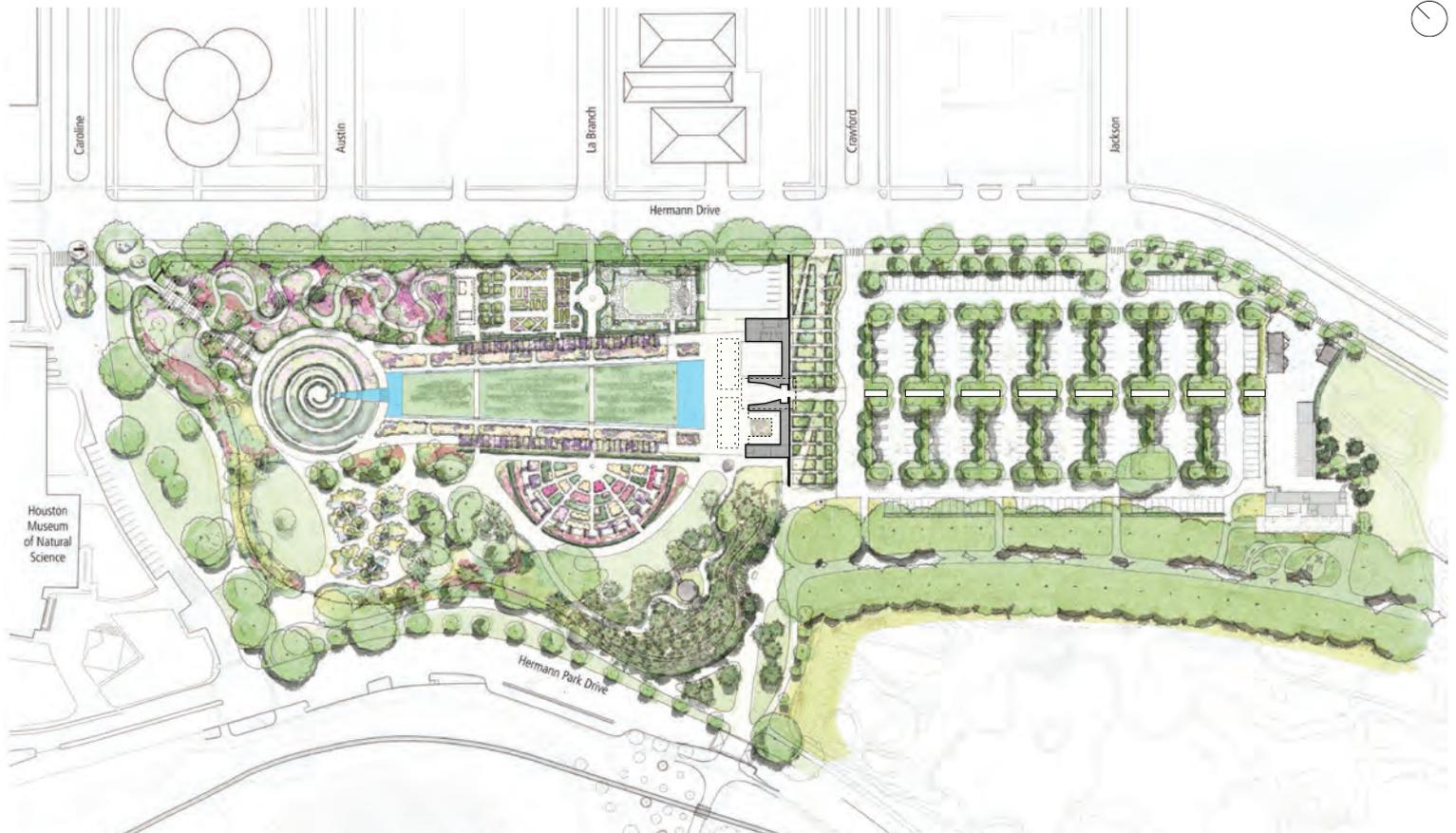


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**CHERIE FLORES
GARDEN PAVILION**

**MCGOVERN
CENTENNIAL GARDENS**
JOHN F. & KATHRINE G. MCGOVERN





Opening spread *The Cherie Flores Garden Pavilion faces the parking lot with a blank wall clad in Cambrian black granite pierced by a single opening.*

Facing page *The McGovern Centennial Gardens are organized around a broad central axis planted with grass.*

Above *The plan takes advantage of formerly unused space for a landscaped parking area and auto entry several blocks away from the congested entry for the Houston Museum of Natural Science.*

Houston's 445-acre Hermann Park, inaugurated in 1914 — tied together with Rice University and the Museum of Fine Arts by a majestic live oak-studded section of Main Street — forms the nucleus of the city's most impressively planned sequence of public spaces. After a period of shocking neglect by the city during the postwar years, in the early 1990s Hermann Park Conservancy was formed by a group of concerned citizens. Shortly thereafter, they commissioned an imaginative master plan by the Philadelphia landscape architect Laurie Olin that they have been methodically implementing since it was officially approved by the city council in 1995. To commemorate the park's 100th anniversary, the Conservancy began planning a centennial campaign in early 2009 to fund the restoration and rebuilding of several park components, the most important being the new McGovern Centennial Gardens and Cherie Flores Garden Pavilion, which opened in late 2014.

Located on a 15-acre section of the park — bordered by Hermann Drive, the Houston Museum of Natural Science, Miller Outdoor Theatre, and a public golf course — the site of the McGovern Centennial Gardens was originally intended to be a specimen garden with a multipurpose building for the use of Houston's garden clubs. Houston architect William Ward Watkin designed the original Garden Center in 1938, and it was built in a much-altered form in 1942. After World War II, a giant semi-circular parking lot serving the theater was built in front of the garden center building, taking up most of the garden space. In 1976, the Houston Taipei Society donated a prefabricated reinforced-concrete Chinese garden pavilion that was installed on a forlorn patch of lawn adjacent to

the Garden Center. This pavilion was to be the centerpiece of a Chinese garden that was never built.

Although Laurie Olin had made preliminary studies for this site in 2005, it was not until 2009 that a formal plan for the new garden was commissioned from Chicago-based landscape architects Hoerr Schaudt. Their design sought to create a unified garden area without losing parking. It extended an alley of live oaks from a former carriage trail through the new garden, which was oriented north-south toward the Miller Outdoor Theatre. The financial crisis, which coincided with the schematic design they presented in November 2009, prompted the conservancy to suspend fundraising for the project for nearly two years.

During the lull, Doug Hoerr and his team continued to study the site, and by 2011 when the project was resumed, they had changed their design and proposed demolishing the garden center building, reorienting the garden along its longer east-west axis, and repurposing the undeveloped open space around the lonely Chinese Pavilion as a new landscaped parking area. Hoerr Schaudt's second plan for the McGovern gardens is more classical in feel than the first, which was characterized by curving arcs of trees and asymmetrical planting beds. In the revised plan, a straight axis extended from the parking lot through the new garden pavilion to a rectangular great lawn, lined on each side with vine-covered arbors, that was to terminate in an oval-shaped meadow of wildflowers. In the spaces to the north and south of the long axis, they proposed a series of smaller gardens including the Woodland Garden, Family Garden, Celebration Garden, Arid Garden, Rose Garden, and a rustic area landscaped with big boulders called the Pine Hill Walk, which included the relocated Chinese Pavilion.

A solid wall clad with thin slabs of black Cambrian granite, pierced only by the opening leading into the garden, faces the new parking lot.

These moves allowed for a much larger, contiguous garden area, and the dispersion of parking away from the science museum helped ease traffic congestion in a busy section of the park.

At this point, the Conservancy commissioned Philadelphia architects Bohlin Cywinski Jackson, perhaps best known for their sleekly minimalist stores for Apple, to design the building for the Garden Center. Peter Bohlin and his team proposed a long and narrow pavilion that acts as a gateway to the garden. A solid wall clad with thin slabs of black Cambrian granite, pierced only by the opening leading into the garden, faces the new parking lot. A large multipurpose room and catering kitchen on the north side were visually balanced by blank walls defining an open courtyard and by a bank of public toilets on the south side. At the center was what the architects called the "portal," a funnel-shaped opening clad with shiny stainless steel panels that provided a controlled view toward the great lawn. Pergolas on either side of the portal visually connected the pavilion with the arbors extending along the lawn.

Doreen Stoller, executive director of the Hermann Park Conservancy, described the design process between Hoerr Schaudt's and Bohlin Cywinski Jackson's teams as "iterative," with lots of ideas bouncing back and forth. However, at the 95 percent review for design development, the design committee was in for a shock when Doug Hoerr proposed to eliminate the wildflower meadow at the termination of the grand axis with what he called "the mount," a 30-foot-tall artificial hill

The 30-ft-tall hill was added late in the design process but has become an extremely popular feature. The 1976 Chinese Pavilion was relocated within a rustic area landscaped with boulders called the Pine Hill Walk.



with a walking path spiraling up it to a viewing platform. According to Hoerr, the gateway pavilion and long axis demanded a more forceful termination, and he was increasingly bothered by the looming presence of the science museum's 6-story parking garage at the far end of the garden. After consulting historical accounts of gardens where such mounts had been installed in the past, the committee put its trust in the landscape architects and accepted the change. Today, happily, the mount is the garden's most popular feature.

The complex design process of the McGovern Centennial Gardens and Cherie Flores Garden Pavilion showcases the rare combination of a sophisticated client willing to take risks, a thoughtful design team, and an extended timeline that allowed the project to fully develop. As such, it fittingly recalls in a condensed version the hard work the Hermann Park Conservancy has done for 20 years to rehabilitate one of Houston's most important public places.

Ben Koush is an architect in Houston.

Memorial Park Master Plan

Shortly after the drought of 2011, Houston's 1,500-acre Memorial Park lost half of its mature trees. This catastrophe prompted the Memorial Park Conservancy to seek permission from the Houston Parks and Recreation Department in 2012 to create a new long-range master plan to address the underlying problems in the park's current ecosystem and to make it more resilient in the face of future shocks. In 2013, the City of Houston expanded the boundaries of the Galleria-area Uptown Houston Tax Increment Reinvestment Zone to include Memorial Park, thus providing the major source of funding for the plan, whose total cost has been estimated at over \$200 million. In September 2013, after a nearly year-long search, the Charlottesville, Virg.- and New York City-based landscape architecture firm Nelson Byrd Woltz was selected to lead the design efforts. Nelson Byrd Woltz is currently rising to national prominence, and with their commission the Memorial Park master plan joins other recent, ambitious landscape projects Buffalo Bayou Park, Discovery Green, and Hermann Park, all designed by firms of the highest caliber.

Nelson Byrd Woltz's master plan, the result of a long period of research and many rounds of public input, simultaneously focuses on repairing the damaged ecosystem and reconnecting the park, which has been broken up into many sections by high-speed thoroughfares and freeways that were run through it during the postwar years. City Council approved it

unanimously on April 1. While the westernmost section of Memorial Drive and the loop road running around the golf course will be adjusted to leave more contiguous open space, most of these reconnections will be made by grade-separated crossings. A 35-ft-tall earthen mound heaped over the center of the park with tunnels for Memorial Drive to pass through it will be the most visible of these efforts. As part of the programmatic reorganization of the park, activity areas, including baseball, softball, soccer, rugby, croquet, bicycling, and swimming — now scattered — will be grouped together in its northeast quadrant around the existing public golf course. The vacated areas on the south side of Memorial Drive will be replanted and used for more passive activities. A formally planned great lawn — loosely following the design proposed in the 1940 master plan by the park's first landscape architects, Hare & Hare — will be built along the eastern boundary of the golf course. Along its western edge, a memorial grove of pine trees will commemorate Camp Logan, a temporary military training facility built on the park site in 1917.

A somewhat more controversial part of the plan has been its proposal to create a simulacrum of the original ecosystem before Anglo settlement. As with the master plan for the adjacent Houston Arboretum (See *Texas Architect*, March–April 2015) the design team has determined that the parkland was formerly prairie and savannah with only small sections



The new master plan calls for active recreation areas to be moved to the north-east quadrant of the park with the remaining quadrants returned to a more sustainable state approximating the ecologies existing before Anglo settlement.



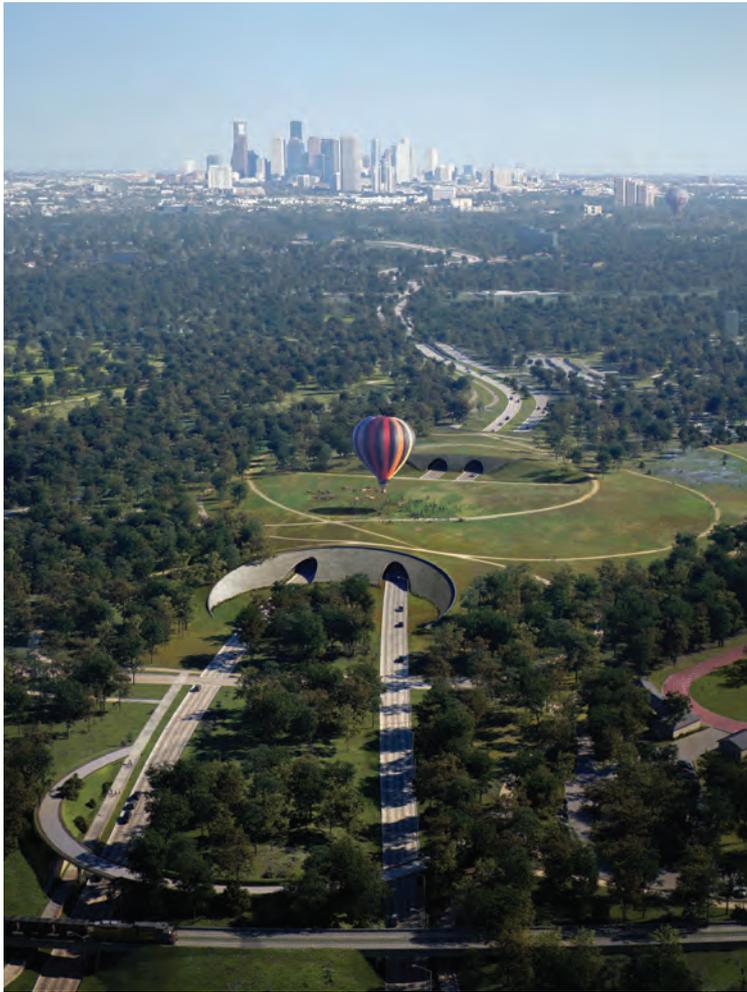
The new landscape design features open prairie and savannahs that should withstand droughts better than the forest that had grown to cover most of the area since the early 1900s. A land bridge over Memorial Drive and a reconfigured trail system will improve access and help connect the northern and southern halves of the park.



of dense riparian forest near the banks of Buffalo Bayou. According to the research, these prairie grasslands were maintained — possibly for hundreds of years — by Native Americans who periodically burned them to create hunting grounds, by wild fires, by large grazing animals, and by droughts. After the site became a park in 1925, it gradually became heavily wooded with a mixture of native and exotic invasive species — grazing animals disappeared — and fire prevention measures were enacted. Today many Houstonians believe that the park has always been in this state. The massive tree die-off demonstrates that this is an unsustainable condition and the native plants that will be reintroduced to the

park should be able to withstand drought better than the species that died off. However, without two of the three historic controlling factors, as the plan notes, “a rigorous invasive species management regime will be necessary,” to maintain the newly planted grasslands. Perhaps, in the end, considering that, despite its “natural” appearance, Memorial Park is a manmade artifact, this continual maintenance won’t be so different from the mowing, trimming, and irrigation that allow Houston’s other prestige parks to look the way they do.

Ben Koush is an architect in Houston.







Perched on the Playa

by Joel Nolan, AIA

Project I-20 Wildlife Preserve and Jenna Welch Nature Study Center, Midland

Client City of Midland

Architect Rhotenberry Wellen Architects

Design Team Mark T. Wellen, FAIA; T.J. McClure, AIA

Photographers Grant Alford and Mark T. Wellen, FAIA

The semi-arid regional landscape of the Texas High Plains is home to a significant, ephemeral phenomenon called playa lakes, or simply playas. Playas are perennial lakes that are sustained by precipitation, have little if any outlet flow, and lose their volume to evaporation and infiltration over the course of hot summers and prolonged drought. They are important sources of water and nutrients for wildlife, serving significant roles in sustaining the health and stamina of birds migrating through the Western Branch of the Central Flyway.

Additionally, playas are the primary source of recharge for the Ogallala Aquifer, which spans the U.S. from South Dakota to Texas. More than 60,000 playas exist in the Southwest. Very few of these are publicly protected and conserved for wildlife, and only two are under municipal ownership. In Midland, an 87-acre wildlife preserve surrounding a 26-acre playa lake abuts Interstate 20 and a collection of commercially zoned tracts of land. This parcel was donated to the City of Midland in the late 1960s, but supporters were unable to accumulate the funding necessary to construct the park until recently. Over the past few decades, a handful of local volunteers, in conjunction with the Midland Naturalists, have worked to maintain the park's natural ecosystem while using the space as a bird and wildlife viewing area.

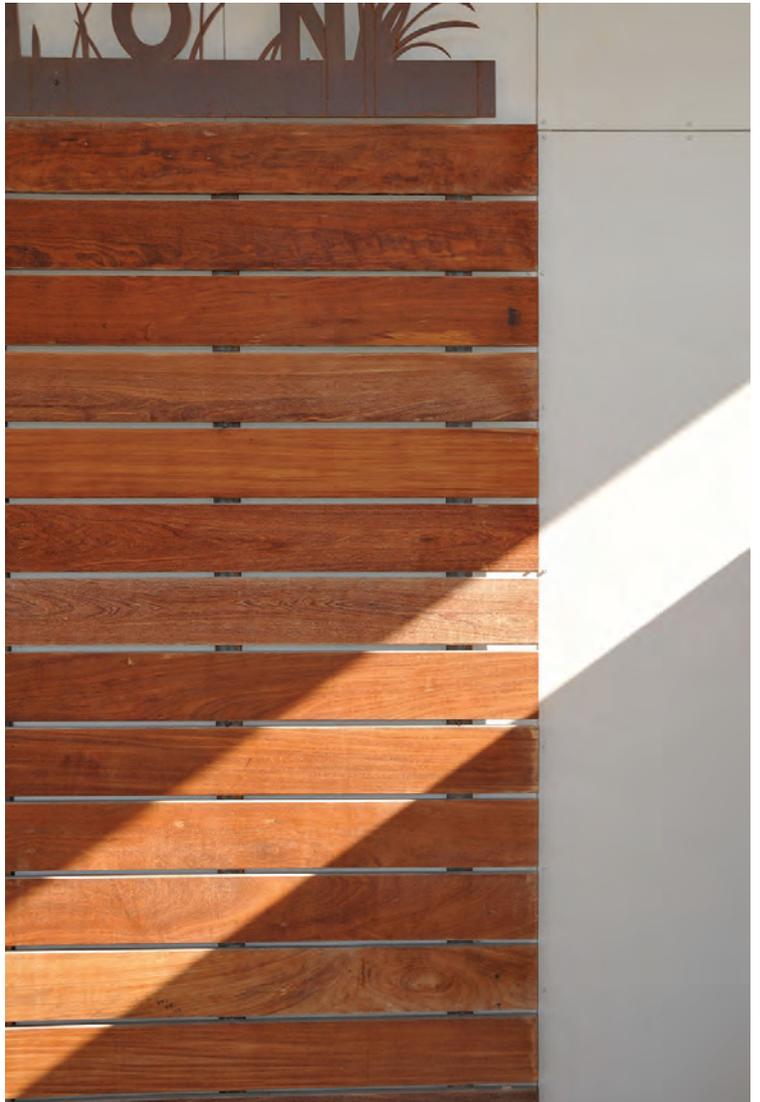
Rhotenberry Wellen Architects' minimalist and practical design sensibility is a perfect fit for the preserve's infrastructure and viewing areas. Turning into the park, each visitor passes by the wonderfully detailed pair of plasma-cut, weathered steel gates and signage, emblazoned with the park's signature dragonfly silhouette, a recurring theme. Driving down a narrow dirt road toward the main building and parking area, visitors notice that the passing landscape depicts a quintessential West Texas panorama, complete with sparsely littered low-lying shrubs and the occasional oil pump jack.

The main building, consisting of the entrance, information wall, and two restrooms, is a single low-slung shed roof structure set behind a

Opening spread *The outdoor entry pavilion houses the restrooms, park map, and an information kiosk. Its extended steel roof serves both as a cover and a threshold highlighting the entrance to the preserve.*

Right, top to bottom *Ipe screen detail and plasma-cut steel signage depicting the signature dragonfly emblem seen throughout the preserve.*

Opposite page *The pre-manufactured wood walkway hovers above the landscape, weaving through the existing tree locations. Operable flip-down ipe slats allow for a multitude of viewing angles while camouflaging the viewer from the playa beyond. The palette of weathered steel and ipe used on the bird blinds blend with the wooded landscape.*



strongly horizontal steel channel fence and sliding gate. The open gate and roof structure above frame a view of the lush greenery and the trailhead beyond, an incredibly inviting juxtaposition to the stark, arid landscape of the surrounding area. The entrance introduces visitors to the variety of the man-made material palette (ipe, weathered steel, and galvanized steel) seen throughout the rest of the project, serving as a wonderfully tranquil encroachment on the natural setting of the preserve.

Close to the beginning of the 1.25-mile path, the trail transitions from recycled road-base to ipe decking, moving out from under the shade of the mesquite tree's canopy and into the marshland. Limiting human invasion and displacement of the natural ecosystem was an important part of the design team's thesis, a fact evident in the construction of the boardwalk system. The boardwalk is a simple but sophisticated modular

Each blind contains a similar pattern language while adjusting its dimensions, orientation, and armature as needed by its own specific site requirements and limitations.

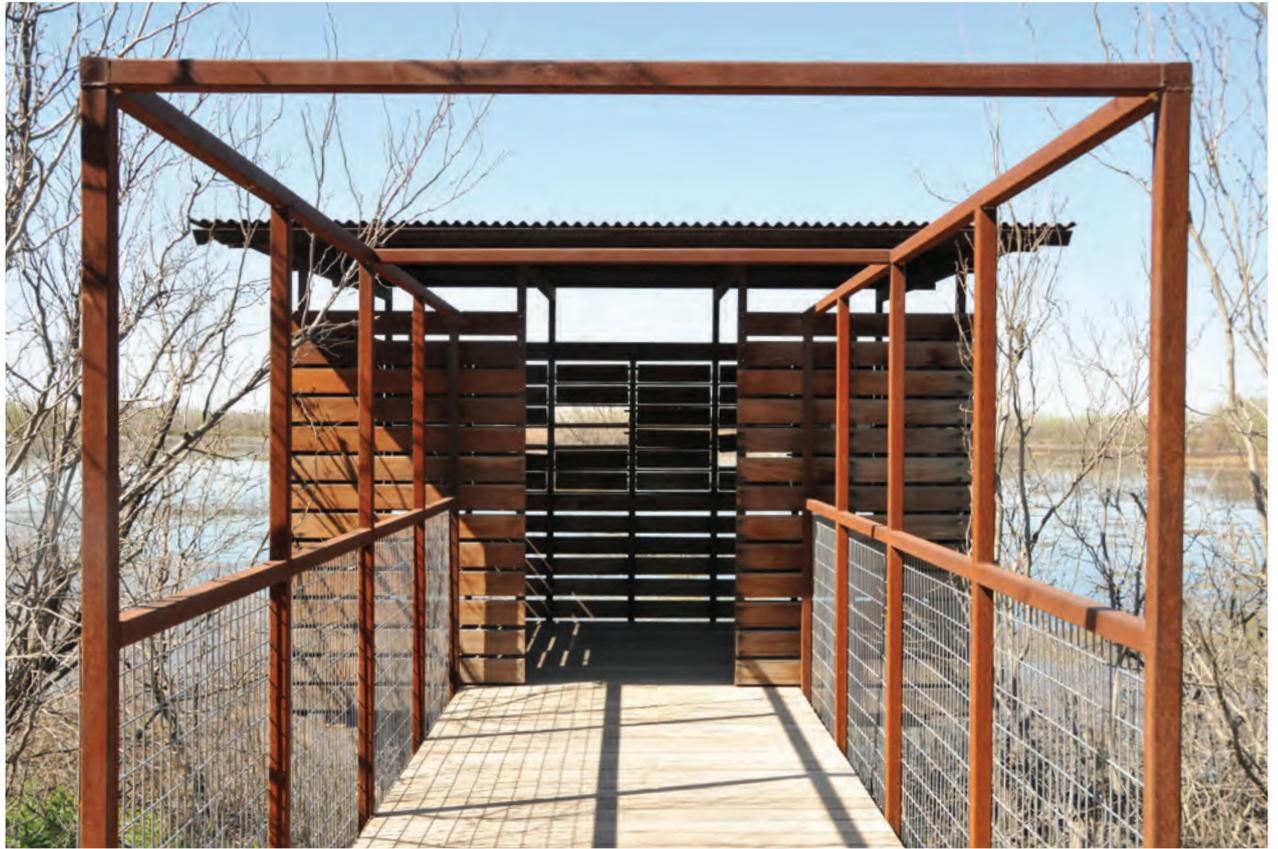
system of prefabricated deck sections pinned together end to end. Each module utilizes adjustable galvanized steel legs set atop a 2-ft-square wood platform base, eliminating the need for placing intrusive concrete footings in the delicate marshland. In times of extreme flood, the boardwalk is allowed to gently rise with the water level while being held in place by intermittently placed steel cables anchored to the ground. The boardwalk serves the preserve experience well by breaking past the outer fringe of the marsh, drawing visitors out to walk inches above water that bristles with all types of aquatic life.

The ipe walk quietly slips back to the recycled road base, and the trail continues under the shade of the tree canopy above. At times, dense clusters of native plants hug the edges of the trail so tightly that the adjacent wetland beyond seems to disappear, and walkers are left with only the enduring sounds of the preserve around them. At prescribed intervals along the trail, bird blinds are perched just on the rim of the wetland,





Each blind is fundamentally consistent, only changing when additional camouflage or shading is required by its specific site conditions. The hawk tower is ADA-accessible with multiple viewing platforms providing a new perspective of the preserve.





giving the audience a perfect vantage point to inconspicuously observe the preserve's primitive routine.

Each blind, a derivation of the same archetype, contains a similar pattern language while adjusting its dimensions, orientation, and armature as needed by its own specific site requirements and limitations. A thin steel rectangular structure with ipe decking and a wire mesh guardrail serves as the walkway leading to the entrance of the blinds. Individual walkways adjust to the conditions of the site, allowing for grade changes or additional ipe boards for camouflaging. The blinds are minimal but elegant, consisting of a horizontally oriented ipe facade attached to a thin weathered steel structure with a steel-deck shed roof. The boards are spaced apart from each other, allowing for breezes and a fantastic pattern of light and shadow that slowly traces along the interior of the blinds with the movement of the sun across the sky. In a tremendous marriage between beauty and necessity, the design team created a system of operable ipe boards across the length of the facade that flip up, allowing for an increased sightline of the marsh and wildlife beyond. The series of operable boards creates a

new layer of character and identity for each bird blind, diagramming the changing pattern of use throughout the days and months of the year.

In addition to the blinds, a tall hawk-viewing tower sprouts upward, hugging the more heavily forested area of the preserve. The ADA-compliant ramp draws visitors slowly up, with the occasional required landing doubling as a viewing station along the way to the top. The tower's weathered steel structure blends well with the landscape and even resembles an abstraction of the adjacent tree trunks. From the highest platform of the tower a spectacular view unfolds, and for the first time visitors are able to see the full extent of the playa.

Although the steady hum of tires on pavement blends well with the enduring cacophony of birds and cicadas, it is hard to forget the proximity of the highway and industrialized areas just beyond the tree line. The delicate balance between the natural and man-made heightens the experience and permits a rousing appreciation of the years of hard work put into this preserve.

Joel Nolan, AIA, is an architect at Austin-based Moontower Design Build.



Wind, Rain, Sky

by **Bart Shaw, AIA**

Project Saint Michael and All Angels Columbarium, Dallas

Client Saint Michael and All Angels Episcopal Church

Architect Max Levy Architect

Design Team Max Levy, FAIA; Clint Brister; Matt Fajkus, AIA; Tom Manganiello; Matt Morris; D'J Perkison; Jason David Smith

Photographer Charles Davis Smith, AIA



A soft breeze is all it takes for the wind vane cross to gently turn to find its origin. Cycles of water manifest in the rain that finds its way to a basin where visitors fill a bud vase to place next to a grave-marker. The sky, in its endless variations of color, is composed in small, square pictures that constantly morph and change. Designed by Max Levy, FAIA, for an episcopal church in Dallas, the Saint Michael and All Angels Columbarium offers a meaningful experience and a connection to nature that goes beyond the building's timeless form and function.

A columbarium is a structure with recesses that hold the cremated remains of those who have passed. Columbaria are common in Europe and are proliferating in the United States. At Levy's columbarium, there are three courts: wind, rain, and sky. Each manifests its respective aspect of nature. The building sits along an existing walk connecting Colgate Avenue and the narthex. Along the walkway, the canopies of large, white oaks fracture and frame the sky. Secluded from the church and protected from the world beyond, the columbarium occupies a space beneath an opening in the trees. It is this framing of the sky that came to embody the spirit of the project.

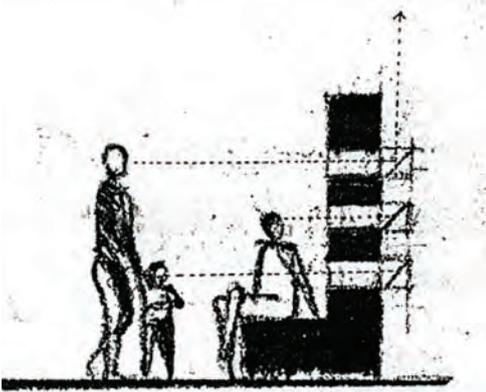
Four walls of brick enclose three courts. Each wall opens to admit the path. The gates are bronze with vertical-grain cedar slates, as are the ivy-covered screens at the outer edges of the courts. The walls are thicker at the base and capped with limestone to provide benches, which line the south side of every court. Limestone lintels at openings allow the limestone wall cap to float across and continue the length of the walls. The brick sets up the 8-by-8-in grid within which the niches are placed to accommodate the

burial urns. Each niche is covered with a limestone plaque engraved with the name of the deceased.

The first court interacts with the wind: There is a tall, bronze cross centered on the east end of the court. As the air begins to stir, the cross becomes a wind vane: It rotates into the wind on a ball bearing, guided by a perforated bronze fin that extends the cross's vertical bar. The element is stayed to the adjacent walls of the court with cables that disappear in the tree canopy beyond.

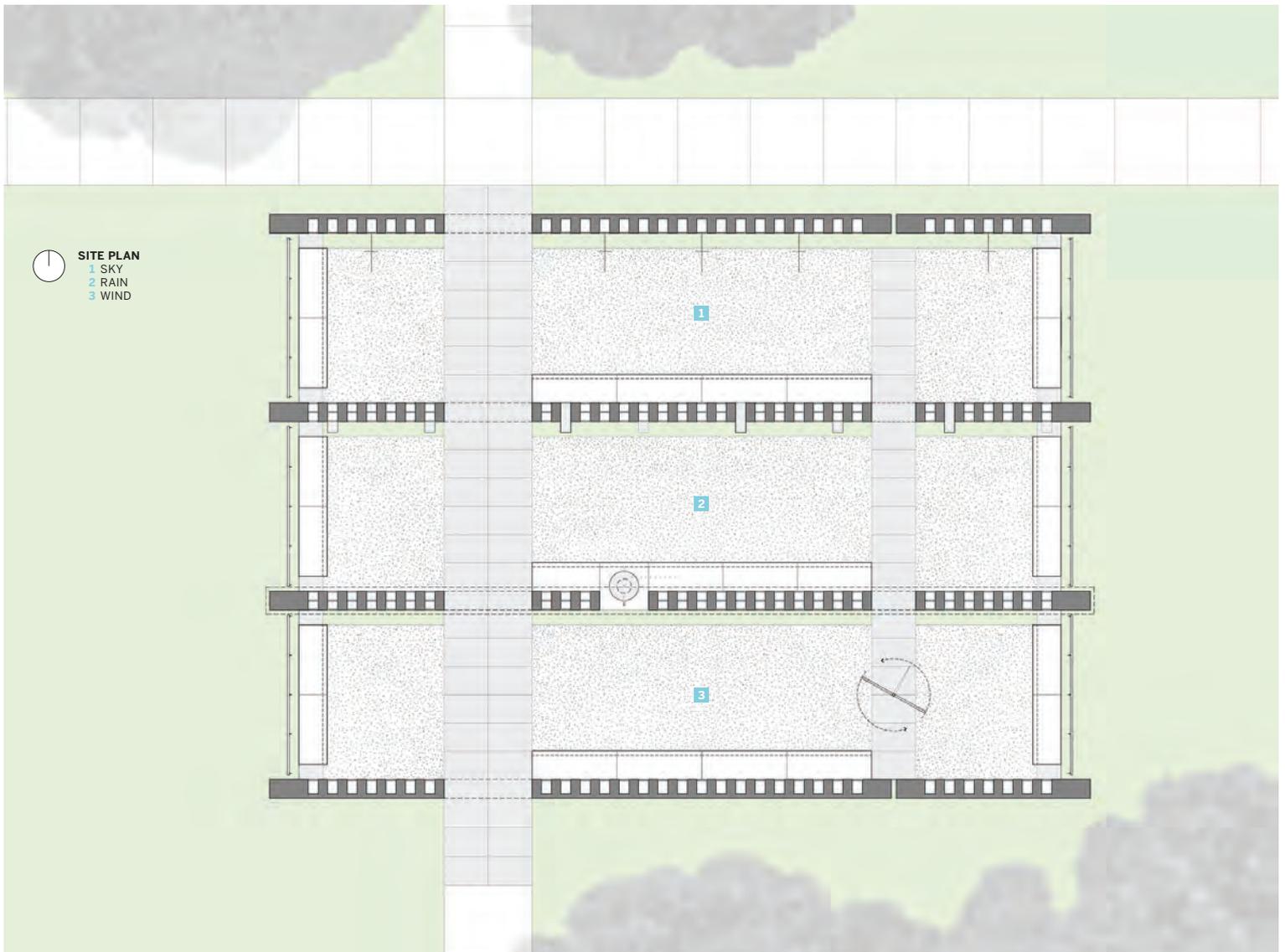
The cross is elegant in its engineering. Its shaft is a solid 1.25-in-diameter stainless-steel rod that cantilevers from the foundation to the horizontal bar. Atop the rod is a 1-in-diameter stainless-steel ball bearing. The hollow square tube of the wind vane slips over this assembly. Levy's inspiration for the ball-bearing detail came from a late 19th century book about wind vanes. "The famous huge wind vane atop the Punta della Dogana in Venice pivots similarly on a single ball bearing," notes Levy, "and [it] has been doing so for about four hundred years!"

The second court interacts with the rain: An open channel runs the length of the first internal wall, and like an extruded bronze challis, it accepts the rain. The water is directed down through a square bronze pipe that terminates at a bronze basin. The precision of the bronze work is superb. The water, which has a constant drip, forms a perfect crown around the perimeter of the circular bowl, always waiting for one more drip to break the surface tension holding it in place. Adjacent to the bowl are small bronze crosses with hollow cores, waiting to be dipped in the rainwater and used as vases. With the addition of a fresh flower, each cross can be



Opposite Page *The first court represents the wind with a bronze wind vane in the form of a cross, an homage to the large wind vane atop the Punta della Dogana in Venice, Italy.*

This page, clockwise from top left *A bronze basin that holds storm water literally embodies rain in the second court. In the third court, the sky is signified with another bronze cross, this one perched atop a wall, and 8-by-8-in mirrored viewing ports that capture the view above. The sketch shows how these “sky portraits” work.*



suspended by its horizontal bar between the two bronze studs embedded in each limestone plaque.

The third court interacts with the sun and sky. “The sky makes up one half of nature,” says Levy, “and in our daily comings and goings there is a vast landscape overhead. One way of bringing this into focus is through architecture.” Some of the niches in this court appear to be missing limestone covers. Upon peering in, you see the sky as though you are looking through a window. The bronze has been extended through the masonry walls to house mirrors tilted upward to the sky. The opposing wall in this last court has bronze crosses perched atop the final wall of the columbarium. The vertical bar of the cross extends into the court, allowing the sun to project the image of the cross on the wall. The cross elongates, extends, and moves across the wall and away as the day transpires.

Some projects transcend their construction to endow meaning. Here, the elements of nature have been isolated, purified, and expressed in ways that many will relate to religious beliefs and symbolic truths, allowing the space to become more than a place of mourning. It is not about being alone; it’s about being alive, hearing the wind change, feeling the coolness of the water wash over your hand, and seeing the shadows move about the

wall, watching the sky’s composition through a tiny picture frame that only you can see. Yet there is a stillness here that allows one to grieve, facing the realities of death — and in the quiet moments also find gentle reminders of life.

Levy explains it this way: “If you’re going to visit a gravesite, you are very much in yourself. You’re going to confront something. You want to get away — away from words. You don’t want to be sermonized; you want a nonverbal experience. Nature has a very strong spiritual dimension. Nature is vast and intimate at the same time — that is the divine element of nature; there is nothing else you can describe like that. When it is vast and intimate at the same time, it answers those questions. The vastness takes you away from yourself and connects you to the world, and the intimacy brings it back to you ... that is the power of letting nature solve this.”

This place is a space between — the edge of the church and the world, a place of coming and going, a place of stopping and starting again. It is a place for remembering, with beautiful interactions that call on us to look up and look beyond ourselves for meaning.

Bart Shaw, AIA, is an architect in Fort Worth.

Library of Souls

by Max Levy, FAIA

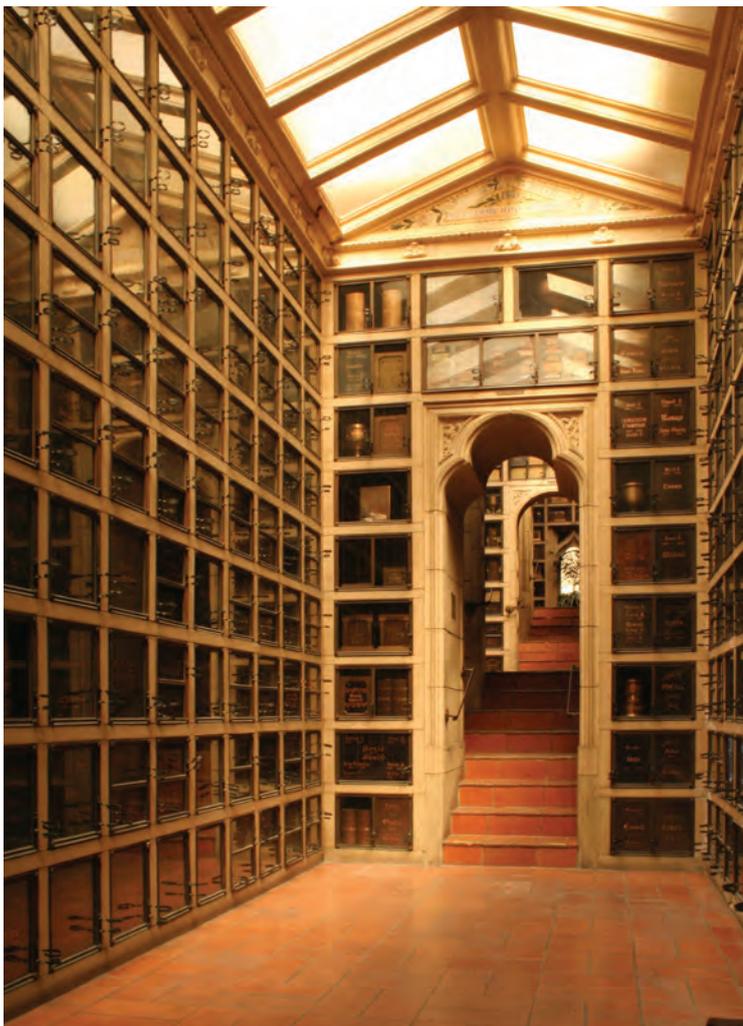
Louis Kahn was late for his lecture. The University of California, Berkeley student center ballroom was packed with people eager to hear the great man that spring evening in 1968. But nearly an hour past his scheduled appearance ... still no Louis. Where was he? Speaking recently to my former Berkeley architecture professor, Richard Peters, now in his 80s, the reason for our wait became clear after all these years.

Professor Peters showed Kahn around before the lecture. On the assumption that the master had already seen the Bay Area's principal sights, he was taken to the little-known Chapel of the Chimes Columbarium nearby in Oakland. This remarkable place was designed by the eminent early 20th-century California architect, Julia Morgan. Built in phases between 1926 and 1930, the building rambles romantically up a hillside. Columbaria typically house the ashes of the deceased in bronze urns placed in masonry niches, each niche sealed with a marble plaque. The names and dates of the loved ones are chiseled into the stone. But in Morgan's design the niches are lined in bronze, sealed by bronze-framed glass doors, and the urns are crafted as bronze books with the names and dates of the deceased engraved on the spines. A fascinating sequence of rooms is formed almost entirely by these niches, wall to wall, floor to ceiling, with each space organized around natural light from above. It is a library of souls.

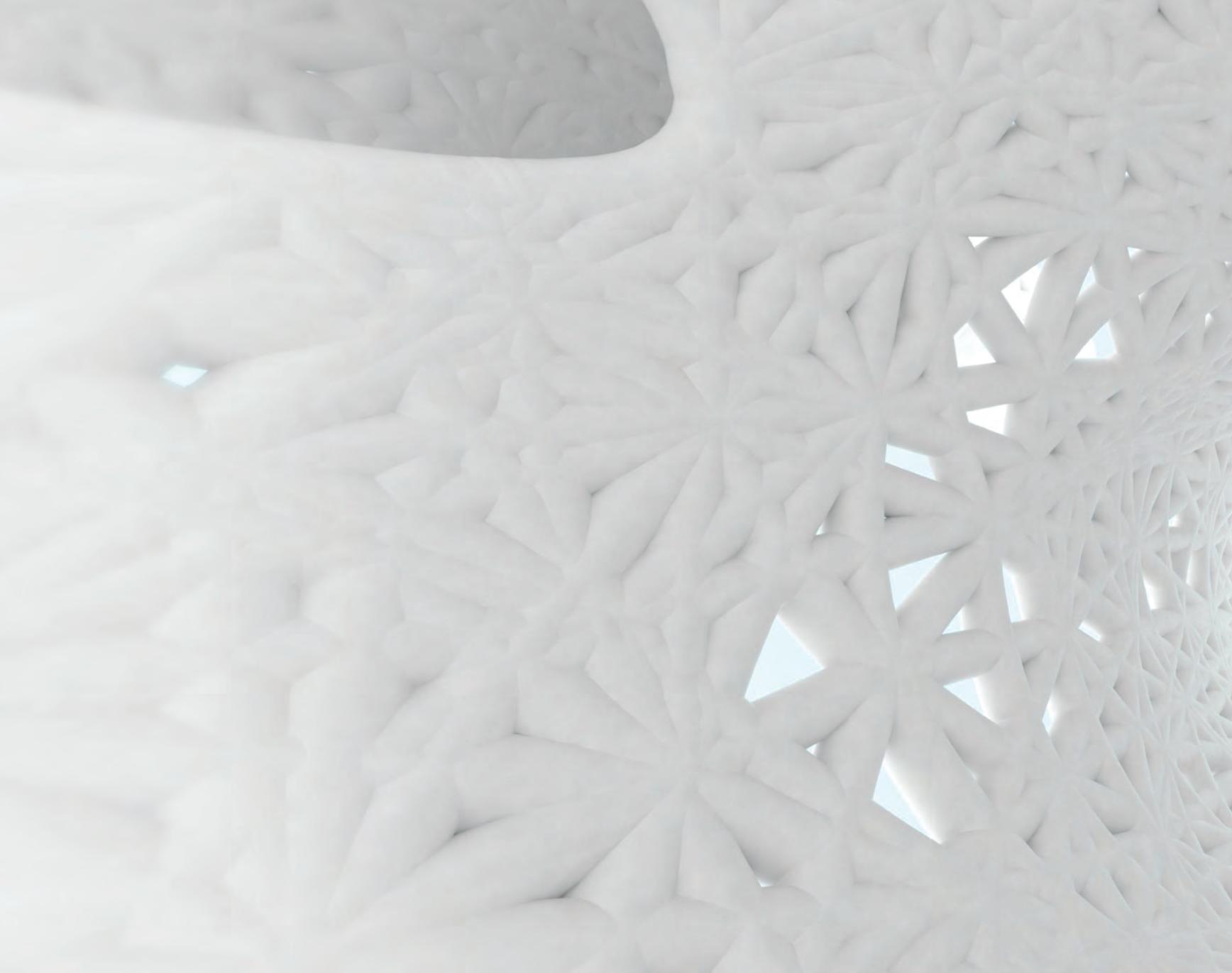
Kahn moved meditatively through the complex. His passing image was reflected in the glass doors of a thousand niches; a thousand niches were reflected in the thick lenses of Kahn's glasses. He was so absorbed that Professor Peters could not get him to leave. Finally, with the twilight fading, they departed for the university. What did he say in the car on the way back to his lecture? Silence the entire ride.

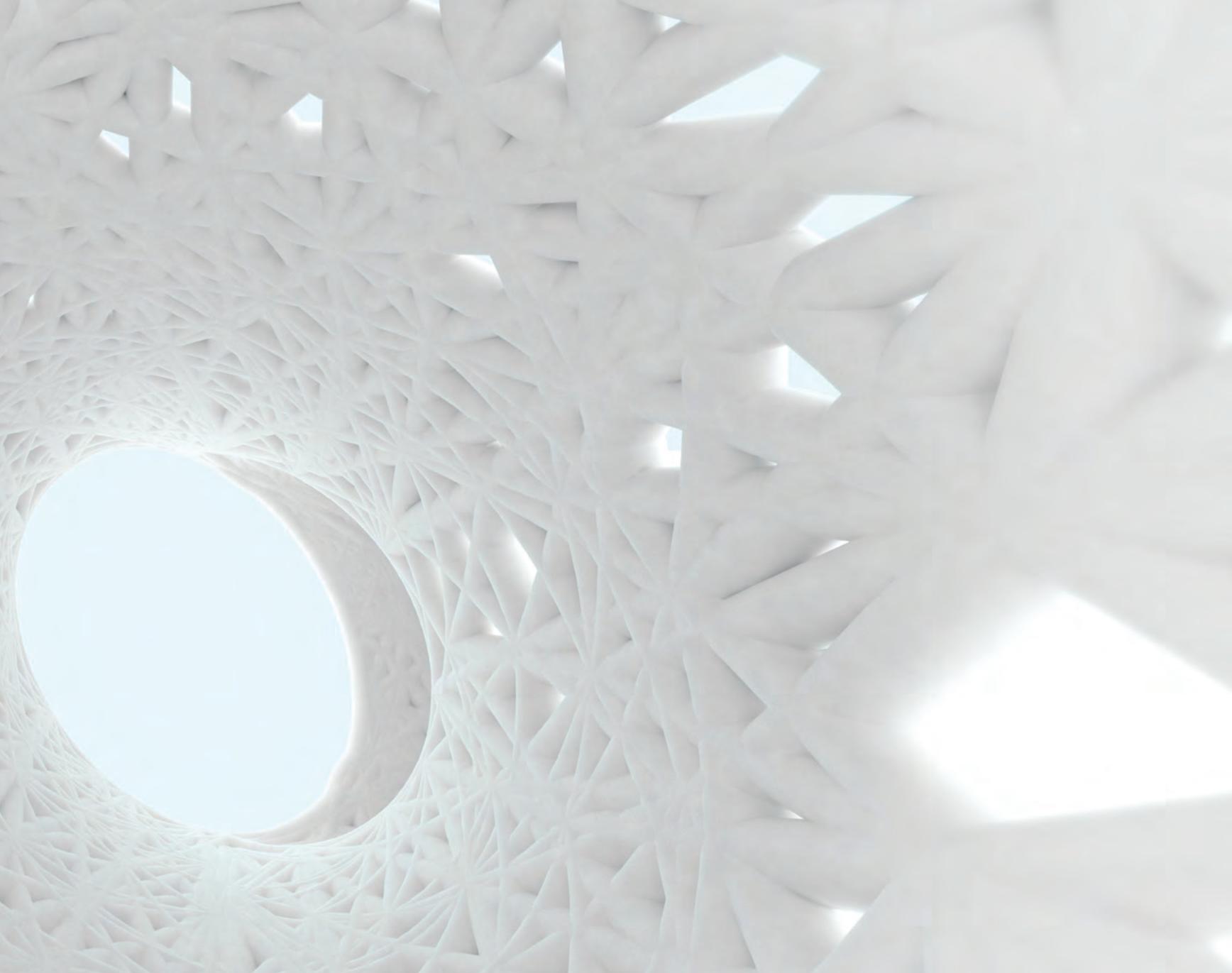
When at long last Kahn appeared at the far end of the ballroom, he seemed frail and halting. Yet when he began to speak, his impassioned words and images revealed a man not at the end of a long creative search, but rather, still very much in stride. The slide projector advanced one profound project after another, including drawings and models of a new art museum he was doing in Fort Worth. A sense of wonder was his recurring theme, and he stressed its importance to architecture and to peoples' lives. Though we had anticipated this poetic mode of expression, we were surprised by his sense of humor and the way playfulness sometimes entered into his pronouncements. By evening's end, we were left with the impression of having heard from an artist, a sage, and a child.

Max Levy, FAIA, practices architecture in Dallas.



Left to right *The Chapel of the Chimes columbarium in Oakland, California, was designed by Julia Morgan. The architect lined the niches with bronze, sealed them with glass doors, and fashioned the urns to resemble books, with the names of the deceased engraved on the spines.*





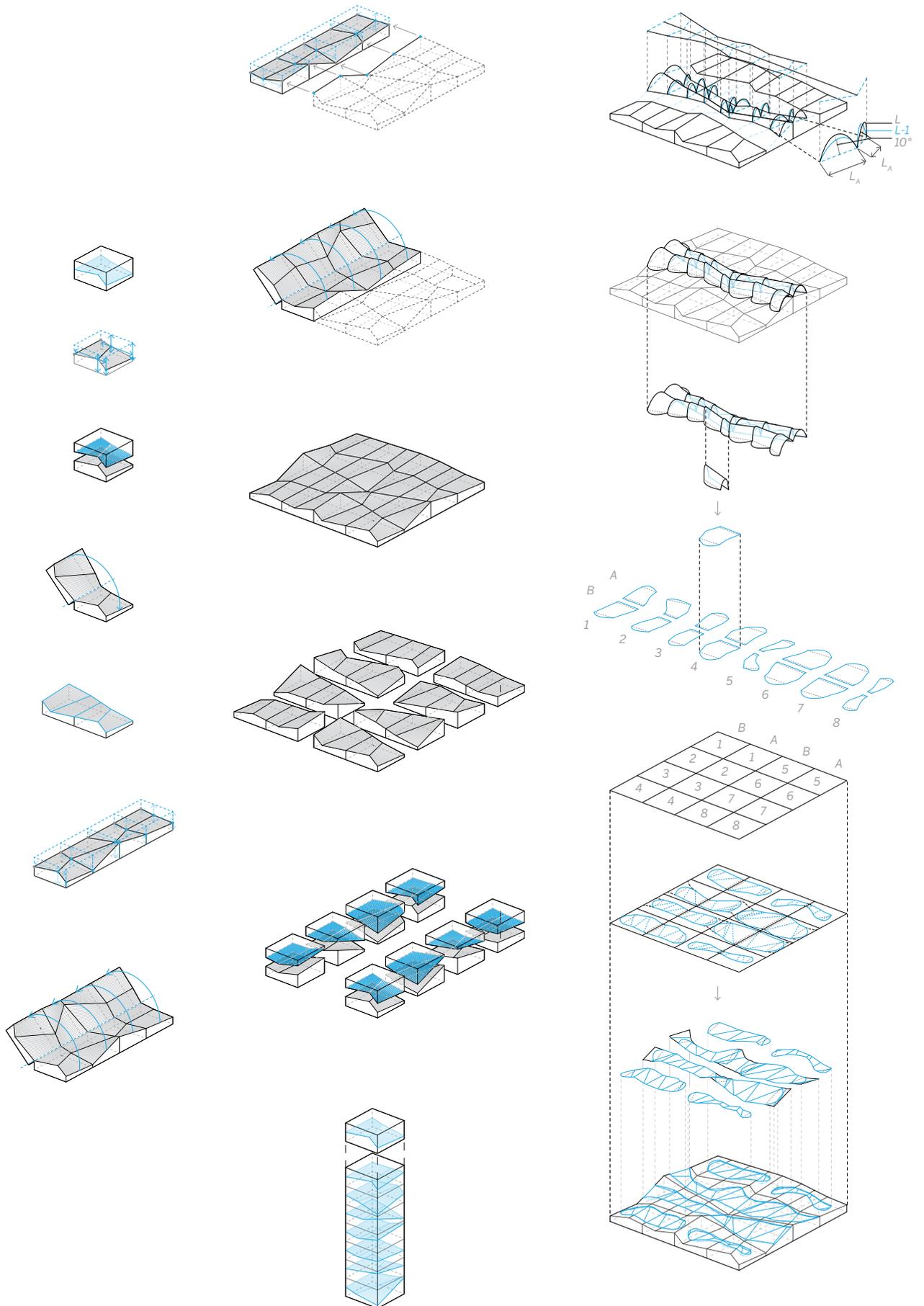
Seamless Ecology

by Kory Bieg

Here we are, smack in the middle of the third Industrial Revolution, an era defined by the transition from real, material stuff to data and computational capacity. And as technological advancements change the way we design and build and the large workforces of yesteryear are being replaced by machines, now is as good a time as any to ask: What place is there still, if any, for objects in this new, transient world?

Siim Tuksam and Sille Pihlak, curators of Estonia's 2015 Tallinn Architecture Biennale, "Body Building," are tackling this issue, and they invited 10 participants to design small-scale installations that respond to the following question: What are the current infrastructures that operate around us, and how are they sustained and transformed by data?

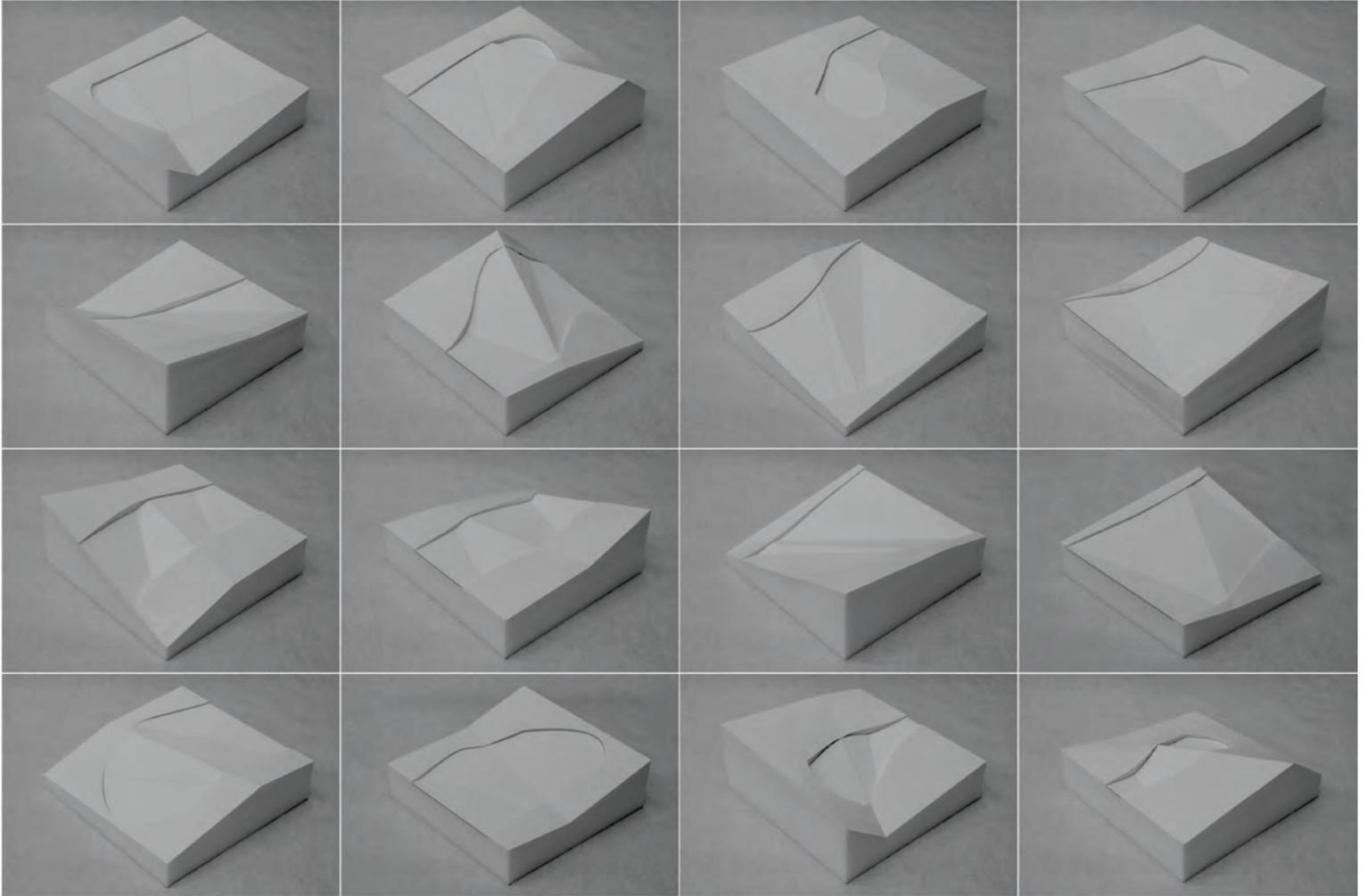
With his project *Scye*, Igor Siddiqui prioritizes the ecology of objects over their singularity. Just as the systems of the human body operate both independently and as an interconnected network, so, Siddiqui argues, should the objects that we design — especially if they are to survive and be relevant in an ever-changing world.



Opening Spread *This interior rendering of one of eight 3-D-printed structures investigates sleeve-like conditions in architecture.*

This page *This series of diagrams explains inter-relationships among forms, the result of which is a system of objects that is fully customized but also materially efficient.*

The set of 16 custom blocks serves as packaging and forms a landscape-like base for the installation.



The second Industrial Revolution was about standardization, and the third turns that on its head, a notion that Siddiqui's project hammers home. The dawn of the digital revolution put an end to mass production and replaced it with mass customization — the promise that parts no longer have to be self-similar, but that every piece can vary without a corresponding decrease in manufacturing speed and an increase in time or money. To embrace this ethos, *Scye* was designed foremost as a parametric system, a relational model of interconnected objects in which each object's behavior affects and is affected by another. *Scye* is but one instance of a number of iterations the system could have produced.

Though the objects that make up *Scye* are beautifully crafted in their own right, the shipping envelope drives the project: *Scye* is perfectly bound. Siddiqui takes the mundane but ever-present conundrum that plagues every designer — how to ship a fragile, large-scale installation overseas and with limited funds — and uses it as an opportunity to showcase his idea.

Scye is all about its packaging. Its bulk is a set of eight unfolded 20-in-by-20-in-by-20-in volumes (a standard dimension for international shipping). Reminiscent of bookmatched wood veneer, each volume is sliced through the middle, revealing two halves of a puzzle. Siddiqui cuts the volumes asymmetrically, so that no two halves are exact mirror images. When arranged in a group, the cut halves form a differentiated terrain from which additional objects are derived.

These objects, which include a series of 3-D printed forms and bioplastic vaults, seem to be independent, but are entirely wed to the terrain of the unfolded volumes by means of a computational script that uses the geometry of the cut surface as each object's genesis. Any change to the form of the surface affects the form of each new geometry.

The terrain created by the eight unfolded volumes is divided down the middle by the first of the new objects, a segmented vaulting form made of bioplastic. This form is cast directly from molds formed by the cut of each volume, yet the elasticity of the material allows the cast to take a bent,

Right top and bottom

The bioplastic surface of the monolithic 3-D-printed models of sleeve morphologies produces intricate shadow patterns within.

Facing page *The installation at the Estonian Museum of Architecture was accompanied by digital projections of the project's animations, drawings, and renderings.*



vaulted form when tacked to the surface of the unfolded volume. Thus, it is the material's behavior that becomes the sole parameter differentiating the form of the vault from the form of the surface at the cut line.

Siddiqui delves deeper into material behavior in his design of the 3-D printed forms scattered across the terrain of his piece. The prints are made of

Just as the systems of the human body operate both independently and as an interconnected network, so should the objects that we design — especially if they are to survive and be relevant in an ever-changing world.

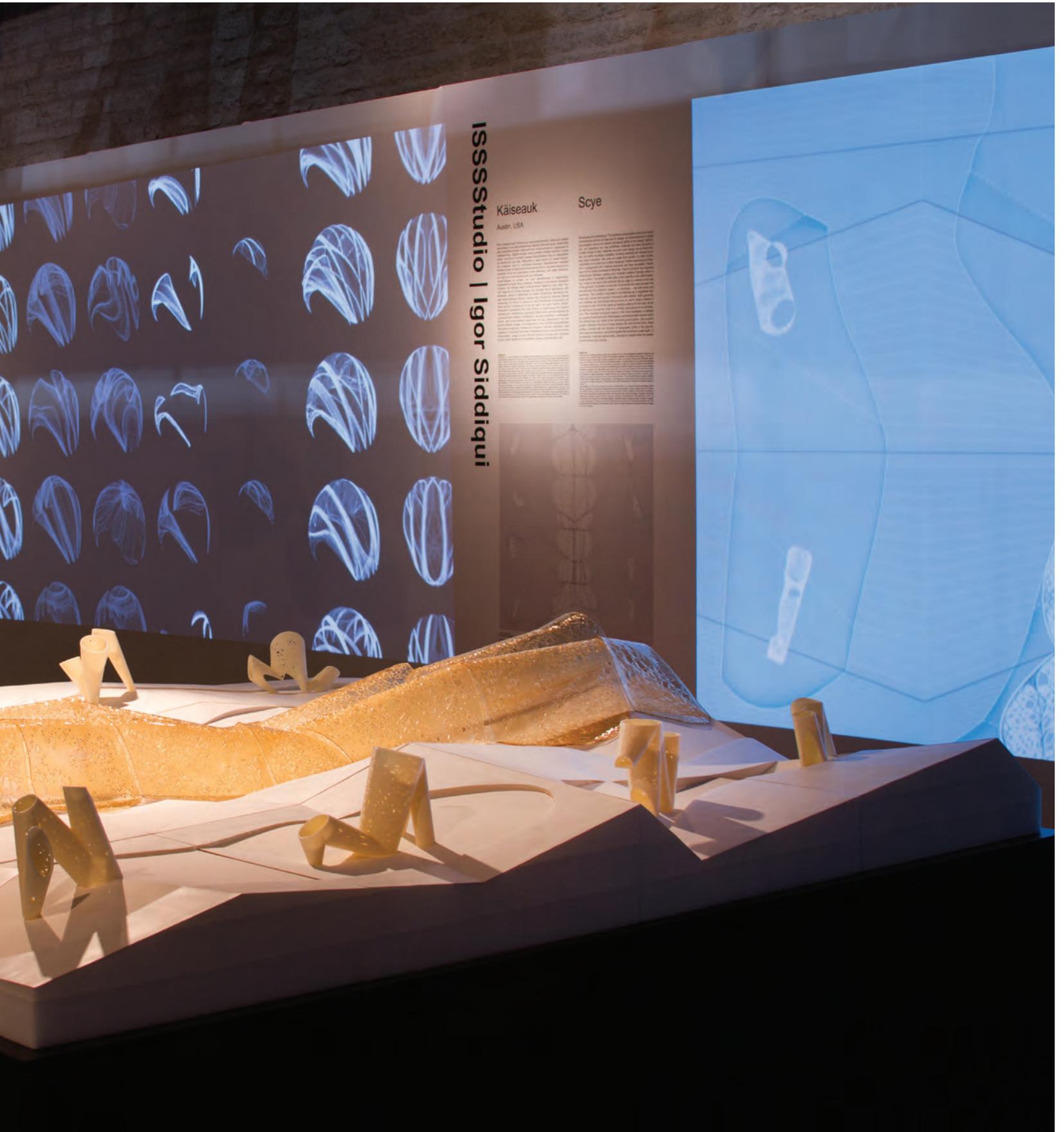
a rigid, perforated plastic that reveals a skeletal structure of intersecting cones. While these models are the most object-like of the installation, they are also products of the relational model Siddiqui used for the unfolded volumes of the terrain, highlighting the great diversity he is able to achieve with his digital script.

In the end, it is the seam between the container and the objects that is the heart of the project. Scye, a term used by garment-makers to identify the seam between sleeve and body, is the moment when a system's material and formal topologies meet. Siddiqui's Scye is an almost seamless seam; what variance exists between components is mitigated through the material's performance and its tailor's craft.

In response to the biennale theme, Siddiqui offers a next step in the evolution of mass production — that is, material customization. By using a systematic model coupled with a variety of material behaviors, Scye proposes a new model for an ecology of objects that can be wildly different and yet produced from the same mold. Scye is an end product of a design process, but also a suggestion of how we can marry material performance and form with a new and ultimately more progressive approach to sustainable design.

Kory Bieg is founding principal of OTA+.





ISSS Studio | Igor Siddiqui

Käiseauk
Austin, USA

Scye

[Faint text describing the projects, including details about the Käiseauk and Scye buildings.]



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Churches

Creative preservation projects, St. Edward's Chapel in Austin, and Houston's Bethel Church reflect distinct approaches to restoration and rehabilitation that maintain the historic integrity of the buildings while resolving issues of program and design with contemporary sensibilities.

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Pollen at Peace

St. Edward's Chapel,
Austin

Pollen Architecture

Jen Wong

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Urban Change, Urban Memory

Bethel Church Park,
Houston

*PGAL with White Oak
Studio*

Gerald Moorhead, FAIA





Pollen at Peace

by Jen Wong

Project Our Lady Queen of Peace Chapel Renovation, Campus Ministry Addition and The Claire Kolodzey Memorial Garden, St. Edward's University, Austin

Client St. Edward's University

Architect Pollen Architecture & Design

Design Team Elizabeth Alford, Assoc. AIA; Dason Whitsett; John Algood; Michael Young

Photographer Whit Preston

St. Edward's University in Austin — known previously for its green lawns, historic trees, and red roofs — has shed its image as a sleepy hilltop campus with a focused portfolio of buildings by notable architects from around the world. In the past 15 years, an ambitious campus master plan — developed by Sasaki Associates under the direction of President George E. Martin — has resulted in more than one million square feet of construction and renovation. While many of the new buildings have expressed this disruption directly, a recent renovation and expansion of the campus' long-standing chapel by Pollen Architecture & Design demonstrates elegant restraint.

Clad all in white, Our Lady Queen of Peace Chapel and a newly added administrative building occupy a prominent corner of campus. The modest volumes are connected by a glass bridge that provides generous views of an integral meditation garden and the site's remarkable existing trees. The renovation transforms one of the oldest buildings on campus into a modern, light-filled space. “[Pollen was able] to see the

simple beauty and charm in a building that had layers of work,” says Father Peter Walsh, director of Campus Ministry. Constructed in 1897, the building served at different points as a theater, woodworking shop, bowling alley, and shooting range before it was designated a chapel in 1947.

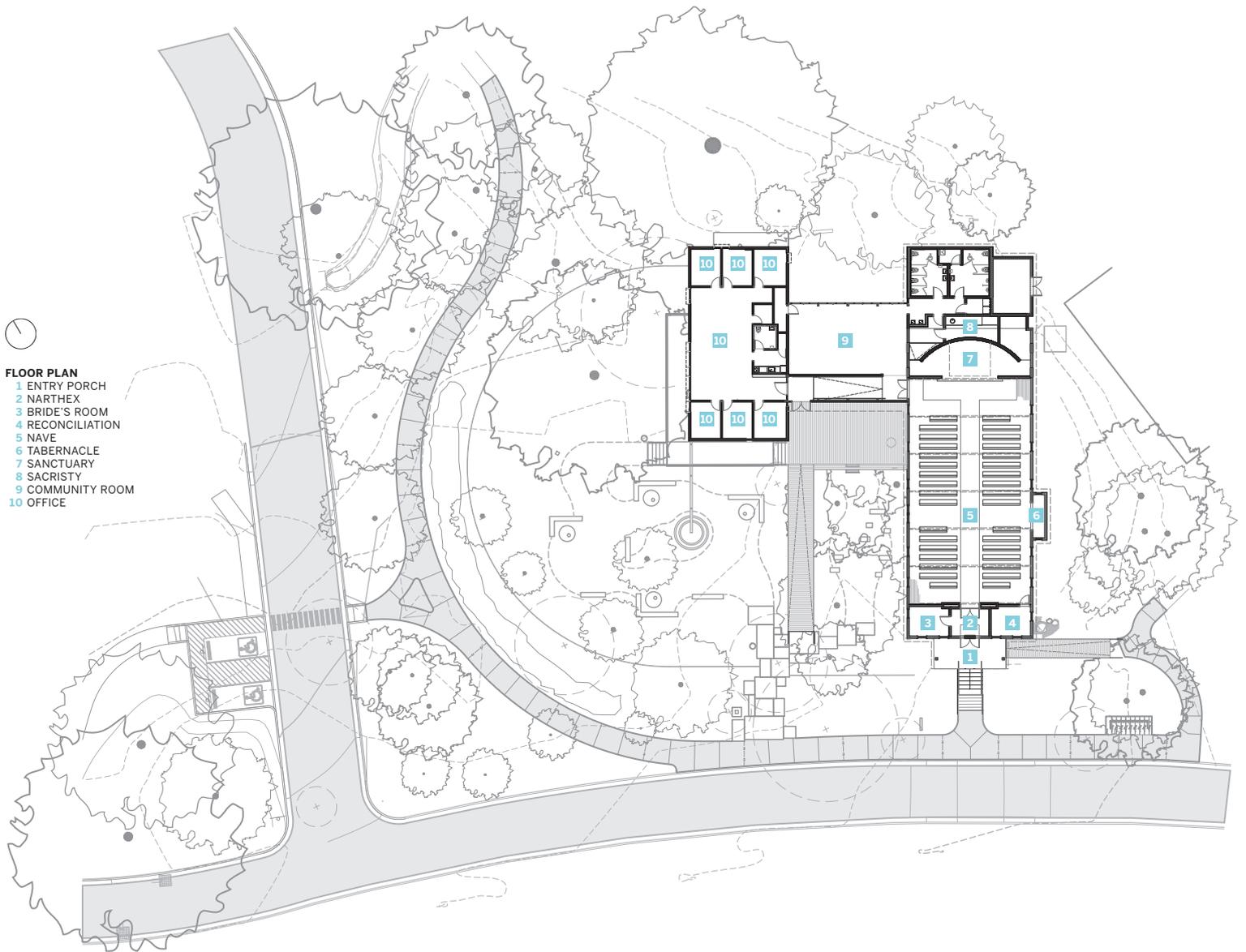
Pollen was awarded the project as the result of an invited competition for local architects. Interdisciplinary collaboration was a priority from the beginning, and the design team included Ten Eyck Landscape Architects and Maček Furniture Company. “Working with a large team leads you to places you wouldn't go by yourself,” says Elizabeth Alford, Assoc. AIA, co-founder of Pollen. Mark Maček adds, “It was great to have early participation in the project. I had a lot of free range, and it felt like what I was doing was really integral to the design.”

Much of the renovation work on the original building was achieved in a few deft moves. “We did some very quiet interventions,” says Alford. The entry sequence was transformed by expanding the porch, dissolving a tangle of handrails and



Opposite page *The existing chapel and an addition for Campus Ministry are connected by a glass bridge that dissolves into the site. **This page** Pollen worked closely with Ten Eyck Landscape Architects to preserve historic trees and create a meditation garden that both shelters and showcases the chapel's charming exterior.*





ramps with stepped planters and clever grading, and introducing an open narthex between the newly added bridal and reconciliation rooms. At the other end of the elongated structure, the sanctuary was pushed back to maximize occupancy and pushed up to create clerestory windows that illuminate the apse. The resulting overhead light from the north and south strengthens the building's connection to the site, allowing subtle changes outside to filter into the space. Extraneous layers were stripped away to reveal original oak floors and streamlined scissor trusses, and the trusses and ceiling were painted white. A new layer of pine siding lines the east and west interior walls, introducing a warmth that only wood can bring. The resulting space is at once open and contained, simple and transcendent.

Pollen's interventions set the stage for a collection of liturgical furnishings designed by Maček, featured prominently throughout the chapel. Catholic tradition attributes great significance to these objects, and here their local connection gives them special meaning. Many of the pieces, including the altar, baptismal font, crucifix, tabernacle, ambo, and ambry, were made from lumber collected from two fallen cedar elms and a walnut tree on-site. Maček retained the thickness of the material to instill a sense of permanence and stability in the main pieces, then subtracted a distinct geometric volume from each one. To him, the voids represent the simultaneous inevitability and ambiguity of a higher order. Maček extended the project's spirit of collaboration to bring in fellow Austin artisans: Rebecca Cantos-Busch

carved the abstract corpus of poplar; Kathleen Ash of Studio K created the fused glass baptismal vessel; and Hawkeye Glenn machined five candleholders of milled steel and bronze.

In addition to the chapel, the campus master plan called for the construction of a building for the Campus Ministry, as well as an all-faiths contemplative garden. Pollen proposed that the ministry offices be integrated in a scheme that tucks the volume behind the garden, lending visual prominence to the chapel from the street. The Campus Ministry building — which houses a reception area, conference room, and offices — reinterprets the shell of the chapel and is joined by a multifunctional glass volume that provides internal circulation, access to service areas, and a flexible community room.



This page *Housed in the simple, light-filled interior of the chapel is a collection of liturgical furnishings by Maček Furniture Company. The entry doors are adorned with the vesica piscis, seen also in the altar and baptismal font.*

Bottom right *The circulation corridor doubles as a multi-functional community space that opens to the gardens.*

To the south, this bridge extends to a generous outdoor porch that steps into the garden; to the north, it provides panoramic views of the site's magnificent elms.

"We always design for buildings to flow from inside to outside, so the landscape architect is a really key part of our team," says Alford. Ten Eyck played an integral role in the siting and circulation of the project, and executed a scheme that incorporates native, drought-tolerant plantings and reconfigures the movement of water around the buildings. "I've always been interested in where water goes," notes Christine Ten Eyck. "I consider that sacred space in the project." Hedges along the perimeter of the site create a sense of enclosure around it, while an ephemeral moat creates a visible thread throughout. The meditation garden follows a circular path served by cast-in-place concrete

[Pollen was able] to see the simple beauty and charm in a building that had layers of work.

benches, and it is centered on a water seep fed by an overhead rainwater collection system. A ramp leading to the Ministry building separates the meditation garden from an allée of elms that continues beyond the bridge.

Scattered throughout the addition are hints of Pollen's playful forays in materiality: Observe the custom clear-coat MDF doors, the use of galvanized metal fins to delineate irregular breaks in the HardiePanel siding, and the careful patterning of BamDeck members on the porch. The project is a wonderful example of Pollen's light touch and commitment to detail. "You don't need a tremendous budget to have a space that is well designed and rich," says Alford. Adds project manager John Algood, "We still did the things we always do — focus on how materials can go together in more elegant and inventive ways."

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





Urban Change, Urban Memory

by Gerald Moorhead, FAIA

Project City of Houston Bethel Park, Houston

Clients City of Houston Parks & Recreation Department and TIRZ No. 14/Fourth Ward Redevelopment Authority

Architect PGAL

Landscape Architect White Oak Studio

Design Team PGAL: Michael H. Lloyd, AIA; Victor Quijada. White Oak: Jim Patterson; Cheryl Quinn; Kevin Nowak; Travis Peiffer

Photographers Jud Haggard, Geoff Lyon, and White Oak Studio

The neighborhood is gone. The people are gone. The church is a shadow, a memory of them. Cities naturally change, but how do we remember what was there before?

Bethel Missionary Baptist Church was founded in 1891 by Rev. John Henry “Jack” Yates (1828–1897), as a breakaway from Antioch Missionary Baptist Church, where he was the first pastor in 1866 (that church still stands at 500 Clay Ave., Houston). The new congregation purchased a lot at Andrews and Crosby streets, in the heart of Freedmen’s Town in Houston’s Fourth Ward. Yates had built his own house nearby on Andrews St. in 1870 (the house was moved to Sam Houston Park in 1994). They built a simple church that was blown down in the 1900 storm and then used the wreckage to rebuild a larger, twin-towered Carpenter Gothic church that was subsequently destroyed by fire in 1920.

The congregation rebuilt more permanently in 1923, with a one-story brick Gothic Revival church designed by African-American

architect John L. Blount. Blount was educated at Prairie View Normal and Industrial College (now Prairie View A&M University) and was active in Houston in the first decades of the 20th century. In 1950, James M. Thomas, another African-American architect who graduated from Prairie View, completed Blount’s original scheme by expanding the building to three stories. The extension was a buff brick structure with stone-trimmed, pointed-arch windows and a monumental, five-stage Gothic portal. Unlike the original 1900 church and typical churches of the time, which have a pair of towers and a pair of entrances above flights of outside steps to an upper-level sanctuary, Blount’s and Thomas’ design has a single, grand entrance at sidewalk level, with inner stairs leading to the second-floor worship space and classrooms on the ground floor. The narrative describing the building as part of the National Register for Historic Places comments: “The building correctly represents the progressive and affluent congregation that occupied its quarters.”



Facing page A fire in 2005 left only three walls of the Gothic Revival church standing.

Left Polyresin glazing approximates the look and feel of the original stained glass.

The Fourth Ward, the southwesternmost of Houston's original four city council districts, experienced continual change in its population base, from the early freed slaves and their increasingly prosperous second and third generations to later waves of black, Hispanic, and Asian renters. By the 1960s, the area was in serious decline, putting pressure on the congregation to move to the suburbs, as had many other inner-city congregations after World War II. By the 1980s, the congregation had splintered and the YMCA leased the building for its activities. Less than 50 of the original 530 neighborhood structures listed on the National Register survive.

In 2000, after the congregation vacated the building due to its structural problems, a homeless occupant burned the church on January 24, 2005. Only three walls remained standing. But the area was already being completely altered by Houston's recent inner-city densification and gentrification. Entire city blocks surrounding the church property were stripped of the old shotgun houses and corner stores and rebuilt with sidewalk-to-sidewalk corrugated metal-clad townhouses and three-story stick-framed apartment blocks with concrete ground floors. Density increased from about 20 shotgun houses per block to 30 townhouses or nearly 100 apartments per block. Some of the original, narrow brick streets survive, but the road space is the most compressed in the city as the new housing hugs up against the narrow sidewalks. One choice Gulf Coast cottage (the Casatanié-Fromm House of c. 1850, which used to sit at 809 Robin St., one block north of the church), was rescued and relocated to Sam Houston Park in 2002 as townhouse developers acquired block after block.

The church sold the site to the City of Houston in 2009, with the stipulation to preserve the remains. After installing temporary bracing to support the unstable walls, the City struggled with how to proceed. A package of funding from the Tax Increment Reinvestment Zone #14/Fourth



Ward Redevelopment Authority and the City of Houston allowed the \$4.7 million project to move forward. The remaining three exterior walls of the church were conserved and the half-acre site transformed into an urban park, dedicated on December 14, 2013. The site is maintained by the Houston Parks and Recreation Department.

The old walls of the church, with daylight streaming in through the colors of the new polyresin glazing, seem grander, unencumbered by interior floors and walls, rising to profiles against the high-rises in the background. The strongest feature of the church, however, is not its oldest parts, but its newest. Within the three walls, a galvanized steel frame braces the old walls and stands as an outline of the original church roof and interior columns. Trusses repeat the gabled roof shape, while wide flange columns reconstruct the nave and side aisles. Windows are recreated and reinterpreted in

marigold and purple polyresin glazing, similar in color to the original glass. The south wall, entirely destroyed in the fire, is reconstructed as an open grid of galvanized steel frames with colored panels floating where originally windows had been. Through the open grid, the nave is visually extended out into the tree-framed lawn beyond. The sidewalks in the park extend the paving of the side aisles, and the central lawn is a repeat of the faux grass surface of the nave. The site becomes a sequence of two similar rooms, one “indoors” and one, enclosed by soon-to-be-spectacular Southern sugar maples, “outdoors.”

Technical conservation of the old walls was considerable: brick veneer anchored to CMU backup with stainless steel helical ties; reinforcement of existing CMU walls; interior wall surfaces coated with 2-in steel-reinforced stucco; steel structure to provide lateral bracing; column

footings placed eight feet away to avoid damage to original wall foundations; restoration of the stone entry of the north facade. The apparent lightness of the steel frame is deceptive. Reinforcing and bracing the north, front facade alone required forces to be absorbed through most of the nave structure.

The church’s history is documented in a quite literal form using six pairs of panels, shaped like lancet windows, attached to the walls of the side

Cities naturally change, but how do we remember what was there before?

aisles: Progress (two panels), Leadership (two panels), Architecture, and Sanctuary. Photos and text relate church and local African-American history, extending to future generations the memory of those who made this place. While the



steel frame creates an abstraction of a somewhat generic basilica-form worship space (the actual Bethel sanctuary was on the second floor, which was not reconstructed), and the glowing colored windows illuminate both indoors and outdoors, the history panels are very factual and specific about what is to be remembered from this place.

Archeology conducted in May 2013 brought unexpected discoveries. Ken Brown, field supervising archeologist and professor of anthropology at the University of Houston and Carol McDavid, principal investigator/executive director of the Community Archeology Research Institute, with students from the University of Houston's Archeology Department, found not only foundations of the first two churches, but the brick-lined, below-grade baptismal basin from the first church. The basin is still there, protected in sand for future study, under the artificial grass in the center of the

nave: The 1950 church had been built directly over it, preserving the congregation's origins in their very midst.

Jim Patterson of White Oak Studio and Michael Lloyd of PGAL credit the success of this integrated project to the dedicated collaboration of the large and diverse project team.

As stated on one of the Progress panels: "The City of Houston's preservation of Bethel Baptist Church as a historical site serves as a testament to the accomplishments and efforts of early African-American pioneers who organized a grassroots network for change in the black church."

One community is gone, but not forgotten, and a new community has formed around a shared space and memory.

Gerald Moorhead, FAIA, a TA contributor since 1983, is working on Volume Two of "Buildings of Texas" for the Society of Architectural Historians.

Facing page *Significant technical work went into conserving the church's remaining walls.*

Above *A galvanized structural steel framework handles lateral forces while providing a remembrance of the now-lost interior space.*

TCU Builds Curve Appeal

New Residence Halls Reflect a Strategic Update in Unmistakable Acme Brick

Marion-Clark Halls
Worth Hills Village
Texas Christian University
Fort Worth

architect
KSQ Architects, Tulsa

general contractor
Beck Group, Dallas

masonry contractor
Wilks Masonry,
Aledo, Texas



Worth Hills Village fulfills part of TCU's goal to become a 100% residential campus. Marion-Clark houses sophomores on a site across the street from the admissions office, creating a great first impression for visitors. At a university already steeped in Acme modular brick, the choice for primary material was natural. Made from the earth, Acme Brick brings low maintenance, design flexibility, LEED regional sourcing, and long-term life cycle value. Students see how well brick makes their home a great place to live, eat, and learn. Acme Brick is the efficient, timely solution for timeless, enduring human spaces.

"The 'TCU Blend' varies across campus, so Acme representatives were very helpful with samples from the region's Perla plant, which we matched to prominent buildings on campus. We used brick creatively to meet budget, too, with single-color stacked-bond details, and patterning on one long wall of the dining hall to provide visual relief. We are happy with the results on this first gateway building for Worth Hills, with additional housing planned."
— Lindsay Reeds, LEED AP, Associate, KSQ Architects

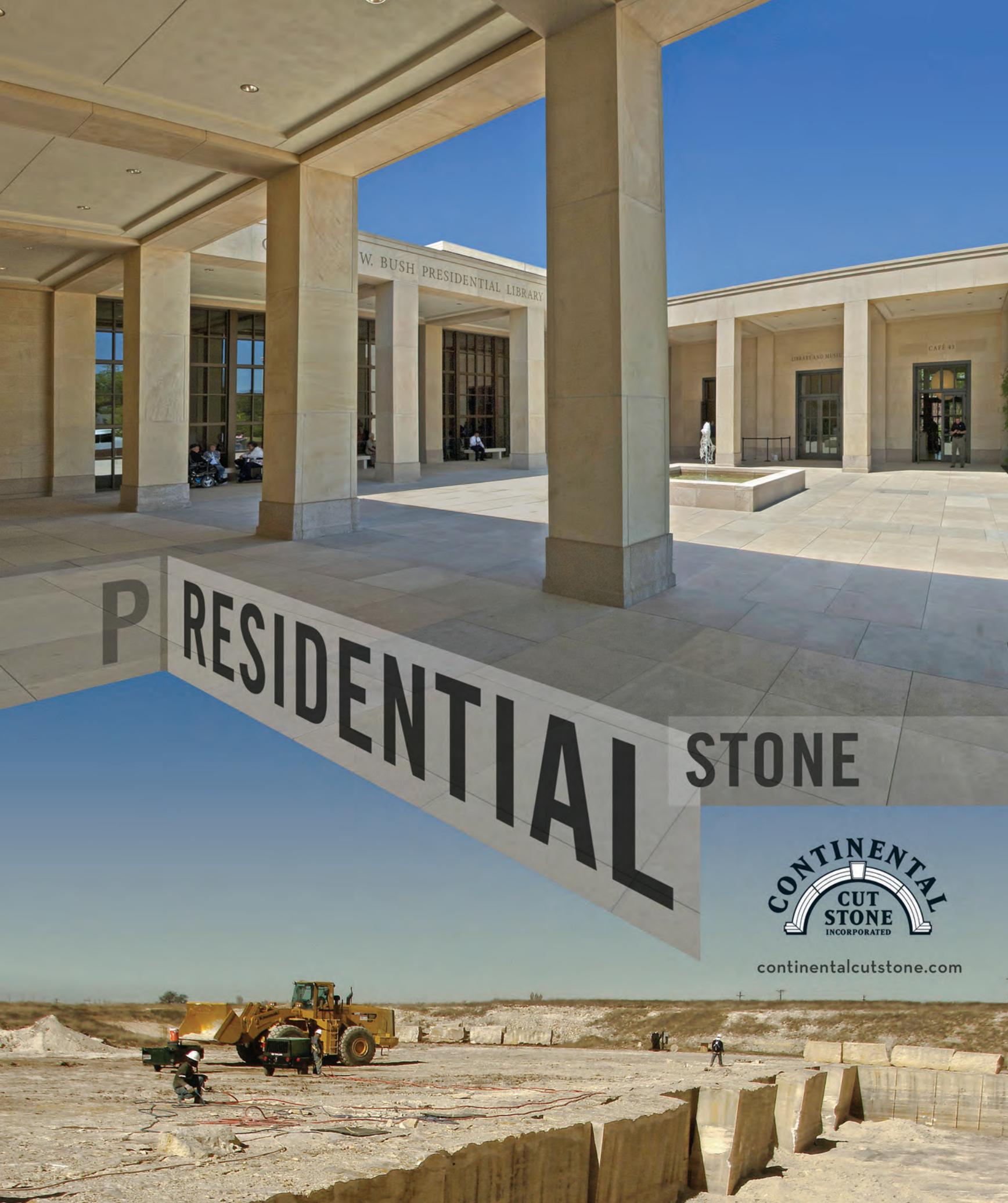


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The Architect Next Door

by Canan Yetmen

Wedged between a barbecue joint and a warehouse in Houston's University Place neighborhood is a trim little white house that is a remnant of the area's past but also, in its way, a beacon of its future. When Natalye Appel, FAIA, bought the bungalow for her office some 15 years ago, it was a perfect fit for a career that is fueled by the city's energy and the abundant creativity of its people.

Appel founded Natalye Appel + Associates Architects in 1987 — the same year she earned her license — by taking what she calls a “leap over the edge,” with a general goal of contributing to and drawing from the Bayou City's physical and emotional diversity. She was also teaching, first at Texas A&M University; then commuting to The University of Texas at Austin, sometimes via three-times-a-week Southwest Airlines trips. Her firm began with a single project — a beach house for her parents — that went

on to earn design accolades and receive national coverage. Next thing she knew, Appel had a firm supported by a handful of small projects.

Appel's first office was an un-air-conditioned space in a warehouse, surrounded by artists and creators. She thrived in the studio environment and sought to bring that energy to her firm, hiring students part time to fill in the gaps on projects. When she upgraded to a climate-controlled office in the River Oaks Shopping Center, architects Walter Murphy, AIA, and Kirby Mears, AIA, had already moved their new firm there, as did Rogers Labarthe and other architects, landscape architect James Burnett, and graphic designer Craig Minor. “We all sat in our new offices getting our acts together at the same time,” Appel said. “It was a fun environment.” This lucky stroke of co-location sparked collaborations, including townhouses for James

Natalye Appel, FAIA, (second from left) in her Houston office with the firm's core team of Donna Kacmar, FAIA; Stephanie Millet, AIA; and Megan Sheffy. Danny Samuels, FAIA, of Taft Architects, is a frequent collaborator.



Left NA+A designed the pavilion for Levy Park, with landscape by the Office of James Burnett.

Lower left Covenant Church, a collaboration with Rogers Labarthe Architects, located in Midtown/Museum District, was completed in 2000.

Lower right The Köpp House, one of Appel's metal houses in the West End.



People work better when they can spend time on all the things that matter to them. We have figured out a way to practice intensely but in a way that allows for other things in life.

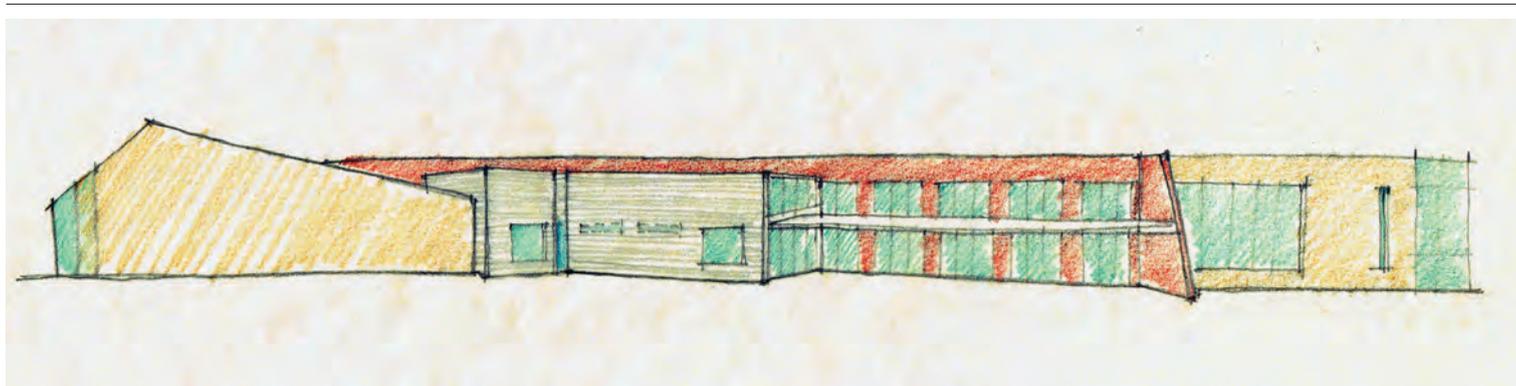
Burnett, and a shared commission for the Unitarian Fellowship of Houston with Val Glitsch, FAIA, who also shared a new, larger office with Appel for several years. Born of necessity as well as inspiration, that became the underpinning of the way Appel has practiced ever since.

Around the same time, Appel's firm began to make its own mark on the architectural landscape with a series of metal houses that, in their way, could only have happened in Houston. Located in a pocket of the West End neighborhood where a few small cottages remained between warehouses and burger joints, the houses were experimental, yet fully contextual, given the eclectic fabric of their surroundings. "Back then, the West End was like an old fashioned small town. It was ware-

houses side by side with cottages," says Appel. "A house with metal siding was perfectly legitimate and contextual because that's the neighborhood you were building in. It was very exciting."

Other projects brought more collaborations, including John Rogers and Suzanne Labarthe for Covenant Church and several other projects, and Donna Kacmar, FAIA, and James Ray (now Energy Architecture) on several library and school projects. It was organic and unplanned, in Appel's words, but the collaborations created a hive of connections and relationships that have allowed her to adjust and adapt to projects as they come. Inside the little white house, the core team of four and the flow of collaborators is a community unto itself, with the flexibility and

RENDERING OF LEVY PARK BY OJB; PHOTO OF COVENANT CHURCH BY RICHARD PAVNE; PHOTO OF KÖPP HOUSE BY ONEZIME MOUTON; RENDERING OF JUNGMAN LIBRARY BY ENERGY ARCHITECTURE.



Top A sketch for the Jungman Library, a collaboration with Energy Architecture with landscape by the Office of James Burnett.

Bottom The Jungman Library, currently under construction. Rendering by Energy Architecture.

support that make for that elusive balanced life. “We want to work hard on great projects without tying ourselves to maintaining a large overhead or 60-hour work weeks,” Appel said. “Projects come and go, or get put on hold, so we can re-group, reconnect as needed.” This fluidity — seemingly rife with post-2008 lessons — allows her to attend to the kinds of small projects she cherishes, and to foster long-term relationships with thoughtful and creative clients. It also energizes the creative aspects of the work as well as the productivity of its teams. “People work better when they can spend time on all the things that matter to them,” she observed. “We have figured out a way to practice intensely but in a way that allows for other things in life.”

“Other things” in Appel’s life include her long-time connections to Rice University and her decade-long tenure on the board of the Hermann Park Conservancy, where she currently serves on the Projects Committee, overseeing new architectural and landscape additions to the park. Her firm is working once again with the Office of James Burnett on three projects, including Jungman Neighborhood Library, (with Kacmar and Energy Architecture), a residence (with Lake|Flato Architects), and as the architect for Levy Park, which is in the Upper Kirby neighborhood near her office and will provide community green space for surrounding high-rise residential and office buildings. Other current projects include School of the Woods (again with

Kacmar and Energy) and several new residences in Houston and the Hill Country. For Appel, building connection has been a touchstone of her career. As she looks around at her city now, she is excited to see the serious attention being paid to connectivity on an urban scale, to the bayous and green spaces, to rail-to-trail development, and to quality-of-life issues that will make Houston a sustainable city. Density has even come to her neighborhood: The little white house next to the barbecue joint is part of a thriving, walkable community that celebrates its diversity in the heart of the big city. Connectivity, it turns out, might be contagious.

Canan Yetmen is an Austin-based writer.



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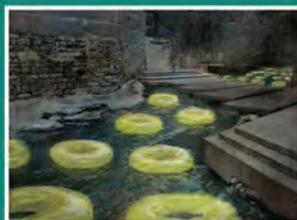
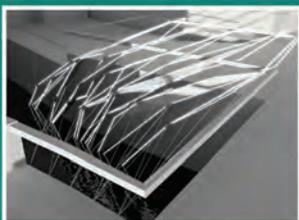
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Technology at Parkland Hospital, Dallas
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Lake|Flato

Portfolio: [Digital Fabrication](#)

Field Constructs Design Competition, Austin

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The 2015 Field Constructs Design Competition (FCDC) winners will be on view at the Circle Acres Nature Preserve November 14–22. Artist talks will occur at 1pm on Saturday, November 14. A concurrent exhibition at the Mebane Gallery in Goldsmith Hall at The University of Texas School of Architecture will feature the 2015 FCDC Jury selection finalists as well as curators' choices, showcasing over 30 competition participants.

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Trends of the Trade



Chicago Architecture Biennial

The inaugural Chicago Architecture Biennial (CAB) got underway on Oct. 3. Titled “The State of the Art of Architecture,” it is the first event of its kind on U.S. soil and is intended as an American answer to similar long-running events in Venice, Italy (La Biennale di Venezia), and Sao Paulo, Brazil (Bielal de Sao Palo). CAB grew out of Chicago’s 2012 Cultural Plan and Mayor Rahm Emanuel’s vision to establish a major international architecture event to capitalize on the Windy City’s rich architectural heritage. Running through Jan. 3, 2016, the biennial’s series of exhibitions, installations, tours, lectures, panels, theatrical performances, films, and other public events hope to generate new discussions about how the built environment should evolve in the 21st century.

The biennial’s co-directors are Joseph Grima and Sarah Herda. Herda is the director of Chicago’s Graham Foundation for Advanced Studies in Fine Arts. Previously, she was the executive director of Storefront for Art and Architecture in New York City, a position she held from 1998 to 2006. Grima is an architect, writer, and curator who was the editor of *Domus* from 2011 to 2013. He also directed Storefront for a three-year stint after Herda left, and in 2012 he co-directed the first edition of the Istanbul Design Biennial.

Herda and Grima worked with an advisory committee to select more than 100 architects and artists from around the world to participate in the biennial’s programs and exhibitions. The advisory committee included David Adjaye, Hon. FAIA (London); Elizabeth Diller (New York); Jeanne Gang, FAIA (Chicago); Frank Gehry, FAIA (Los Angeles); Sylvia Lavin (Los Angeles); Hans Ulrich Obrist (London); Lord Peter Palumbo (London); and Stanley Tigerman, FAIA (Chicago). None of the selected participating architects or artists are based in Texas.

Among the installations included in its programming, CAB will be bringing four new permanent kiosks to Chicago’s lakefront. One kiosk was selected through an international design competition; the other three will be designed by local architecture students in collaboration with architects visiting as part of the biennial. The competition winner (pictured above) is called “Chicago Horizon” and was designed by Rhode Island-based studio Ultramoderne.

For more information on CAB’s programming and a full list of participants visit chicagoarchitecturebiennial.org.



Competition: Re-Skin NYC's Met Life (Pan Am) Building

Metals in Construction magazine (the periodical of the Steel Institute of New York and the Ornamental Metal Institute of New York) has announced a competition inviting architects, engineers, students, and designers to submit proposals for recladding 200 Park Avenue in New York City.

Originally dubbed the Pan Am Building after its anchor tenant (now the Met-Life Building), 200 Park Avenue was designed by Emery Roth & Sons with help from Walter Gropius and Pietro Belluschi. It opened in 1963 and immediately became one of the most-despised buildings in Manhattan. Critics panned it. Writing in the *New Republic*, Wolf von Eckardt said that it was “conspicuous for its ugliness and arrogant disregard for its surroundings.” Even the general public didn't like the tower. As late as 1987, it topped a poll conducted by *New York* magazine of buildings New Yorkers most wanted to see demolished.

Today, attitudes toward 200 Park Avenue have softened. The building, with its elongated octagonal plan, Brutalist quartz-infused concrete facade, and massive bulk interrupting the view up and down Park Avenue and towering over Grand Central Station, is one of the most recognizable on the Manhattan skyline. When a 2001 inspection found the facade in dilapidated condition, the building owners repaired and cleaned it without altering its aesthetics. While this solution preserved the building's original identity, it did not take advantage of advances in material technology and design that could have improved its performance.

The competition asks participants to re-imagine 200 Park Avenue with a “resource-conserving, eco-friendly enclosure — one that creates a highly efficient envelope with the lightness and transparency sought by today's office workforce while preserving and enhancing the aesthetic of its heritage.” A panel of six jurors (Ben Tranel, AIA, Gensler; Areta Pawlinsky, AIA, Heintges; Billie Faircloth, AIA, Kieran Timberlake; Fiona Cousins, Arup; Sameer Kumar, AIA, SHoP; and Hauke Jungjohann, Thornton Tomasetti) will judge the competition. The winner will receive a \$15,000 cash prize, and their design will be published in *Metals in Construction*.

Entrants may register at metalsinconstruction.org. The deadline for final submission is Feb. 1, 2016. ■

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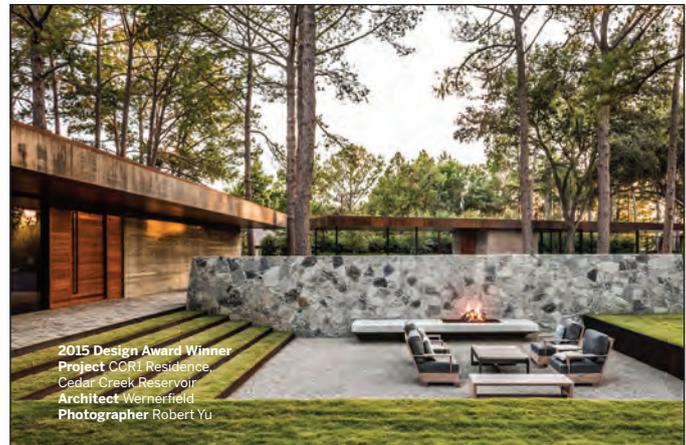
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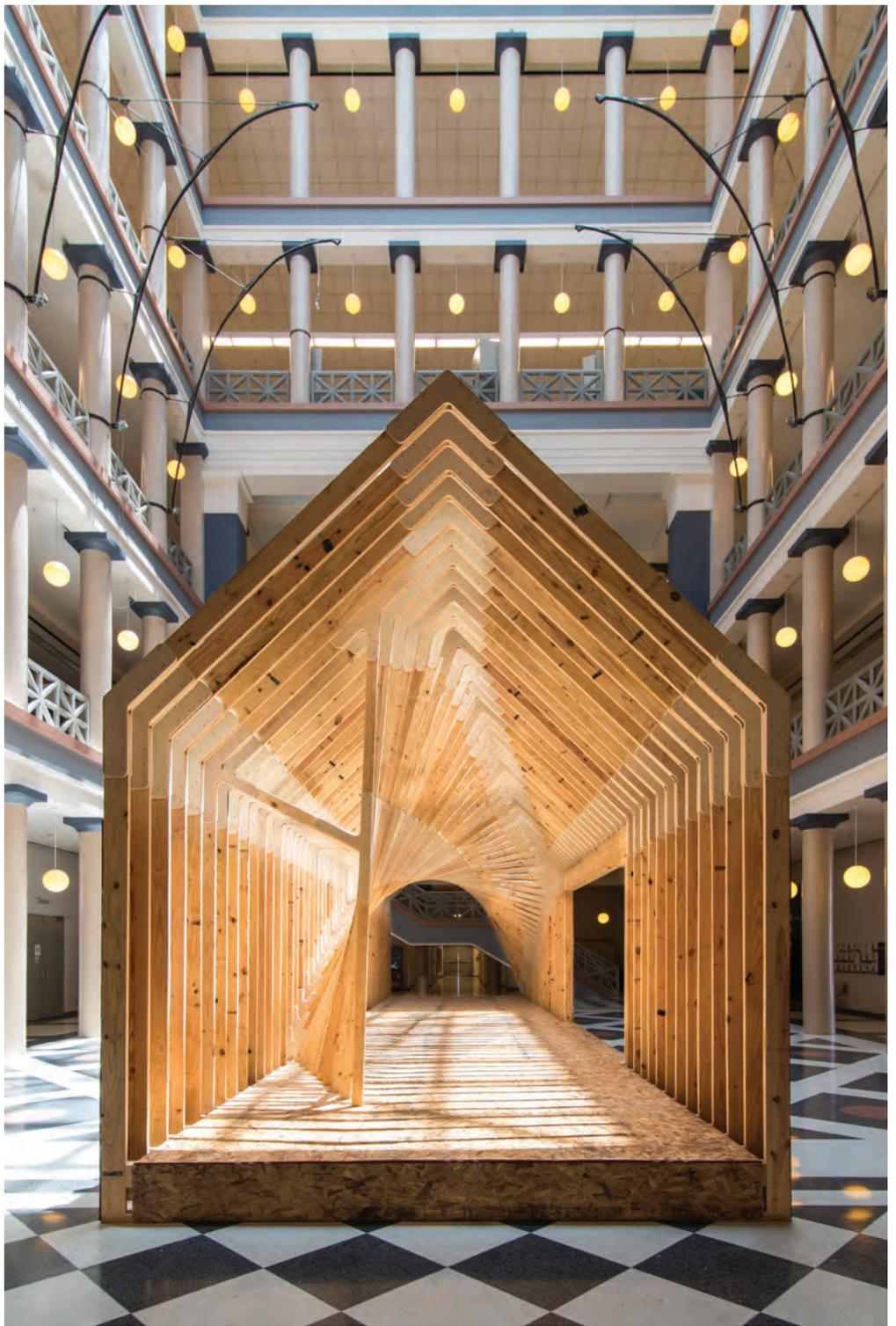
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Inside/Out

As the fall semester began, the collaborative design-build project Inside/Out was on view in the atrium of the Gerald D. Hines School of Architecture at the University of Houston. The first iteration of the project, Inside/Out is the product of an in-depth study and plan to rehabilitate an old shotgun house in Houston's Fifth Ward into a small library and community center for young adults transitioning from the city's foster care system.

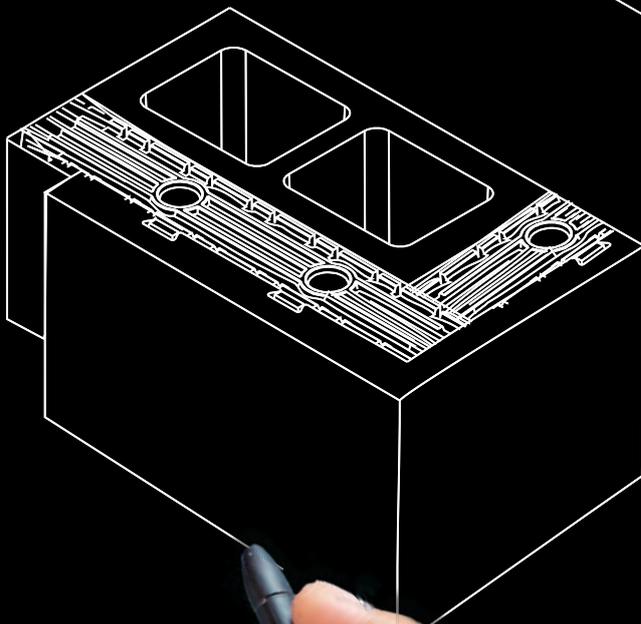
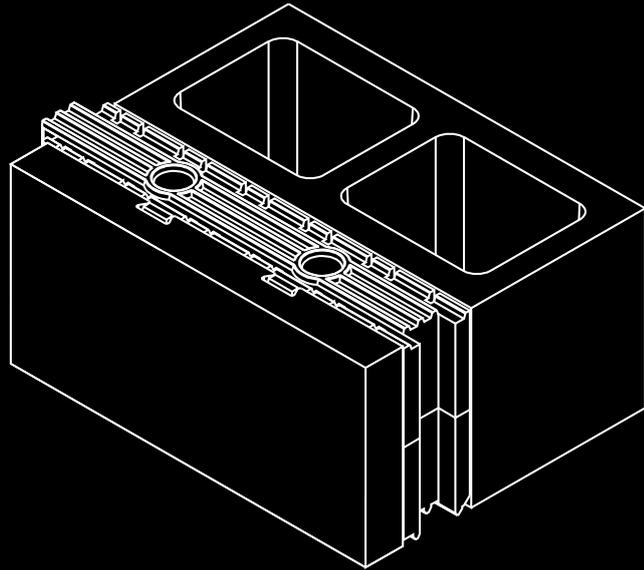
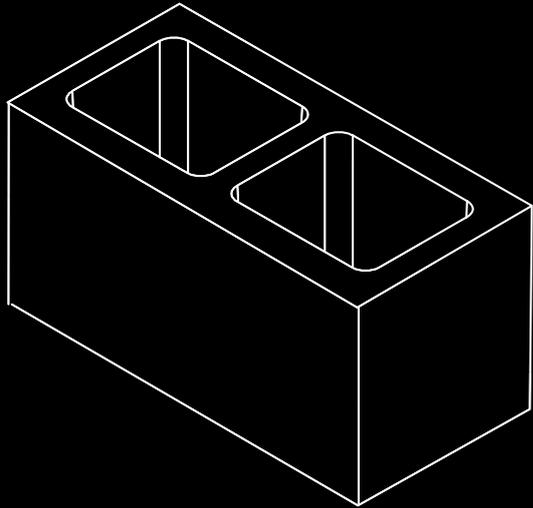
The project is the result of a long-running cross-disciplinary effort between the Interior Architecture program (INAR) and the Community Design Resource Center (CDRC) at the University of Houston. Research developed during the Collaborative Community Design Initiative, organized by the University of Houston's CDRC during the 2013–2014 academic year, provided the context for the project developed by students enrolled in a spring 2015 design-build studio co-taught by adjunct professors Jason Logan and Josh Robbins.

Inside/Out is as much about process as design. Students were asked to develop a structure that would simultaneously stabilize the existing building and provide a new spatial environment for book storage. On view at UH was the elegant structure that Logan likens to a "medical stent, which supports a vein from the inside." The larger project to be completed at the Fifth Ward site includes a new front porch for the house, a rehabilitated side yard, and a deck to activate the exterior of the rehabilitated house and attract people into the library. ■



Jason Logan and Josh Robbins with students Christopher Al-Jumah, Beatriz Arellano, Maricela Calderon, Jessica Garrett, Grace Kim, Kana Kim, Kevin Pham, Tania Rodriguez, Priscila Rivera, Martin Rodriguez, and Sara Skinner built Inside/Out over a two-week period at the University of Houston's Keeland Design Center.

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