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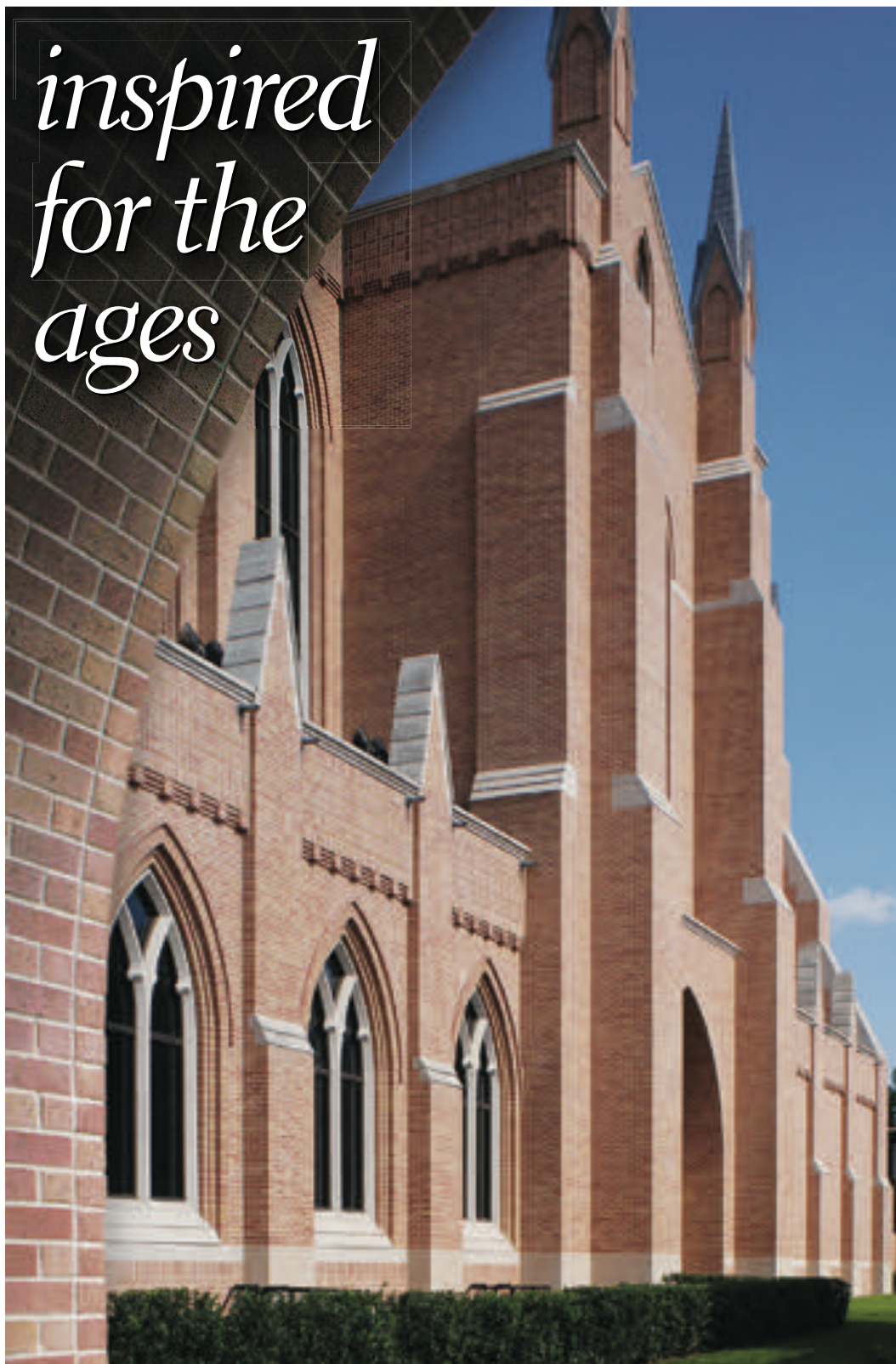
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# Place-Making vs. Sprawl

Movement to conserve open space takes root to protect natural resources

CONSERVING open space is becoming more challenging as Texas makes room for another 10.5 million residents by 2030. The state's population already tops 23 million, and sprawl continues unabated in response to demand. The market for new housing in Texas is currently estimated at 168,000 units each year. At that rate of growth, the natural environment is being overwhelmed and the result is an irrevocable loss of our state's scenic beauty that diminishes all Texans' shared heritage.

Within recent years a national movement has gained momentum in Texas to control sprawl while encouraging thoughtful place-making. Known as conservation development, the movement's proponents are trying to educate municipal officials about incentives they can offer to entice developers to cluster home sites and preserve adjacent open space. Because there is no universal approach to conservation development, criteria are loosely quantified. One constant is the call for conserving approximately 50 percent of a subdivision's total aggregate of land—not as a golf course or a landscaped park, but as natural open space. More than merely promising pretty scenery, the intent is to safeguard water sources and other natural resources endangered by rampant sprawl.

To date, a handful of residential subdivisions in Texas are being developed under the banner of conservation development, and at least three municipalities have adopted conservation development ordinances. The latest is Dripping Springs, a small town 25 miles west of Austin, with 1,500 residents inside its city limits and nearly 20,000 within its extraterritorial jurisdiction. The new Conservation Design Ordinance states that common open space "shall be restricted in perpetuity from further subdivision and/or land development."

In August, Kerby Development of Austin announced plans to build the first subdivision inside Dripping Springs' ETJ since the ordinance took effect in April 2005. The proposed \$40 million community of Scenic Greens will have about 900 homes on 688 acres of enchantingly rugged Hill Country terrain. Homes will be

oriented to overlook parts of 450 acres—almost 70 percent of the total acreage—that will be set aside as jointly owned open space. "Everyone will be looking out their door at several hundred acres that they all own," James Kerby told the *Austin Business Journal*. Groundbreaking is set for February, with houses clustered four to an acre.

A few miles to the southeast is Creek Road Ranch, a residential development on 120 acres. Austin businessman Whit Hanks has subdivided the land to create a total of 32 sites. Clusters of home sites are arrayed across three small plateaus with views to meadows and wooded valleys. Onion Creek and its tributary, Blue Creek, meander through. Hanks began developing Creek Road Ranch, also sited within Dripping Springs' ETJ, a few years prior to the adoption of the city ordinance. Creek Road Ranch sets aside about 50 percent of its acreage as open space. Lots are mostly between two and three acres, with setbacks restricting construction to the center of each lot.

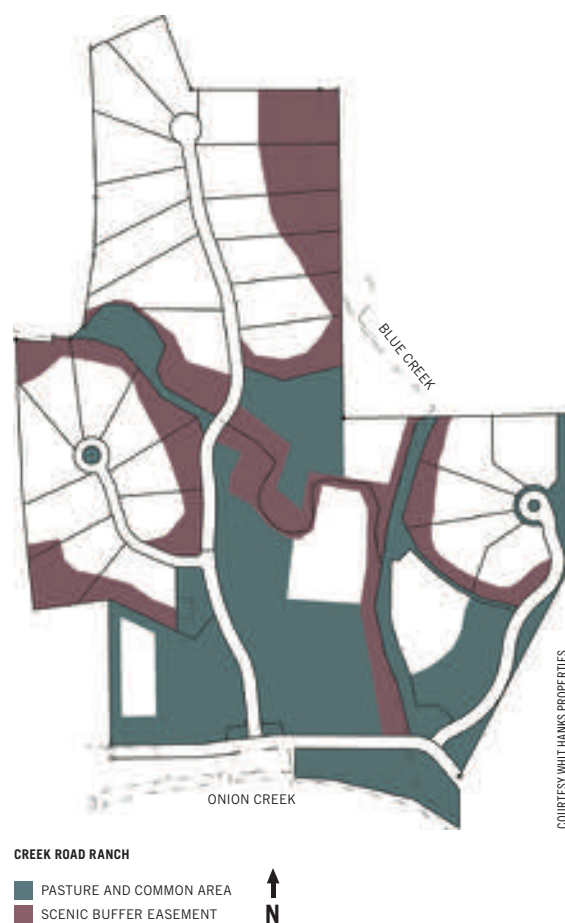
After purchasing the land in 2000, Hanks attended a lecture by landscape planner and site designer Randall Arendt, whose 1999 book, *Growing Greener: Putting Conservation into Local Plans and Ordinances*, has had an empowering effect on designers of the built environment. Hanks subsequently hired Arendt to help plan Creek Road Ranch. Arendt had been invited to speak at an annual symposium on conserving open space sponsored by the Lady Bird Johnson Wildflower Center in Austin.

The Wildflower Center's 2006 Conservation Development Symposium was held in late August and featured presentations aimed at the development community. Among the speakers was Chris Allen, the developer of The Woodson Place in rural Rains County, an hour's drive eastward from Dallas. The Woodson Place is subdivided with 38 half-acre home sites on 66 acres of which 30 acres is set aside as common open space with hiking trails, meadows, woodlands, and a small lake.

While each of these three developments targets a different sector of the market, they all

apply the basic tenets of conservation development as it is broadly defined by the fledgling community of developers, designers, and others who see the movement as a sensible, voluntary alternative to unbridled sprawl. Still, the rustic ideal of conservation development can disguise its potential to share consequences of sprawl—homogenous social networks and an absolute reliance on the automobile. When asked about that downside to conservation development, Keenan Smith, AIA, an urban planner in Austin who consults with Dripping Springs on its new city ordinance, is undeterred. "I think at this point it's baby steps for tiny feet," he says. "The reason I'm involved is that it's the best chance to battle sprawl in the Hill Country."

STEPHEN SHARPE



**Accurate Article, Careless Caption**

*Texas Architect* and Stephen Fox should be complimented on the excellent article that Stephen wrote on the life of S.I. Morris. As usual, Stephen's writing is replete with accurate detail and understanding. Unfortunately, whoever authored the caption over the two illustrative photographs at the bottom of the article was not as concerned with accuracy. One Shell Plaza was not designed by S.I. Morris' firm. SOM (namely SOM partners Bruce J. Graham, FAIA, and Dr. Fazlur Khan, PE) designed the building, and the two firms then worked together in collaboration to execute the project. By the way, there is an excellent article in the current issue of *CITE* on One Shell Plaza.

Louis H. Skidmore Jr., AIA  
Houston

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## St. Edward's Strategy for Expansion Sets High Standards for Architects' Selection

AUSTIN More than a century after St. Edward's University traded its make-do wood structures for the Romanesque Revival of Nicholas Clayton, the private liberal arts college once again has set its sights on architectural excellence. University leaders, guided by an ambitious strategic plan that calls for doubling the university's enrollment by 2010, have so far added four significant buildings to the campus in just four years. Each of the buildings are the work of architects specifically selected for their design skill. Another four buildings, also designed by respected architectural firms, are either under construction or are planned in the near future.

The capital improvements are part of a master plan approved in 2000 under the direction of Dr. George E. Martin, who was hired as the university's president in 1999 and soon afterward developed a seven-point strategic plan. Martin said recently that his two objectives are to grow enrollment to reach the necessary critical mass for a vibrant college experience and to establish a premier academic program. According to school officials, St. Edward's has reached its initial financial goal of \$65 million one year ahead of schedule. However, the officials said, further fundraising will be necessary to construct all the buildings identified in the master plan.

St. Edward's University was founded in 1885 as a private Catholic Church school by Father



PHOTO BY TIMOTHY HURSLEY

Nicholas Clayton's Main Building, at far left, is still prominent as the oldest and most revered structure on campus. Barely visible on the right is Clayton's Holy Cross Hall. Shown below, Sasaki and Associate's 2005 campus master plan outlines building and landscape projects for the next 10 years.

Edward Sorin on 498 acres of donated farmland. Located three miles south of the State Capitol, the tract of pastures at that time was situated on the outskirts of Austin. Today, the old farm has become an educational enclave conveniently set near the heart of the city. Most of the campus' first buildings were piecemeal and built more for utility than permanence. In the 1890s, when St. Edward's was ready to invest in more long-term academic structures, the Catholic Church hired Clayton, the eminent architect best known for his work in Galveston and the church's "go-to" designer at the time.

Clayton's two commissions, each located in the middle of campus, were the majestic Main Building (1888) and the smaller and less opulent Holy Cross Hall (1905), both designed in

his signature Romanesque style. Set atop the campus' highest elevation, the three-story Main Building, replete with a looming tower, was visible for almost a two-mile radius. Easily clearing the surrounding tree level, it has reigned for 100-plus years as an Austin landmark. The university subsequently added to the campus as the enrollment grew, but none of the more modern structures ever came close to matching the presence and charm of Clayton's stately and enduring adjacent pair. Rightfully proud of its Main Building, the university uses an oblique elevation of its tower in its official logo.

The dramatic disparity in the quality of campus buildings during the twentieth century might have continued into the twenty-first had St. Edward's not hired Martin as its twenty-

third president. In his first year of office, the Brooklyn native established the aforementioned strategic plan that set the goal of doubling enrollment.

To realize that ambitious goal, school officials knew they had the immediate need for a campus master plan. They chose H2L2, a Philadelphia-based firm that evolved from one founded in 1907 by Paul Philippe Cret, the French émigré architect who devised the master plan for the University



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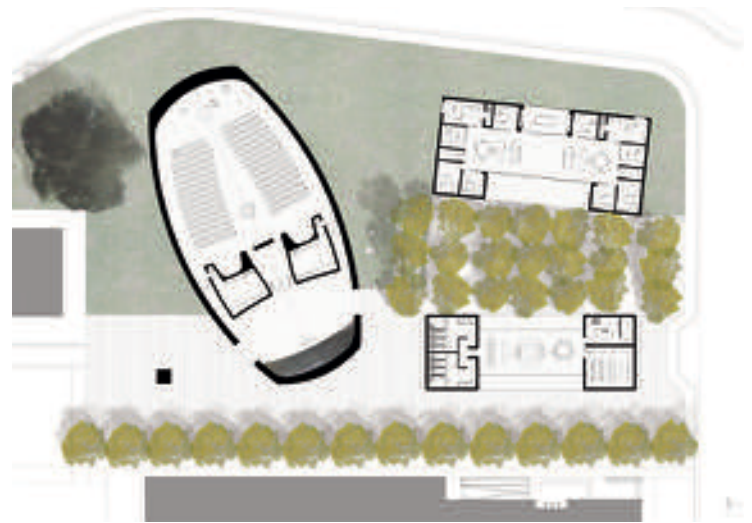
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of Texas and most of its Mediterranean-inspired buildings, including Battle Hall. St. Edward's also hired Andersson-Wise of Austin to design a much-needed new classroom building. Like H2L2, Andersson-Wise has an exceptional pedigree and ties to the UT campus: the firm grew from one established by the late Charles Moore, FAIA, an influential teacher who was a member of the faculty at Berkley, Yale, UCLA, and UT. Moore founded new architectural firms bearing his name wherever he taught, and partnered with Arthur Andersson while teaching in Austin. Completed in 2002, Andersson-Wise' building was named Trustee Hall. (That building was featured in *TA*'s January/February 2004 edition.)

The university's basis for its first two projects in the new millennium was prescribed by the historical resonance of Clayton's Main Building. According to President Martin, that precedence "demands a high standard of architecture." He also wanted the new buildings to reflect the school's commitment to excellence by demonstrating "a high moral and ethical standard." For Trustee Hall, the master plan's first building, the high standards and contextual compatibility were even more critical because it was about to become such a close neighbor to both of Clayton's seminal buildings.

To ensure that St. Edward's would meet its lofty design standards, the university hired members of UT's School of Architecture senior

faculty to facilitate the architect selection processes: Lawrence Speck, FAIA, for the campus master landscape plan (Sasaki Associates); Dean Fritz Steiner, Assoc. AIA, for a science center (Moore Ruble Yudell, another of Charles Moore's progeny); and Associate Dean Louise Harpman, Assoc. AIA, for a campus chapel (Rick Joy Architects) and a residence hall/dining facility (Alejandro Aravena). Their roles as experts included providing guidance in each step of the process, from assembling the initial list of architects, with minor additions by the St. Edward's board and staff, all the way to making the final selection. The school's intent in the selection process was to hire the best architect for each specific job, recognizing that even though the projects are all within the educational building type, each has its own distinctive needs.



COURTESY RICK JOY ARCHITECTS

Among the future projects is a chapel designed by Rick Joy Architects that is planned for a central campus site. Shown below is Moore Ruble Yudell's L-shaped Natural Science Center North, which was completed this year. Susman Tisdale Gayle of Austin was the associate architect for the science center.

While the St. Edward's architect selection processes followed the typical sequence (request for qualifications, then short list, then interviews), it went one step further. For even more quality assurance, selection committee members visited each of the short-listed architects' offices as well as two of their projects deemed most similar to the project for which they were being interviewed. According to Harpman, the committee's firm ranking sometimes changed after the trips. Given the commitment to make assessments throughout the selection process, she is convinced that seeing the two projects *in situ* was a critical step in the process to make sure St. Edward's got the best architect for that particular job.

H2L2's campus master plan, adopted in 2001, has since been updated by Sasaki and identifies the need for another 14 buildings to be constructed or expanded (nine academic buildings plus five new residence halls) in addition to the four completed to date under the aegis of H2L2's plan. Four of those additional buildings are either under construction or in design phase. According to Dave Dickson, the university's vice president for financial affairs, the architects for the balance of the future projects will likely be selected through the same unusually thorough process that has been proven so successful in reinstating St. Edward's campus as an architecturally distinguished private university.

LAWRENCE CONNOLLY, AIA



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## A Grand Space for a Grande River

**R O M A** The rehabilitation earlier this year of this small border community's historic downtown plaza was a significant step towards the recovery of one of Texas' prime public spaces. The work is part of a multi-phased project designed to re-invigorate Roma's economy by attracting tourists to this once-thriving town located along the Rio Grande about midway between Laredo and Brownsville.

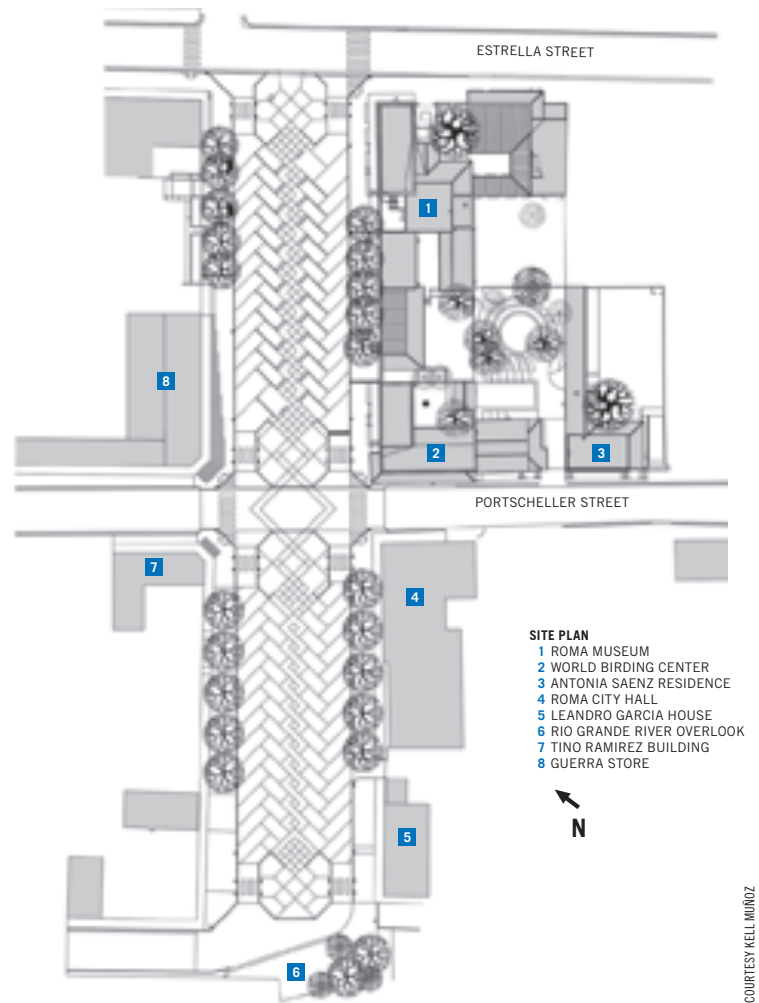
Settled in the 1770s as a ranching outpost for the town of Mier on the south bank of the river Roma was incorporated into the U.S. in 1848. The town was platted around Convent Avenue, a wide, two-block long thoroughfare that essentially functioned as a plaza. Flanked by the residential/commercial compounds of a prosperous merchant class, the architecture of Roma was financed by the profits of river steamboat trade that distributed goods into northern Mexico from as far away as New York City and New Orleans. As the headwaters of navigation on the Rio Grande, Roma flourished on the wealth from that trade until 1904 when its economy came to a virtual standstill with the arrival of the railroad at the southern tip of Texas.

Essentially frozen in time since the early twentieth century, the historic core of Roma was a time capsule waiting to be uncovered by architects and historians. That uncovering began in the early 1960s with the work of Eugene George, FAIA, who began documenting selected structures for the Historic American Buildings Survey. It continued later in that decade with the survey work of Wayne Bell, FAIA, that

resulted in the listing of Roma in the National Register of Historic Places, and it extended into 1972 with the publication of Roma, the seminal master's thesis by David Hoffman, FAIA. An unfortunate diversion from that initial effort to preserve Roma centered on a commemorative project for the U.S. bicentennial that constructed a then-fashionable paved mall in the upper portion of the plaza in a misguided attempt to bring economic vibrancy to a space that was historically unpaved and open to dramatic views of the Rio Grande.

A new attempt to re-orient Roma towards preservation began in 1990 when the Texas Historical Commission, in partnership with the Dallas-based Meadows Foundation, initiated the Lower Rio Grande Heritage Corridor Project. As part of that effort, Roma's architectural distinction and its historic ties to Mexico were recognized in its designation as a National Historic Landmark—the highest recognition for historic properties in the U.S.

To further develop the heritage corridor project, the Texas Parks and Wildlife Department, under executive orders issued by Governors Ann Richards and George W. Bush, took the lead in 1992 as it initiated the Roma Restoration Project. Grants from the Meadows Foundation facilitated the purchase of eight of the more outstanding buildings around the plaza by The Conservation Fund, as well as their rehabilitation by the Parks and Wildlife Department. Originally guided by a feasibility study by Joe Freeman, AIA, of Austin, and a preservation plan drafted by Killis Almond FAIA and Associates of San Antonio, the Roma Restoration Project preserved Hispanic building traditions unique to Texas and to the U.S. as it garnered further credibility with additional funding through the Statewide Transportation Enhancement Program of the Texas Department of Transportation. In the course of its unprecedented six-year management tenure, TPWD repaired brick and sandstone banquetas (sidewalks); cleared courtyards of vegetation; reassembled fragile brick roofs; secured wrought-iron balconies; reproduced complex brick shapes; and reintroduced historically



COURTESY KELL MUÑOZ



COURTESY TEXAS HISTORICAL COMMISSION

This photo from 1972 depicts Roma's plaza essentially unchanged from its original condition as a dirt-covered public space. A pedestrian mall, added in 1976 for the U.S. Bicentennial, interrupted the continuity of the space and its sweeping view across the Rio Grande. The site plan shows the culmination of several phases of improvements, including the removal of the mall that was completed this summer.

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researched bright colors to newly refurbished elevations. The intense search for compatible construction materials even extended to the Mexican interior, where an active caliche stone quarry was located to supply a building material that has long ceased to be used in the U.S.

The second phase of the Roma Restoration Project began in 2000 when the city government, under Mayor Fernando Peña, took over management duties upon the departure of TPWD, and successfully applied for another round of TxDOT enhancement funds. With the selection of Kell Muñoz Architects of San Antonio to oversee the new phase, the challenge to recover the plaza as a viable, contemporary, yet historically appropriate public space fell on the shoulders of project architect Steve Tillotson, AIA. Finding the middle ground, Tillotson proceeded to remove the 1976 mall, and replace it with a diagonally scored esplanade to accommodate vehicular and pedestrian traffic. Topped with concrete in a rock-salt finish, the material recalls the texture and the color of the original dirt-covered plaza.

Along the center, raised medians at each end of the space incorporate low-level vegetation, benches, and a simple water feature. At the sides, elevated brick banquetas were restored, while new sidewalks were created at a lower level to provide space for pedestrian seating and for trees, the latter being the most

significant contemporary addition to the plaza. The light canopy of the proposed cypress trees, however, and their limited location to the front of one-story buildings, minimizes their visual impact on the historic space, and adds a dash of welcomed greenery during the scorching summer heat. Nothing short of spectacular, the recovered view from the top of the plaza, framed by the brick-walled compounds, sweeps across the space and beyond into Mexico with the Sierra de los Picachos looming in the distant horizon.

At the lower southeast corner of the plaza, Kell Muñoz also rehabilitated a set of late-nineteenth century buildings to serve as a contact station for the Roma branch of the World Birding Center. Upon entering, visitors will be able to marvel at the decorative plaster unexpectedly uncovered during the work, and consolidated by Cisi Jary of Restoration Associates Limited of San Antonio. Visitors will also discover newly refurbished courtyards, one of which includes a small amphitheater for interpretive activities.

City officials and the numerous professionals who have contributed to the preservation of Roma's architectural heritage are anticipating a third (and final) phase of the Roma Restoration Project, but funding has not yet been approved. Another project expected in the future, perhaps as early as 2010, is the rehabilitation of the legendary 1928 suspension bridge on Spur 200 that crosses the Rio Grande just off U.S. Highway 83.



PHOTO BY CHRIS COOPER

Remnants of a fresco, likely dating to the 1878 construction of the Ramirez Store, were uncovered during the recent work in Roma. The building is now occupied by the World Birding Center.

The decades-long effort in Roma that has finally brought visitors and students to the historic district also has inspired nearby communities to undertake preservation work.

MARIO L. SANCHEZ, P.H.D.



PHOTO BY JIM PARSONS

### Update: Threatened Houston Theaters

**H O U S T O N** Since the last report on Houston's endangered River Oaks and Alabama theaters (Sept/Oct 2006 *TA*, p. 15), the owner of the historic Art Deco movie houses, Weingarten Realty Investors, has made public its intentions. Both sites are planned for high-rise development, with the curved north section of the original River Oaks Shopping Center doomed to make way for a multi-story building.

However, recent statements by Weingarten CEO Drew Alexander appear to leave some options open. According to a Sept. 1 article in the *Houston Chronicle*, Alexander said, "Bring me a tenant who can afford the space. We're a public company. And that means we have fiduciary responsibilities to our shareholders." Historic buildings can stay, he seemed to say, if they can compete in the economic market.

Art Deco monumental reliefs from the 1930s flank the stage in the River Oaks Theater.

Subsequently, the Texas Historical Commission determined that the River Oaks Shopping Center is eligible for listing on the National Register of Historic Places. Although a listing would not prevent the buildings' demolition, the property would be eligible for state and federal tax incentives for renovation. The property cannot be listed without Weingarten's approval.

THC Executive Director Larry Oaks wrote Weingarten's Alexander in early October advising him that the shopping center is eligible for the National Register, explaining the tax incentives available if the center is listed and renovated, and encouraging Alexander to preserve the historic buildings. "Because of the tremendous architectural value these buildings possess, we join the local preservation contingency urging you not to demolish or negatively alter these important historic resources," wrote Oaks in his letter.

GERALD MOORHEAD, FAIA





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## AIA Dallas Awards 13 Projects

**DALLAS** AIA Dallas recognized eight built projects and five unbuilt projects in the chapter's 2006 Design Awards. Winners were chosen from a total of 72 built and 59 unbuilt entries.

The built Design Awards were selected by a panel of three architects—Randy Brown, FAIA, of Randy Brown Architects in Omaha; Doug Moss, AIA, of Holzman Moss Architecture in New York; and Nick Seierup, FAIA, of Perkins+Will in Los Angeles.

The jury bestowed three projects with Honor Awards—Freezer Panel Walkout by Shipley Architects; Russell Creek YMCA by Good Fulton & Farrell Architects; and Square of Circles by Jay Smith, AIA.

The Freezer Panel Walkout, which uses freezer panels for the floor, walls, and ceiling, was designed as a 900-sf living and porch addition to an existing weekend home in Eulogy.

The space is oriented for sunset viewing, and perforated metal shades the glass from the setting sun while maintaining transparency to the night sky.

Sited in Plano, Russell Creek YMCA's front facade features a large expanse of north-facing glass, interrupted by regular intervals of red glazed block that express the energy of the facility. The spaces are organized into simple rectangular forms coordinated by an orderly, straightforward plan.

Part of a treehouse installation at the Dallas Arboretum, Square of Circles was designed with a kinetic veil of hinged pipes that create a dynamic interaction between the viewer, structure, and tree. The project also was recognized in the TSA 2006 Design Awards.

The jury also presented two projects with Merit Awards—2M Companies Office Building

by Cunningham Architects and Envelope by Buchanan Architecture. Citation Awards were presented to three projects—Mario Sinicola & Sons by Ron Wommack Architect; Pool House by Buchanan Architecture; and Ultimate Blooms by Beck.

The Unbuilt Design Awards were selected by a panel of three architects from Boston AIA—Robert A. Brown, AIA, of CBT Architects; John Hong, AIA, of Single Speed Design; and Ann M. Pendleton-Jullian, Associate Professor of Architecture at MIT.

Five projects received Unbuilt Design Awards—Toyoszu 2-Chome by Laguarda.Low Architects, LLC; NORA Cabins by Kevin D. Parma; Transmod by n:dI – Nocturnal Design Lab; Carpark Townhomes, and 200 Congress by RTKL Associates Inc.

SCOTT MAREK, AIA



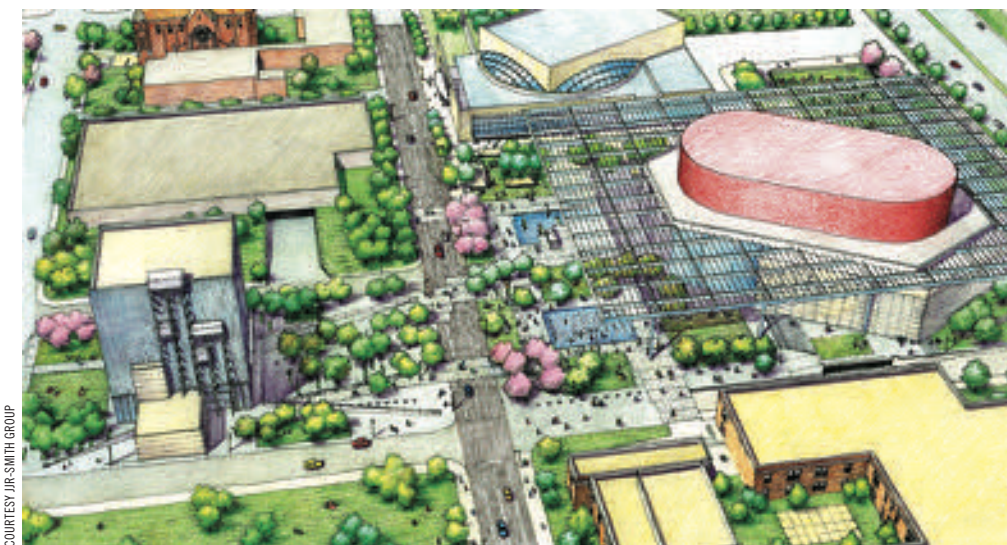
Freezer Panel Walkout



Russell Creek YMCA



Square of Circles



## Park Planned for Dallas Arts District

**DALLAS** A new 10-acre park has been announced as the latest component to the Dallas Arts District. Landscape architect Michel Desvigne of Paris was commissioned by the Dallas Center for the Performing Arts to design Performance Park. His concept features fountains, small gardens, copious trees, and large expanses of lawn, all interlaced by walkways. The park will unify the Center's four future venues—the Margot and Bill Winspear Opera House (by Foster and Partners), the Dee and Charles Wylie Theatre (by Ramus Ella Architects and the Office for Metropolitan Architecture), the Annette Strauss Artist Square (Foster and Partners), and the City Performance Hall (SOM).

COURTESY JIR-SMITH GROUP

## National Nonprofit Opens Regional Office To Help Fort Worth Restore Sacred Places

**F O R T W O R T H** For the last 12 years, local architect James Nader, AIA, has donated his services and that of his firm, Nader Design Group, to the renovation and restoration of historic churches. One congregation in particular, St. Andrews United Methodist Church in Fort Worth, has kept Nader especially busy, and the workload eventually led him to seek greater resources for congregations in need. In October, his prayers were answered when the Philadelphia-based nonprofit Partners for Sacred Places (PSP) chartered its first regional branch office in Fort Worth.

The official inauguration was held at St. Andrews. Attendees included members of PSP's national board, as well as Fort Worth Mayor Mike Moncrief.

Bringing resources to congregations who wish to preserve or renovate their deteriorating buildings, the Texas Regional Office of PSP will have an advisory board of local community leaders. The nonsectarian organization also will have access to an interconnected group of experts from the construction and design professions, including architects, contractors, and historic preservationists who will volunteer their time and services or offer reduced rates to disadvantaged congregations. Nader, who serves as executive developer of the new PSP branch as well as 2006 president of the Texas AIA component, expects around 60 congregations in Fort Worth and the surrounding area will seek assistance during the next five years. Support will range from strategic development of community ministries to the actual restoration of sacred places. Training, matching grants for technical assistance, direct technical assistance or help finding it, and an extensive resource library will be available to congregations of any faith who have historical buildings in need of repair.

Nader first heard of PSP in 2001 when, after helping to restore St. Andrew's 91-year-old bell tower and accomplish other interior and exterior renovations for the church, he realized that a major retrofit on the church's gymnasium was needed. After consulting with engineers and contractors he realized that the congregation would need to raise \$450,000 to renovate the space. "I thought, how are we going to get that kind of money?" says Nader. He researched organizations that help restore historic sites, and found that on the East Coast, PSP was doing exactly what he was doing in Fort Worth, Nader

says, "only they knew how to raise funds." After joining as an affiliate member, he learned more about PSP's model and decided that a similar resource would help him accomplish his goals for St. Andrews, as well as benefit other congregations in the area.

With the help of private funding, including the Brimer Fund that Nader and his wife, Kay, had set up in honor of his wife's parents, as well as organizations such as Historic Fort Worth, Nader arranged a symposium last year. He invited leaders from all faiths in the region, community developers, municipal planners, press, managing executives from PSP, architects, and engineers. The event attracted 120 attendees. "Because of the interest it became overwhelmingly apparent that Fort Worth needed a branch office of PSP," says Nader.

Nader told his friend Dick Bundy, AIA, principal of Wichita Falls-based Bundy, Young, Sims & Potter, about his vision for a PSP regional office in Texas. Bundy took the cause to the Robert and Ruby Priddy Charitable Trust in Wichita Falls, which granted \$1 million to help the organization get off the ground.

Even before PSP officially opened the doors of its Fort Worth branch office, Nader organized its first training program, called New Dollars/New Partners, to teach interested congregations how to benefit from the organization's resources. Thirteen inner-city congregations participated, including St. Andrews. With St. Andrews already having had its professional assessment, the 12 other congregations are now awaiting professional assessments and grants that will allow them to begin implementing their own renovations. "It's a process that happens piece by piece," says Nader.

The official inauguration, says Nader, was more like a first step rather than the arrival at a destination after a long journey. He is currently seeking additional funding, overseeing the office to get it up and running, and starting the search for an executive director.



James Nader, AIA

INGRID SPENCER

## Technology + Innovation + Land Symposium

Texas Tech's College of Architecture introduces a symposium titled *T+I+L* with events set to take place during four days. Panel topics are: the built artifact, built work as instrumentality, and built landscapes. For locations and more information, call (806) 742-3136 or go to [www.arch.ttu.edu](http://www.arch.ttu.edu). NOV 2, 6-8.

## Terence Riley Speaks at Rice University

The Menil/Rice Lecture Series "Architecture and Museums" hosts *Modern Art, Modern Architecture, Modern Museums*, a presentation by Terence Riley, director of the Miami Art Museum and former architecture and design curator at New York City's Museum of Modern Art. This lecture, the second in a four-part series, will be held at Herring Hall. Call (713) 348-4276 or visit [www.arthistory.rice.edu/events.cfm](http://www.arthistory.rice.edu/events.cfm). NOV. 6.

## Galveston Historical Foundation Hosts Festival

The Galveston Historical Foundation hosts the 33rd annual Dickens on The Strand, Galveston's Victorian holiday festival held in the city's Strand National Historic Landmark District. This year's festival pays tribute to the first world's fair, The Great Exhibition of London. For more information, call (409) 765-7834 or e-mail [peggy.clark@galvestonhistory.org](mailto:peggy.clark@galvestonhistory.org). DEC. 2-3.

## Nominations Due for THC Preservation Awards

The Texas Historical Commission has announced its call for the nominations of individuals, organizations, and projects dedicated to and active in preserving the treasures of Texas' history for THC award recognition. Call (512) 463-5853 or visit [www.thc.state.tx.us](http://www.thc.state.tx.us) for a listing of awards and guidelines for submittals. DEC. 8

## Through the Eyes of an Architect Exhibit at UT

The Visual Resources Collection at UT Austin's School of Architecture hosts *Through the Eyes of an Architect: Images from R. James Coote's Travels*. The exhibit displays digital prints from selected 35mm slides donated by Professor Emeritus R. James Coote. The exhibit is on display in the Sutton building. For more information, call (512) 471-1922 or go to [www.soa.utexas.edu](http://www.soa.utexas.edu). THRU JAN. 12.

## Ornament Project Supports Capitol Fund

The Capitol Ornament Project is offering a miniature replica of the Goddess of Liberty. Proceeds support preservation of the Texas Capitol. Call (512) 305-8406 or go to [www.TexasCapitolGiftshop.com](http://www.TexasCapitolGiftshop.com). To guarantee delivery before Christmas, place orders by DEC. 12.

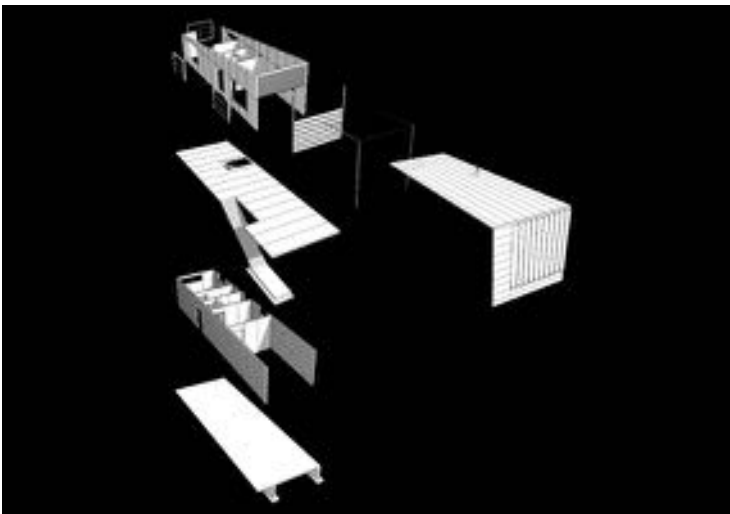


## Block 21 Mixed-Use Development

Planned as the third-tallest building in downtown Austin, the 30-story building will include a hotel and condominium tower, as well as street-level restaurants, a 30,000-sq. ft. children's museum, and a 1,000-seat studio for live recordings of public television's Austin City Limits. Large retail spaces will occupy the east and west corners, with parking available below grade. Austin-based Andersson-Wise Architects is the design architect with BOKA Powell in Dallas as associate architect for the project by Austin developer Stratus Properties. With construction set to begin in June 2007, the project is scheduled for completion in 2009. The project will fill the one-block site immediately north of the recently completed Austin City Hall (its "stinger" is shown at far right), and will feature open-air public spaces both at street level and on a raised *piano nobile* terrace. Limestone and concrete will connect the structure with the Central Texas landscape while transparent and translucent glass will flood interior spaces with abundant natural light. The design includes a landscaped plaza on the mezzanine and deeply recessed balconies and broad extrusions shading the tower's south and west-facing elevations.

## Angelo State University Campus Master Plan

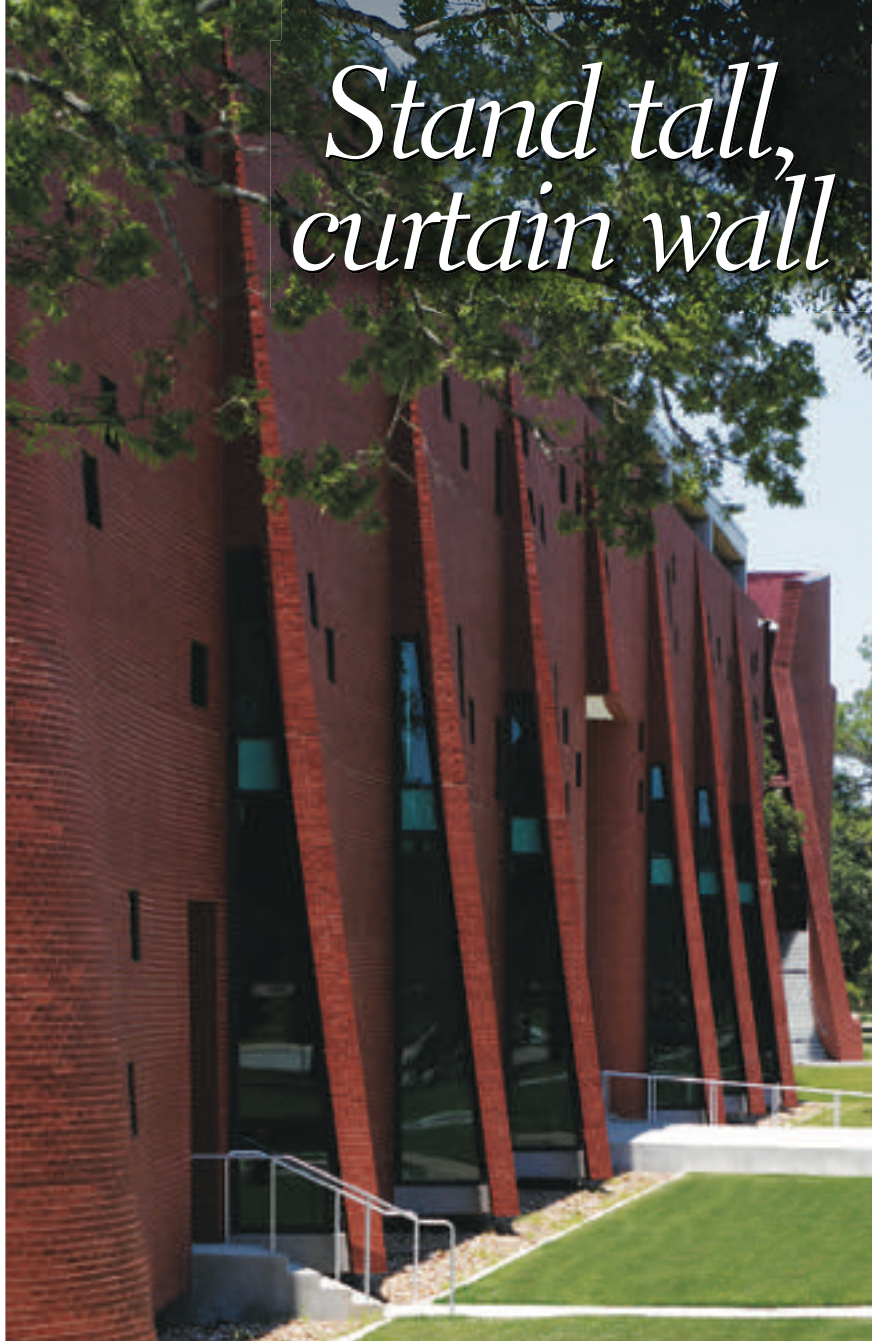
Angelo State University, originally San Angelo College and now part of the Texas State University System, adopted its Centennial Master Plan 2028 last year to serve as a blueprint for developing its campus over the years leading up to its 100th anniversary. Facility Programming and Consulting and Ford Powell & Carson Architects & Planners, both of San Antonio, envisioned how the school will accommodate a 60-percent increase in enrollments to a total of 10,000 students. (A detail of the future campus is shown; courtesy FP&C.) A main focus of the master plan is a large pedestrian-friendly plaza bounded by academic facilities. Suggested in the master plan is a clock tower and carillon for the plaza to provide visual and sonic interest, as well as acting as a point of orientation. The master plan also refines walkways to create relationships among new and existing buildings and calls for incorporating public art and architectural craft throughout the campus.



## Shotgun Chameleon

Designed by University of Houston architecture student Zui Ng (working with professors Rafael Longoria and Fernando Brave, AIA), Shotgun Chameleon was one of two entries by Texas designers to receive an Honor Award in the New Orleans Prototype Housing Competition co-sponsored by *Architectural Record* and Tulane University's School of Architecture. Inspired by the city's raised shotgun houses and Creole cottages, Ng's design responds to the competition's call for prefabrication and adaptability. In fact, he conceived variations for six different sites (three in New Orleans and three in Houston). "The chameleon-like front screen element provides a myriad of facade possibilities to adapt this prototype to different urban contexts and to a variety of solar/wind orientations," Ng explains. "Possibilities include wood siding painted to blend with the streetscape, billboards where commercial uses are feasible on the ground floor, louvered wood to allow for breezes while blocking direct sun and providing privacy, or vine-covered screens reminiscent of French Quarter balconies."

# *Stand tall, curtain wall*

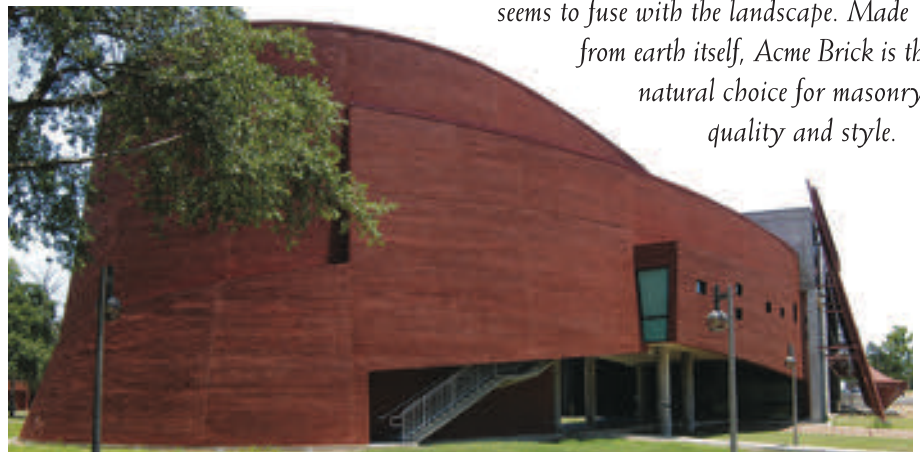


*The design dynamics of Prairie View A&M's Art and Architecture Building rely on sturdy Acme Brick. The human scale and compressive strength of each brick unit allowed architects to conceive tall, curving walls that appear to bend, tilt, fold, and flutter. Acme Brick forms gentle slopes at stairs, or rests on steel angles to frame lyrical openings and passageways. Velour and velvety*

*Acme Brick unites the architectural composition and seems to fuse with the landscape. Made from earth itself, Acme Brick is the natural choice for masonry quality and style.*

*"Brick peels away like curtains to allow slots of light into the classrooms and center of the building. Brick also blends with the surrounding prairie landscape, corbelled at varying degrees to form these undulating curtain-like forms."*

*— RoTo Architects*



Art and Architecture Building  
Owner: Prairie View A&M University, Texas  
Architect: RoTo Architects, L.A., with HKS, Dallas  
General Contractor: Bartlett Cocke, Houston  
Masonry Contractor: L&T Masonry, Austin

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# Brownsville and Matamoros

Historic sites and contemporary design interweave two border cities

by STEPHEN FOX



EACH year, during an annual conference sponsored by the AIA's Lower Río Grande Valley chapter, Executive Director Carmen Pérez García and her tour committee send conference participants off on an all-day bi-national journey of discovery. The theme of this year's conference, "Building on Tradition; Breaking New Ground," was borne out in a Sept. 28 architectural tour of sites in the border cities of Brownsville and Matamoros, Tamaulipas.

The tour began with a visit to the University of Texas at Brownsville/Texas Southmost College (UTB/TSC). Located between downtown Brownsville and the Río Grande, the 380-acre campus occupies the site of Fort Brown, from 1846 until 1945 a U.S. Army fort and a National Historic Landmark since 1960. The university has broken new ground on this historic site by adhering to and updating a master plan formulated in 1990 by architects Marmon Mok and landscape architects Place Collaborative. (See "Rethinking Texas Southmost," *TA*, September/November 1991; pp. 34-35). Verónica Méndez, assistant vice president for construction, presented an overview of the campus's development. Méndez described the current

master plan of 2004 by 3D/International with landscape component by SSP Design. A walking tour led by Ronnie Zamora, the university's director of publications, brought participants into contact with the campus' paseo, a broad and winding walkway that expands periodically into placitas. These intimate, oasis-like outdoor spaces, intensively used by students, reveal the place-making impact that the border's profuse, semitropical vegetation has on the campus. Zamora led the group through recent buildings by Kell Muñoz Architects and across a pedestrian bridge spanning a resaca (an oxbow lake) to demonstrate how expansion beyond the built-up section of the old fort involves preservation and enhancement of diverse eco-systems within the campus. Diana Bravo-González, AIA, of Broaddus & Associates, was instrumental in organizing the campus tour.

From the university campus, participants traveled past the newly restored Cameron County Courthouse. Designed by Atlee B. Ayres and completed in 1912, the courthouse was rededicated in October following extensive work funded through the Texas Historic Courthouse Preservation Program. Roberto J. Ruiz, AIA, was the project architect. The tour continued at one of UTB/TSC's four off-campus locations in Brownsville. Lawrence V. Lof, assistant professor of biology and director of the field studies and historic rehabilitation programs, led visitors through the Cueto Building (1893), an imposing brick corner store complex, and the Lucena House, a wood cottage built in the 1860s that the university moved to the Cueto Building's patio in 2004. Both buildings now function as offices for the university's community and cross-border programs. The Cueto and Lucena buildings were



rehabilitated by Lof with combined teams of local building professionals and vocational technology students.

Lunch was across the Río Grande in Matamoros at the recently expanded Museo Casamata which now occupies the former casemate, or fortified arsenal. Located near the Río Grande and guarding the nineteenth-century steamboat landing, this compact brick structure was built in stages between 1845 and 1866. In 1970 it became the history museum of Matamoros. Preservation architect Carlos Rugerío Cázares, recently named director of the museum, invited historian Manuel Humberto González Ramos to speak about the city's history. Participants then traveled to the Museo de Arte Contemporáneo de Tamaulipas, housed in the dramatically modern Centro Artesanal of 1969, where Mexican artist Rubén Maya's site-specific installation of sculpture took advantage of the museum's spatial eccentricities.

The tour concluded with an exciting visit to a restoration in progress—the Kraigher House, the first International Style house built in Texas. Designed by the Los Angeles architect Richard Neutra, the small dwelling was constructed in 1937 for a Pan American World Airways pilot. Severely deteriorated due to neglect in recent times, the property was purchased by the City of Brownsville in 1998 and last year leased to UTB/TSC. Due to advocacy by the university's provost, José G. Martín, and the dedicated efforts of Larry Lof, historic rehabilitation students, and Jamail Construction Co., the task of returning the Kraigher House to its original precision is progressing.

The mixture of historical, modern, and contemporary architecture visible on the 2006 tour resonated with the conference theme. The commitment of the University of Texas at Brownsville/Texas Southmost College, not only to its own campus but also to the city, is a reflection of the vision of the university's president, Juliet V. García, and serves as an inspiring reminder of the essential role of architecture in constructing environmental excellence. ■

Stephen Fox is a Fellow with the Anchorage Foundation. He teaches architectural history at Rice University and the University of Houston.



(opposite page) At the University of Texas at Brownsville/Texas Southmost College, profuse semitropical vegetation enhances the campus' intimate, oasis-like *placitas*. (top) In Matamoros, the city's former arsenal (1866) has been expanded as a history museum. (above) The restoration of Richard Neutra's Kraigher House (1937) is underway in Brownsville by UTB/TSC faculty and students. Photos by Wayne Bell, FAIA.

# Connected Campus

by STEPHEN SHARPE



**PROJECT** RadioShack Riverfront Campus, Fort Worth

**CLIENT** RadioShack Corporation

**ARCHITECT** HKS

**CONTRACTOR** BECK Group

**CONSULTANTS** HKS (interior); Walter P. Moore (structural);  
James Johnston & Associates (mechanical/electrical)

**PHOTOGRAPHER** Blake Marvin; Ed LaCasse Photography

**(above)** The riverside view reflects RadioShack's high-tech vision for the company's future, with low-e glass curtainwall overlooking the area just north of downtown that will soon become Trinity River Uptown. **(opposite page)** In contrast, the architects designed the entry plaza to more closely adhere to the downtown vernacular of red brick and material heft.

THE design of RadioShack Riverfront Campus in downtown Fort Worth is an example of successful place-making achieved on a large scale. The 900,000-sq. ft. corporate headquarters interweaves the workday lives of 2,400 employees into a cohesive community while also leading the city's efforts to extend its urban core northward along the Trinity River.

RadioShack, Fort Worth's homegrown consumer electronics retailer, took a gamble when its leaders decided to build its new campus downtown. Rather than opting for a move to the suburbs, RadioShack chose a site overlooking the confluence of the Trinity River's Clear Fork and the West Fork. The company already owned 23 riverfront acres when the opportunity arose to buy a neighboring tract that expanded its campus footprint to 38 acres. In June 2001, RadioShack hired Dallas-based HKS to design a new campus to make the most of the site's natural beauty and scenic vistas. At the time, the majority of the company's corporate workforce was disbursed throughout twin 20-story office towers and a converted shopping mall that connected the two buildings. That high-rise complex, called the Tandy Center, proved especially problematic for the company due to its primarily vertical configuration and the towers' relatively small floor plates.

The decision to build on the riverfront property allowed for the design of a horizontal campus, a fairly uncommon scheme for a large downtown headquarters. "We researched urban campus developments and there were very, very few," says Dan Jeakins, AIA, HKS' principal in charge of the project. Among those visited were Owens Corning World Headquarters (1996; Cesar Pelli & Associates) on the Maumee River in downtown Toledo, Ohio, and Alcoa World Headquarters (1998; The Design Alliance) on the Allegheny River in downtown Pittsburg, Penn.

Much like those two corporations, RadioShack wanted its new headquarters designed with the flexibility to adapt to change rapidly by reconfiguring internal workspaces. HKS has had success with







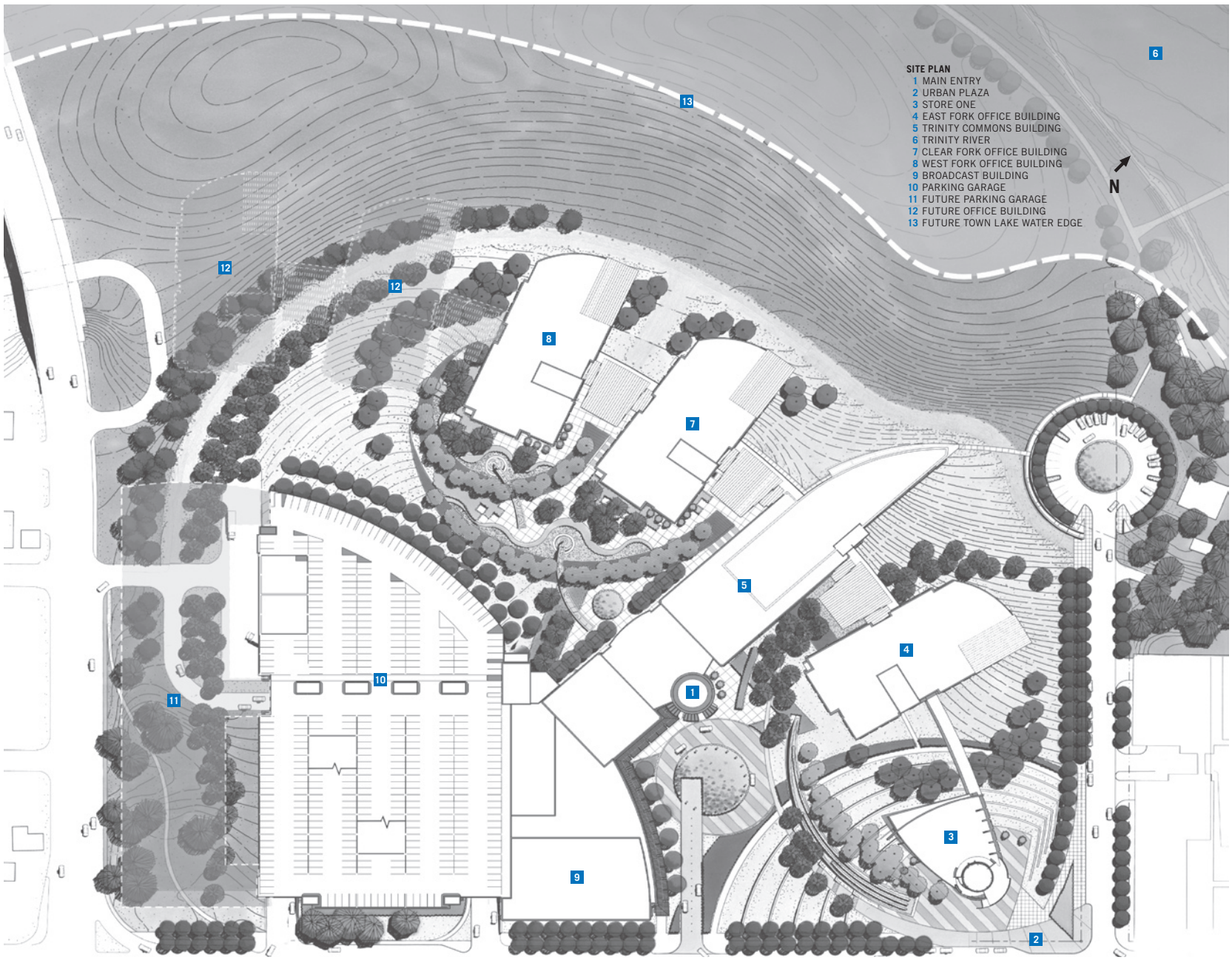
corporate campuses that implemented innovative workplace design, specifically Fidelity Investments and Sabre Holding Corporation, both in suburban settings north of Dallas and Fort Worth.

During initial meetings with HKS, RadioShack's leaders explained that they wanted the new headquarters to reflect the corporation's management philosophy by being open and inviting. But they also asked that the design respect the existing fabric of downtown Fort Worth, which includes nearby historic red-brick streets as well as not-so-charming built elements of more recent vintage. One example of the latter stood directly across from RadioShack's future entry—the circa-1990 Tarrant County Justice Center, a postmodern hulk of buff-colored brick, that effectively formed an edge along the southern boundary of the new campus. To alleviate concerns about that building's imposing mass, the architects set back the campus' entry component approximately 150 feet from Belknap and created an entry plaza that would also serve as an activity zone for public events.

In selecting the veneer for the southern elevation, the choice for the primary material was obvious. "The red brick facade reflected the vernacular of downtown Fort Worth," Jenkins says, describing the response to RadioShack's proximity to historic places such as Main Street and the Stockyards.

Along the riverfront, on the opposite side of the campus, is where the architects emphasized their client's ideal of transparent management and state-of-the-art technology. "Riverside facades reflect the image that RadioShack felt about their business going forward in this century," Jenkins says. Glass curtainwall complements each of the campus' 30,000-square-foot floor plates laid out with open-plan configurations and no perimeter offices. (Even the CEO works in a cubicle, albeit one with doors; other company executives toil in modest-sized "pods.") "One of our design principles was natural light for everyone, so that all employees get to enjoy the views," says David Meyer, HKS's chief of interiors and a specialist in workplace design. Furthering its egalitarian approach toward workplace perks, RadioShack included balconies at each level of every floor facing the river. A campus-wide wireless network allows employees the opportunity to work from a multitude of locations.

**Positioned closest to the public street, Store One is a testing ground for learning about the potential for certain products. Customer activities are tracked and analyzed to determine whether or not to produce a particular item for broad distribution.**



- SITE PLAN**
- 1 MAIN ENTRY
  - 2 URBAN PLAZA
  - 3 STORE ONE
  - 4 EAST FORK OFFICE BUILDING
  - 5 TRINITY COMMONS BUILDING
  - 6 TRINITY RIVER
  - 7 CLEAR FORK OFFICE BUILDING
  - 8 WEST FORK OFFICE BUILDING
  - 9 BROADCAST BUILDING
  - 10 PARKING GARAGE
  - 11 FUTURE PARKING GARAGE
  - 12 FUTURE OFFICE BUILDING
  - 13 FUTURE TOWN LAKE WATER EDGE



- EXECUTIVE FLOOR PLAN**
- 1 ELEVATOR LOBBY
  - 2 BREAK ROOM
  - 3 TEAM AREAS
  - 4 CONFERENCE ROOMS
  - 5 WAITING/RECEPTION
  - 6 EXECUTIVE OFFICE
  - 7 EXECUTIVE OFFICE WORK AREA
  - 8 PROJECTION ROOM
  - 9 OPEN OFFICE



(above) RadioShack's leadership asked for transparency in the design because it symbolized an important corporate attribute. Balconies on every level serve as ad hoc conference rooms for employees.

Walking through the campus, the most striking aspect is the central circulation spine that links its four buildings. The wide, arcing corridor, named Main Street, was conceived to bring all employees together as a means to engender creative interaction. According to Meyer, "The intent was to take all the things that draw people together and have those activities happen along Main Street." Amenities such as shoe shine stands and coffee bars are strewn along Main Street, and large works of art commissioned by RadioShack combine to make the average workday an eventful experience.

Another nod to employee satisfaction is the efforts taken to ensure a comfortable and healthy indoor environment. For example, carbon dioxide levels are monitored and surface applications were specified to decrease exposure to toxins. In addition, says Kirk Teske, AIA, HKS' principal project manager, "The new facility hosts cost-effective, state-of-the-art heating, ventilation, and cooling systems, as well as under-floor air distribution which provides increased air circulation." The architects' attention to energy efficiency and control of construction site waste, among other concerns, garnered a LEED Silver rating for the project from the U.S. Green Building Council.

Parking for the campus is consolidated at the southwestern edge of the campus in a garage that accommodates 2,500 vehicles. Jeakins says the campus design will allow another two office buildings at the western end of the campus. That would add 400,000 square feet to the campus, and expansion of the existing parking garage would add spaces for 1,200 more automobiles.

The client's satisfaction with the new campus was summed up by Leonard Roberts, who was RadioShack's chairman and CEO when the \$200 million headquarters complex opened in March 2005: "Our new home gives us state-of-the-art technology in an environment that facilitates and encourages collaboration, teamwork, efficiency, and innovation. These are things that are essential to promoting the kind of service-oriented culture that is the lifeblood of our company's growth strategy and future success." ■

Stephen Sharpe is editor of *Texas Architect* magazine.



(above) Interior spaces are infused with natural light. Large works of art displayed in corridors were commissioned by RadioShack to illustrate the company's history or its mission. (below) Numerous areas are available for impromptu meetings among employees.



RESOURCES PRECAST ARCHITECTURAL CONCRETE: Arkansas Precast; MASONRY UNITS: Acme; LIMESTONE: Texas Quarries; METAL DECKING: Vulcraft; ARCHITECTURAL METAL WORK: Classic Architectural Products; WATER REPELLANTS: Polyguard Sonneborn; ROOF AND WALL PANELS: Owens Corning, Fibrex; FASCIA AND SOFFIT PANELS: Siplast; WOOD AND PLASTIC DOORS AND FRAMES: Algoma Hardwoods; ENTRANCES AND STOREFRONTS: Ellison Entrance Systems; METAL WINDOWS: Vistawall; UNIT SKYLIGHTS: Naturalite; GLASS: Viracon Glass; GLAZED CURTAINWALL: Vistawall; TILE: Daltile; LAMINATE FLOORING: Dionite, Wilsonart, Nevamar, Formica; PAINTS: Benjamin Moore; CARPET: Interface; RESILIENT FLOORING: Tarkett; CEILINGS: Armstrong; MANUFACTURED CASEWORK: Howard McKinney Inc.; ACCESS FLOORS: Interface; LIGHTING CONTROLS: Lutron

# Mixed-Use Attraction

by KAREN HASTINGS



**PROJECT** TrentonView Center, McAllen

**CLIENT** TrentonView, Ltd

**ARCHITECT** Ashley Humphries & Sanchez Architects, PLLC

**CONTRACTOR** TrentonView, Ltd.

**CONSULTANTS** Art Garcia, PE (civil); WSC, Inc. (structural); CRC, Inc. (MEP); fd2s (environmental graphics); Stephen Walker, ASLA (landscape)

**PHOTOGRAPHER** Hester + Hardaway

WHEN prevailing breezes blow near the corner of Trenton Road and North 10th Street in this South Texas border town, they coax unexpected organ-like music from the galvanized exterior stairs that help give TrentonView Center its distinctive contemporary look. Yet even without this unusual accompaniment, created by the interaction of wind with circular holes in TrentonView's stair risers, this mixed-use rental retail and office complex on this city's fast-developing north side would command attention.

The corner of Trenton and North 10th is a McAllen hot spot, where upscale residential and commercial properties meet in a fast-developing zone of banks, supermarkets, and big-box stores. With its galvanized canopies over cantera stone, corrugated siding, and a stainless steel and tile water fountain, two-year-old TrentonView Center stands out from its familiar retail setting.

Winner of a 2005 Honor Award from the Lower Rio Grande Valley chapter of the American Institute of Architects, the eye-catching design was primarily intended to support the success of its commercial tenants, says lead architect J. Thomas Ashley III, FAIA, of McAllen-based Ashley Humphries & Sanchez Architects. Shops are aligned close to busy four-lane North 10th, with ample up-close parking, plenty of convenient shady spots to rest, and coordinated signage that looks as good as it performs. Meanwhile, atrium office tenants enjoy plentiful parking in back, with landscaped entries, sculpturally inviting exterior stairs and other touches – no large trash bins in sight! – that make the back of TrentonView Center almost as appealing as the front.

“What we wanted was something more than a plain ol’ strip center where you go in and shop and get in your car and leave. We were trying to create a memorable look but with a cost-effective solution

(above) Sculptural exterior features attract attention to the retail and office complex. (opposite page) North-facing clerestory illuminate the atrium, with metal catwalks providing easy access for maintenance.





(above) Located in McAllen's rapidly developing north side, TrentonView Center is prominently sited to entice retail tenants and shoppers.

so that each retail tenant sets themselves apart from their neighbor," says Ashley, whose firm recently moved into the 100,000-square-foot complex. "I've found that everyone likes the design and they assume it was by someone from Dallas or New York. It's unusual for the Valley. Sophisticated. Makes you feel you're maybe a little bit progressive."

Visually, TrentonView is a cut above typical strip shopping centers. In two main sections united by a pedestrian bridge over the central water feature, its three-level atrium office towers are sheathed at the uppermost level in corrugated metal. Exterior stair landings are topped by a radiating pipe canopy that resembles a galvanized palm tree frond. At ground level, rough-hewn cantera stone is applied at the base of tilt-up concrete walls painted in a warm, stucco-like yellow-beige. Shop windows are set off by inset structural steel channels and shaded by alternating vaulted or shed canopies of corrugated metal, warmly lined with up-lit wood. Cantera-clad concrete blocks provide impromptu seating as well as a base for canopy columns, with signage suspended along this shaded walkway.

The corrugated metal continues inside the atrium office sections, along with exposed steel trusses and tongue-and-groove wood ceilings. North-facing clerestory windows provide abundant natural light, with service catwalks installed for easy access.

Ashley says the mix of stone and wood gives the project its "Mexican material feel," appropriate to the border, while "all the galvanized metal kicks the design over into contemporary."

At its center, TrentonView's signature "broken-tile T" logo and clock tower of galvanized pipe provide public art, while a cascading fountain, cantera-clad masonry benches and palm-lined frontage





tells customers they are in for a mellow, out-of-the-ordinary shopping experience. Here, around the fountain, the architect envisions weekend sidewalk sales or outdoor art shows.

“The fountain provides that sound of the water, that intrinsic tranquility,” Ashley says. “The design intent was to allow users to have a variety of experiences, so as to encourage a slower shopping pace. We wanted it to be user friendly. People might want to sit there, eat some ice cream, and watch the sunset. It’s just an attempt to create a tranquil spot.”

Opened in 2004, TrentonView Center entices drive-up shoppers – and some from nearby residential areas who include it in their morning walks – with a mix of shopping and dining opportunities.

Ashley saves special attention for TrentonView Center’s “back door.” Trash containers are hidden behind corrugated metal gates, in corrals of cantera tile over concrete block. Unfinished galvanized gutters and downspouts provide rhythmic definition for each rental unit, while shady lattices of galvanized pipe disguise utility lines as they enter the building. Tilt-up concrete walls rise to hide rooftop air-conditioning units, and punched rectangular holes throw interesting shadows around an oft-neglected facet of retail design. Even roof-access ladders are attractively caged in a way that fits with the project’s other contemporary touches.

“We didn’t want the back to look like ‘the back,’” Ashley says with a laugh. “We wanted the back to have a ‘front’ look to it. Just a little quality.” ■

Karen Hastings is a freelance writer based in Harlingen.

RESOURCES UNIT PAVERS: Pavestone; STONE: Arte en Cantera; SHADE LATTICE: Tri-City Steel; STRUCTURAL STEEL: Tri-City Steel; ATRIUM WOOD DECK: RM Rodgers, Inc.; SIDING: MBCI; MEMBRANE ROOFING: Tamko Roofing Products; METAL ROOFING: MBCI; FASCIA AND SOFFIT PANELS: MBCI; ENTRANCES AND STOREFRONTS: US Aluminum; GLASS: ASG; CERAMIC RESTROOM TILE AND EXTERIOR TILE SIGNAGE: Daltile; ACOUSTICAL CEILINGS: Armstrong; METAL CEILINGS: Hunter Douglas; PAINTS: Sherwin Williams

# Home for Homeless

by LAUREN WOODWARD STANLEY AND LARS STANLEY, AIA



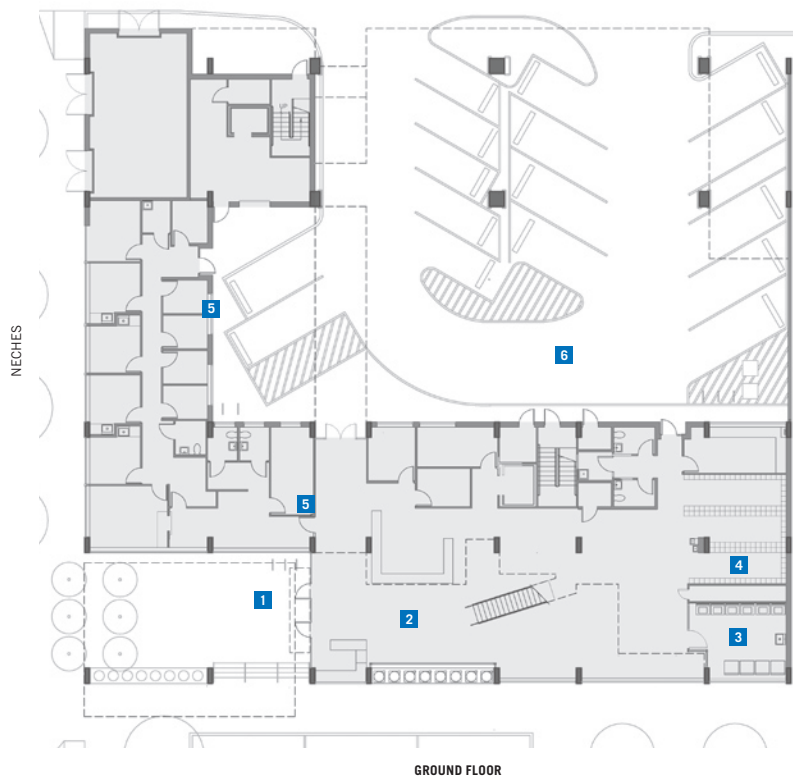
**PROJECT** Austin Resource Center for the Homeless (ARCH), Austin  
**CLIENT** City of Austin Department of Public Works, Cynthia Jordan, AIA; Austin/Travis County Health & Human Services Department  
**ARCHITECTS** LZT Architects; Herman Thun, AIA; Murray Legge, AIA; Val Fuger, AIA; Alex Martinez; Luciana Misi; Dongxio Lui  
**CONTRACTOR** Journeyman Construction  
**CONSULTANTS** P.E. Structural Consultants (structural); Enotech Engineering Consultants (MEP); Urban Design Group (civil); Winterowd Associates (landscape); Bethany Ramey Architect (interior) Center for Maximum Potential Building Systems (sustainability); Austech Roofing (roof); ACR Engineering (commissioning agent); JEAcoustics (acoustics)  
**PHOTOGRAPHER** Thomas McConnell Photography

**(above)** A series of concrete frames, tilted up in parallel like dominoes, comprise the building's structure and impose a rational arrangement of the programmed spaces. **(opposite page)** The framing elements are exposed on the interior as well as the exterior, reducing the overall amount of construction materials and surface finishes.

IN the ARCH (Austin Resource Center for the Homeless) the City of Austin has a facility that invites its transient residents to join the community. Designed by LZT Architects of Austin and completed in 2004, the building is located at a busy downtown corner (just four blocks from its central corridor, Congress Avenue) and makes the most of its multi-faceted character, housing an impressive variety of resources within its stout concrete frame. Indeed, the uncommon facade it presents to the street is testament to the many parties involved in realizing such a project. The idea for building a joint-use facility was first conceived in 1999, with the groups that now occupy it playing principal roles in realizing that initial vision. Since opening two years ago, it has become a beehive of activity, a tightly planned village in an unusual spatial envelope. The project helps create a place for the homeless, enabling their better integration on several levels into the larger social and civic context of the city.

Having recently garnered a 2005 AIA Committee on the Environment award, the ARCH is on track to receive LEED certification, aiming for a silver rating. Its ambitious array of sustainability features includes reclaiming the site of a former gas station, using a project-designed concrete "stack-cast tilt frame" that saved on formwork and construction time, mixing a high volume of flyash into its concrete, and designing for extensive natural daylighting, as well as using a 13,000-gallon rainwater collection system, passive solar water heating, 48 photovoltaic panels, and a variety of finish and lighting alternatives. While the design did not encompass larger strategies like integrated systems that significantly reduce energy use—the PV panels only contribute around two percent of the building's power—there was a measure of creativity put towards the building's green solutions in such elements as the site-poured and stacked concrete frame, a wall of cylindrical water collectors that also serves as a south-side solar screen, and dramatic light pendants made of vertically ganged T5 fixtures. Of





GROUND FLOOR



SECOND FLOOR

FLOOR PLANS

- |                        |                        |
|------------------------|------------------------|
| 1 OUTDOOR ENTRY COURT  | 10 CONFERENCE ROOM     |
| 2 LOBBY                | 11 LIGHTWELL           |
| 3 LAUNDRY ROOM         | 12 SICKBAY             |
| 4 LOCKER ROOM          | 13 OPEN OFFICE         |
| 5 HEALTH CLINIC        | 14 MEN'S SHOWER ROOM   |
| 6 PARKING              | 15 WOMEN'S SHOWER ROOM |
| 7 OUTDOOR ROOF TERRACE | 16 ART ROOM            |
| 8 CAFETERIA            | 17 RESTROOM            |
| 9 KITCHEN              | 18 BUNK BEDS           |

particular note, according to project architect Murray Legge, AIA, are the ways in which the designers sought to capture bits of the outdoors and adjacencies “for free” – by placing windows at the end of corridors, cross-building sightlines, arranging prime spaces for panoramic views, and including a roof terrace – to make the programmed elements feel more ample and appealing.

But these distinctions are perhaps not the project’s most noteworthy. While a mix of green technologies are evident, the greatest gains the project makes are in what could be called social sustainability. The many programs accommodated in the building, and the way in which they were handled by the designers, demonstrate a steadfast concern for the well-being of the occupants and the quality of life for ARCH’s homeless clients. No fewer than 10 nonprofit organizations work out of the facility—from Front Steps (the managing entity, formerly known as Capital Area Homeless Alliance) to Art from the Streets (an Austin-based program that nurtures homeless people’s artistic expression). A health clinic operates independently on the ground level where ARCH’s clients also have access to laundry facilities and a computer room. On the mezzanine is a space for making art. Those and other services complement the more basic provisions of sleeping quarters and shower rooms located on the second and third levels. The well-equipped kitchen and dining areas on the second floor connect visually to the city through expansive vistas to the south and west. This component of the project also serves as a venue for forging relationships within the community with a multitude of sponsors, volunteers, and others who cook meals and enjoy remarkable cuisine prepared with what is available from the local food bank.

The designers made conscious moves to instill an air of comfort and domesticity to the project, reserving the top floor for the sleeping rooms that feel loft-like, private and quiet, with the amenity of an adjoining open-air terrace facing the skyline. Additionally, they saved the best seats in the house for group functions and gathering spaces: the dining room, roof-top terrace, and art room are located on the top floors, oriented toward views of the city, while offices and conference rooms are tucked inside the body of the building with their own access to natural light from generous light wells and slotted windows. The first-floor lobby is a large social hall with full-height glazing that, like the dining room, has full exposure to the passing public. Key concepts that find expression in this building—such as openness, accessibility, visibility, and approachability—are in keeping with a philosophy of basic dignity for a disadvantaged population and an attitude that homelessness should not be hidden away or pushed to the urban fringes.

Architecturally, the building relies upon a principle organizing device to counteract the myriad functions within. A series of concrete structural frames, tilted up in parallel like dominoes from east to west across the site, strive to impose a rational arrangement of the programmed spaces.



THIRD FLOOR



With the exception of the first-floor entry lobby and art room above, which are oriented along the south, the majority of the building's spaces have an essentially north-south alignment, resulting in predominantly eastern and western views. As a result, many of those occupying bunks on the third floor can avail themselves of both the morning light and the setting sky from one vantage point—no small feat. In addition, multi-purpose conference rooms and open offices take in diffused eastern and western light from the fully glazed light well. This breathing room — the surprise gesture of a void in the building's core — only hints at the underlying rhythm set up by the structural strategy in the building, an explicit intention of the designers. The fairly complex program of spaces densely packed into a one-block site does its best to obscure this order, however. In the meantime, the concrete structure works double duty as a durable, low-maintenance finish, both exterior and interior, and generous provisions for light and visibility are made in a variety of ways throughout the project.

Peculiar to the exterior of the building, and defining its generally eclectic image, are the different rooflines marking various events in the building. One of the most prominent of these is the shed roof that hovers over the front porch and main entrance at the corner of 7th and Neches streets. A somewhat detached element in the building's composition, it hinges open boldly to the west as if to beckon the city. Helping to scale the often crowded sheltered space below, cylindrical planters and a burgeoning grove of crepe myrtles screen the porch, creating a loose boundary between sidewalk and property. Set back beyond the roof terrace from the west facade, a chain of sloped roofs stretch like a band over the apex of the structure, capturing skylights, PV panels, and south awning along the way. Taken as a whole, the ARCH building reads as a panoply of parts bound by a gridded structure, reflecting its large community of resident client groups. If the material palette seems a bit monochromatic, inside and out, the diversity comes in the assembly of compatible shapes and pieces, and in the human mosaic of its users. This is a highly functional all-in-one village, and a true success as measured by its outreach to the rest of Austin. ■

Lauren Woodward Stanley and Lars Stanley, AIA, practice in Austin with a focus on sustainability.

Midway along the southern elevation a row of 24-inch diameter vertical tubes collect rainwater from the sloped roofs. The eight double-height tubes also serve as solar shading. Six photovoltaic panels arrayed on the south-side roof generate about two percent of the building's power supply.

RESOURCES FINAL CLEANUP: TERMITE CONTROL: Termimesh; SITE WORK: Penhall Company, Peabody General Contractors; CONCRETE: H.R. Marc; PRECAST CONCRETE HOLLOW CORE PLANKS: Gate Concrete Products; CONCRETE AND MASONRY REINFORCING STEEL: Alamo Steel Company; CONCRETE: M&Z Concrete Construction; LIGHT WEIGHT INSULATING CONCRETE: Drury South; STRUCTURAL STEEL: Hirschfeld Steel & Supply; WOOD AND PLASTIC COUNTERTOPS: Warenoff's Inc.; WOOD AND PLASTICS: Architectural Caseworks; MODIFIED BITUMINOUS ROOFING, METAL FLASHINGS, ROOF COATING, PAVERS AND PEDESTAL SYSTEM: D.R. Kidd Company; GLASS AND GLAZING: Texas Glass; HOLLOW METAL DOORS, FRAMES, AND WINDOWS: Pearland Industries; OVERHEAD ROLLING STEEL FIRE DOORS AND ROLLING STEEL COUNTERTOP FIRE DOORS TURNKEY: Johnson Equipment Company; SKYLIGHTS: Naturalite Skylight Systems; EXTERIOR SIGNAGE, INTERIOR SIGNAGE, PLAQUE AND PARKING LOT SIGNS: Accurate-Southwest; OPERABLE PANEL PARTITIONS, TOILET COMPARTMENTS AND TOILET ACCESSORIES: Ed Flume Building Specialties; DORMITORY BEDS: Cornerstone Detention Products, Inc.; STEEL GRATING UNITS AND FRAMES: Kadee Industries; FABRIC SHADES: Kennady Company; SECURITY SYSTEM: Entech Sales and Service

# Down By The River

by MARK T. WELLEN, AIA



**PROJECT** San Angelo Visitor Center, San Angelo

**CLIENT** San Angelo Health Foundation; San Angelo Chamber of Commerce; City of San Angelo; Texas Department of Transportation

**ARCHITECTS** Chakos Zentner Marcum Architects; Craig Kinney Architects

**CONTRACTOR** Templeton Construction

**CONSULTANTS** McClanahan and Associates (structural); Power Systems Inc. (MEP); Schrickel Rollins & Associates (landscape)

**PHOTOGRAPHER** Hester + Hardaway

SAN Angelo is one of the best-kept secrets of Texas. While it clearly benefits from the bucolic beauty of its location at the northern-most limits of the Hill Country, San Angelo has neither an interstate highway nor a large commercial airport and one can't help but feel the isolation of its setting in the remote environs of West Texas. Still, some of its architecture is exemplary, including Trost & Trost's City Hall (1928), Caudill Rowlett and Scott's Central High School (1955), Ford Powell and Carson's Central National (1969), and Hardy Holzman Pfeiffer's San Angelo Museum of Art (1999). The downtown core is largely intact but suffers from underutilization; the restored Fort Concho (1867-69), and the Concho River Valley environs all contribute to a small city ripe with potential.

Amid this distinguished urban fabric and scenic natural setting, San Angelo-based Chakos Zentner Marcum Architects with Craig Kinney Architects as chief designer, were asked to develop a new facility to house the San Angelo Chamber of Commerce, the offices of the San Angelo Health Foundation, and, most significantly, a new San Angelo Visitor Center.

The project's conception began in the early 1990s with the formation of a task force representing the City of San Angelo, the local Chamber of Commerce, and the Health Foundation. The Chamber's offices had been originally located as an adjunct to the San Angelo Convention Center, with the Visitor Center occupying little more than a corner of the reception area in the overcrowded suite of offices. Furthermore, the facility was located in an area of the city so isolated from activity and major thoroughfares that even the most intrepid of seasoned travelers would be challenged to seek it out. Concurrently, the nonprofit Health Foundation was considering a new home that would make an impact, visually announcing its role in the community.

The three entities eventually joined forces. Subsequently, the Texas Department of Transportation was invited to join the endeavor, and TxDOT's significant financial contribution to the project made a grander architectural vision possible. The disparate group brought with it some daunting design challenges for the architects. While the overarching concept was simple — stakeholders asked for a "landmark building" or "a building that says 'San Angelo'" — the desires of a highly involved yet diversely opinionated collection of community leaders represented the greatest challenge.



After a nationally advertised search, the architectural team was selected and an ideal site was secured along the southern banks of the Concho River positioned between the northbound and southbound stretches of U.S. Highway 87. Perched on a rise above the river, the site maintains northern views across the river toward a city park and downtown beyond.

From a functional perspective, the needs of the primary occupants were similarly divergent. The Health Foundation, while exceedingly engaged with the community, had few requirements for access by the public. Quite the opposite was true for the Chamber of Commerce and the Visitor Center. Through cooperative agreements, the Chamber manages the operations of the Visitor Center, and the City of San Angelo, as owner of the site (but not the new building), maintains the grounds. Also, unlike the other occupants, TxDOT requires seven-days-a-week operations, as well as 24-hour restroom and vending facilities. In addition, the facility was to provide a connection to the hike-and-bike trail that runs along the north bank of the Concho River.

The conceptual plan adroitly responds to the programmatic requirements and public needs by organizing its primary components – the Health Foundation at the western end and the Chamber/Visitor Center at the eastern end – and separating them by a high-roofed, open-air entry plaza. The plaza/breezeway serves as both a buffer to the diverse functional spatial requirements as well as a gateway to the river and its hike-and-bike trail. A water feature, designed in collaboration with landscape architects Schrickel Rollins and Associates in Arlington, further enhances the plaza. This metaphorical “spring” emanates from under the embrace of the broad roof, beginning quietly before growing to an expansive cascade that dominates the descending path to the River Walk below.

Viewed from the southbound lanes of Highway 87, the prominent wave-like form of the Visitor Center roof creates an arresting enticement for travelers. At the public entry, on the opposite side of the building, a massive yet gently meandering masonry wall greets visitors as a gateway to the facility while also serving as a screening device for the functional spaces behind.

Kinney addressed the diverse image requirements of the stakeholders through numerous architectural gestures, among them the placement of cast-stone columns at the entry points of the south

**(opposite page) Limestone and cast-stone columns at the entry correspond to the region’s historical and vernacular building types. (above) The Visitor Center’s siting and orientation satisfied expectations for a highly visible and easily accessible facility.**



wall and giant lanterns atop the same wall (the latter inspired by the smokestack cap of a nearby building). Kinney cites WPA-era projects and Fort Concho, as well as the region's ranching heritage, as his design influences for the project, and the manipulation of a rich array of materials both inside and outside attest to those influences.

Natural light abounds in the facility, made possible by its shallow north/south dimension that allowed extensive north-facing curtain wall and controlled south-facing windows and clerestories. The large oculus in the roof of the plaza/breezeway provides an ever-present reference to the paths of the sun and moon. Kinney paid close attention to the use of scale in the intricate stonework, devoting particular emphasis to the modular pattern of the south wall by including brick bands thereby creating large blocks proportionate to the scale of the massive wall.

Responses from locals and travelers alike have been favorable, and their frequent inquiries concerning the building's myriad materials led the Chamber's staff to produce a fact sheet explaining the materials used in the project. The success and popularity of the Visitor Center can be gauged by the 1,400-percent increase in non-local visitation. Furthermore, the facility has become popular among locals as a venue for meetings, weddings, quincineras, and nearly constant photo shoots.

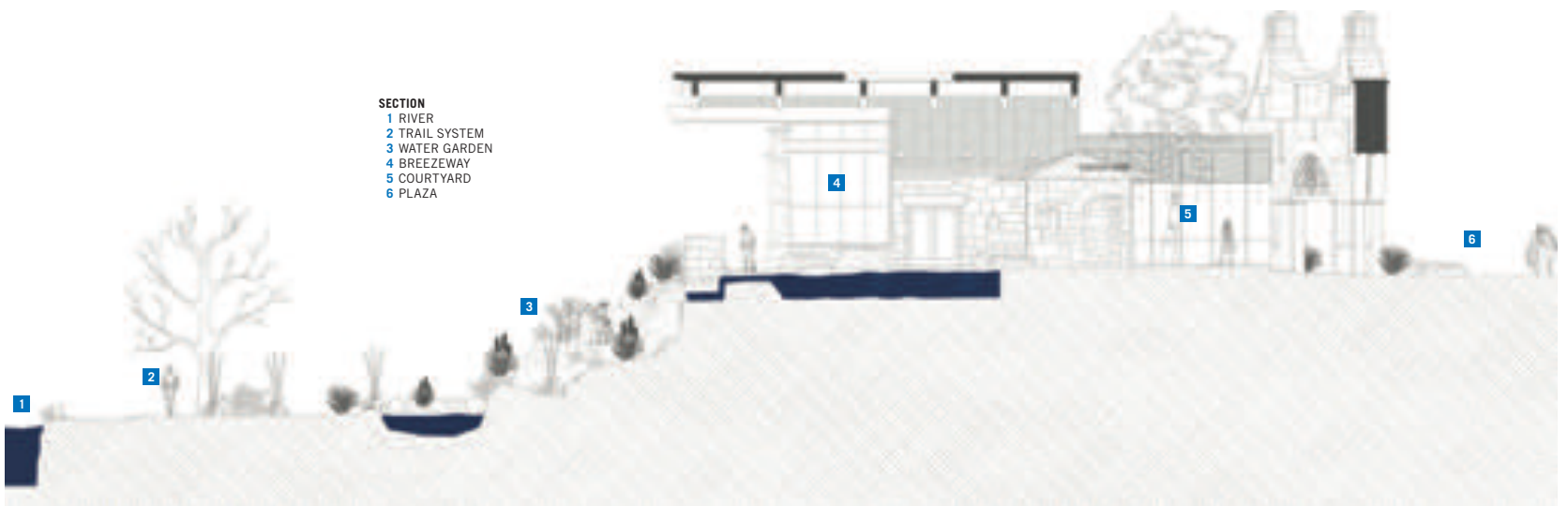
In recent years San Angelo has accomplished significant goals in realizing its potential as a livable city with such efforts as the development of the River Walk, the preservation and enhancement of Fort Concho and the Depot area, the El Paseo de Santa Angela, and the expansion of the Museum of Fine Arts. Now, with the success of the Visitor Center, the city has added one more vital component to its ongoing revitalization, and in the process has emphatically displayed the power of architecture in the role of enhancing the public good. ■

Mark Wellen, AIA, is a principal of Rhotenberry Wellen Architects in Midland.

**(above) The city's Visitor Center, previously hidden away in an isolated part of town, now boasts a dramatic increase in visits from travelers passing through San Angelo. The facility also has become popular among locals as a venue for meetings and celebrations.**

**RESOURCES** CONCRETE PAVEMENT: Concho Concrete; UNIT PAVERS: Pavestone; FOUNTAINS, POOLS, AND WATER DISPLAYS: Dream Gardens; SITE, STREET, AND MALL FURNISHINGS: Landscape Forms; PRE-FAB BRIDGE OVER RIVER: Steadfast Bridge Company; MASONRY UNITS: Featherlite, Acme; STONE: Sisterdale Stone/Garza Masonry, Texas Stone Quarries, Texas Stone Products; GLASS BLOCK: Pittsburgh Corning; GLUE-LAMINATED TIMBER: Unit Structures; LAMINATES: Wilsonart; SOLID POLYMER FABRICATIONS: Avonite; WATERPROOFING AND DAMPPROOFING: Sonneborn; WATER REPELLANTS: Chemprobe; MEMBRANE ROOFING: W.R. Grace; METAL DOORS AND FRAMES: Ceco; SPECIALTY DOORS: R&S Manufacturing; ENTRANCES AND STOREFRONTS: Kawneer; GLASS: PPG; TILE: Daltile, Interceramic, Armstrong; ACOUSTICAL CEILINGS: Armstrong; PAINTS: Sherwin Williams; OPERABLE PARTITIONS: Hufcor; MANUFACTURED CASEWORK: Terrill Manufacturing; BLINDS, SHUTTERS, AND SHADES: Mecho Shade





# Open-Air Market

by BRANTLEY HIGHTOWER



**PROJECT** The Shops at La Cantera, San Antonio

**CLIENT** La Cantera Real Estate Limited Partnership

**ARCHITECT** Alamo Architects

**CONTRACTOR** The Whiting-Turner Company

**CONSULTANTS** J.Robert Anderson, FASLA (landscape); Dan Pope (irrigation); Jaster-Quintanilla & Associates (structural); Goetting and Associates (MEP); Kaplan Partners Architectural Lighting (lighting); Pape-Dawson Engineering, Inc. (civil); The University of Arizona: Comfort Consultant-Environmental Research Lab, Martin Yoklic (environmental)

**PHOTOGRAPHER** Bob Wickley

**(above)** Seen as a prototype for future outdoor malls, the 1.3 million-square-foot open-air retail center was conceived to address concerns about responsible land use as well as in response to changes in shopping patterns. **(opposite page)** Water features were designed to minimize water loss through evaporation and appear as natural features when turned off in drought season.

IT might at first seem counterintuitive to consider a shopping mall as an example of place-making. Malls are almost by definition place-less elements of an ever-expanding generic suburban landscape. While The Shops at La Cantera project is on the one hand yet another regional mall at the edge of yet another expanding suburb, its innovative design challenges the standard way of thinking about malls and in doing so creates a shopping experience that is truly unique to its place in the Hill Country just north of San Antonio.

As is often the case with successful architectural projects, this one began with a client group that was interested in trying something new and an architectural team that was able and willing to fully explore and execute that potential. Market surveys had indicated to the client that shoppers were growing weary of the standard mall model with its regular geometries, minimal and often artificial interior landscaping, and the contrived re-creation of a park-like environment indoors. One possible response to this was to jettison the simulation of an outdoor park and instead build the mall concourses as an actual outdoor environment. While the stores would remain climate-controlled, the concourses that connect them to one another would be left open to the elements. With this general concept, the client approached Alamo Architects and tasked the firm with exploring the concept of an open-air mall.

While models of this approach exist in regions that enjoy milder climates, doing so in Central Texas with its extreme temperatures was identified as the primary challenge. In order to make the idea work, Alamo Architects needed to develop a series of strategies for addressing thermal concerns for a complex of large buildings with varying orientations. One of their first moves was to bring on an environmental consultant who helped them perform a detailed climate analysis. The consultant also assisted in developing, modeling, and testing of multiple strategies to ensure that the mall complex



**SITE PLAN**  
 1 SINGLE-LEVEL RETAIL  
 2 DEPARTMENT STORES  
 3 FOOD COURT

NEW CONSTRUCTION  
 FUTURE EXPANSION



offered a variety of “comfort experiences”—meaning that each concourse would have a combination of areas with sun, shade, and dappled light. In addition to controlling sunlight, building masses and canopies were designed to capture optimal cooling breezes. Where this proved inefficient, vortex and ceiling fans were installed to increase air circulation.

Beyond the design responses that relate The Shops at La Cantera to its specific place environmentally, many of the materials and stylistic moves made by Alamo Architects reflect or reinterpret architectural elements already found in and around San Antonio. From the colorful cement tiles found on stair risers to the pierced copper light finials, examples of Mexican craftsmanship exist throughout the development. Hand-carved stone fountain elements and tables made by the Cortez family — a dynasty of San Antonio craftsmen who have been building whimsical bus stops, bridges and park structures for generations — are sprinkled throughout the mall as well.

While the variety of form and material can be overwhelming at times, potential criticism is countered by the fact that these are not merely aesthetic flourishes but necessary parts of the larger climate mitigation system.

The shops themselves are arranged in plan in a casual relationship to one another that further distinguishes them from the more formal galleries found in other malls. This is in many ways the result of an early decision that was made regarding the existing landscape. While much of the site was cleared to make room for the mall, nearly 30 old-growth trees were earmarked for conservation and moved into the common areas of the mall itself. The organic design that resulted possesses the added effect of creating a series of informal rooms onto which multiple shops face. These rooms are individually landscaped to reflect the ecological diversity of Central Texas while at the same time developing separate identities for different parts of the mall.



(left) Material selections for the food court ground the project to its region. (above) The rambling layout – with courtyards, paseos, and gardens connecting the stores – emulates the open-air markets of old San Antonio. Alamo Architects is designing the development's second phase.

Similarly, the surface parking that surrounds the mall is subdivided into smaller units by fingers of landscape that radiate from the mall. Many existing trees were left in place, and that strategy further acts to break up the considerable mass of these lots while preserving at least a trace of the original landscape condition. This original condition is preserved in its entirety in the greenbelt of undeveloped land that serves as a natural buffer between the mall and the two highways from which it is accessed. Rather than immediately entering a sea of parking after exiting a ribbon of highway, visitors to The Shops at La Cantera first pass through a perimeter of trees and native landscaping. Thus, before even seeing the mall, one is aware that they are visiting a very different kind of place.

The Shops at La Cantera is most impressive when seen in contrast to standard shopping mall design. While the project still follows a familiar model to achieve a standard set of financial goals, the manner in which that model is interpreted and how those goals are sought have been altered enough to create a truly unique place to shop. (A second phase, currently being designed by Alamo Architects, is scheduled to open next year.)

Toward the end of his career, Alvar Aalto was noted to have said “You can’t change the world; you can only set it an example.” Likewise, no architect could be expected to change the pattern of suburban development or the need of suburbanites to have a place to go to buy new shoes, jeans, and iPods. But by taking a familiar program type, then questioning the assumptions that had previously determined its typical form, and ultimately providing practical and workable architectural solutions for today, Alamo Architects has succeeded in providing San Antonio with a good example of a mall that is closely grounded to its place. **T**

Brantley Hightower works with Lake/Flato Architects in San Antonio and is a visiting critic at Texas Tech’s College of Architecture.

RESOURCES LAMINATES: Wilsonart, Advanced Technology Inc., Pionier Decorative Surfaces; DECORATIVE GLAZING: Skyline Design; PAINTS: ICI; CERAMIC TILE: Casa Dolce Casa, Daltile; RESILIENT TILE FLOORING: Armstrong Commercial Flooring, Johnsonite; CARPET: InterfaceFLOR

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# The Mondrian

**PROJECT** The Mondrian, Dallas  
**CLIENT** Zom Texas  
**ARCHITECT** RTKL  
**CONTRACTOR** Tribble & Stephens (tower); Stanford Construction (low-rise)  
**CONSULTANTS** Thornton-Tomasetti (structural); Blum Consulting Engineers (MEP); Bliss-Fasman (lighting); CDC, Inc. (exterior walls); RTKL (interiors-public, landscape); Huitt-Zollars (civil, interiors); PSM Consultants (roofing); CCI Inc. (codes)  
**PHOTOGRAPHER** Charles Davis Smith, AIA

Implementing a unique multi-rise design, The Mondrian in the area of Dallas known as Cityplace features a 20-story tower with 146 units and an adjoining four-story structure with 72 urban-style lofts. The average unit size is 1,427 sf. Loft units offer 18-foot ceiling heights, while tower units display views of downtown Dallas and irregularly placed windows soften the repetitive appearance of multi-rise development. The tower is crowned by a two-story penthouse featuring a wall of multicolored glass panels composed in a geometric pattern inspired by the abstract artist Piet Mondrian. Amenities include a courtyard pool,

a Zen garden with water wall, an outdoor fireplace, access to a secured multi-level parking garage, and a 4,000-sf athletic facility containing a boxing arena, personal training services, exercise studio, and massage therapy rooms. At street level, approximately 25,000 sf of leaseable retail space is surrounded by pedestrian-friendly sidewalks.

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**RESOURCES** CONCRETE PAVEMENT: Portland Cement; UNIT PAVERS: Acme Brick; FENCES, GATES, AND HARDWARE: Peachtree Stair; UNIT MASONRY WALL ASSEMBLIES: Acme Brick; STONE COUNTERTOPS: GC; GLASS RAILING: Hanson; METAL STAIRS: Peachtree Stair; SIDING: James Hardie Products; METAL ROOFING: Berridge Manufacturing; TRAFFIC COATINGS: Neogard Company; COMPOSITE PANELS: Reynolds Aluminum; PRE-ASSEMBLED METAL DOOR AND FRAME UNITS: Dallas Door & Supply; ACCESS DOORS AND PANELS: Milcor; ENTRANCES AND STOREFRONTS: Graham Corporation; METAL WINDOWS: Scotty Corporation; SLIDING GLASS DOORS: Graham Corporation; TILE: Daltile; ACOUSTICAL CEILINGS: Armstrong; WOOD FLOORING: Bruce Hardwood Floors; HIGH-PERFORMANCE COATINGS: TNEMEC; MANUFACTURED FIREPLACES: Majestic; BLINDS, SHUTTERS, AND SHADES: Hunter Douglas, Inc.



**GROUND FLOOR PLAN**  
 1 TOWER ENTRY  
 2 LOFTS  
 3 LOBBY LEASING  
 4 RETAIL  
 5 PARKING  
 6 COURTYARD



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# Lofts On Post Oak



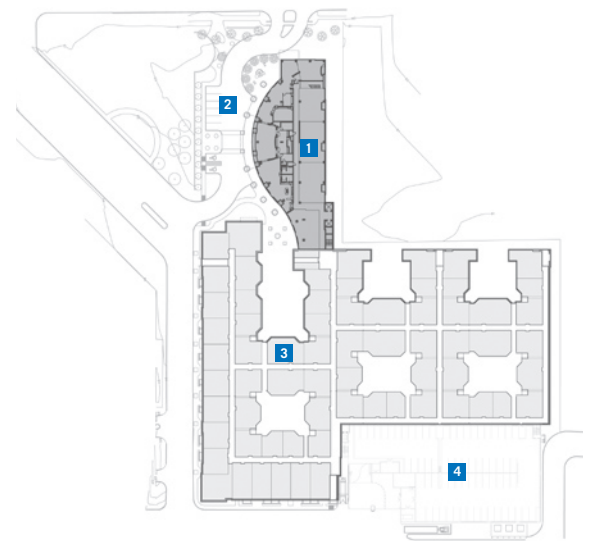
**PROJECT** Lofts on Post Oak, Houston  
**CLIENT** The Hanover Company  
**ARCHITECTS** Wallace Garcia Wilson Architects, Inc.; Jackson & Ryan Architects  
**CONTRACTOR** The Hanover Company  
**CONSULTANTS** Marks and Salley (interiors); Raymond Engineering (MEP); SCA (structural); Carter & Burgess (civil); Kleinfelder, Inc. (geotechnical); GWH (landscape); Rolf Jensen & Associates (fire protection); HFP Acoustical Consultants (acoustical); SMS Lighting Design (lighting)  
**PHOTOGRAPHER** Architectural Photography

Situated among the upscale shopping centers in Houston's Galleria, Lofts on Post Oak provides a much-needed residential center to complement the vibrant commercial streetscape along Post Oak Boulevard. The complex, with a total of 351 residential units, includes an eight-story tower that houses 66 units offering contemporary living environments opposite buildings designed by I.M. Pei, Cesar Pelli, and Philip Johnson. Strung along the tower's sweeping facade, recessed balconies and oversized windows afford skyline views from each residence, while the floor-to-ceil-

ing storefront in the units facing Post Oak provide dramatic views of the surrounding urban landscape. The penthouse-level units have larger ceiling heights and continuous glazing shaded by an aluminum sunscreen. The remaining 285 residential units of the complex are situated in adjacent four-story structures. These lower buildings allow natural light to filter down onto the swimming pools and sunning decks located in each of six intimate courtyards. The use of several existing access roads minimizes the amount of vehicular circulation.

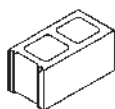
ANDI BEIERMAN

**RESOURCES** UNIT PAVERS: Pavestone; SITE, STREET, AND MALL FURNISHINGS: Brown & Jordan, Landscape Forms, Rockwood; MASONRY UNITS: Acme Brick; SIMULATED/MANUFACTURED STONE: US Cast Stone; UNIT MASONRY WALL ASSEMBLIES: Southwest Concrete Products; TRAFFIC COATING: GAF; ENTRANCES AND STOREFRONTS: Kawneer; METAL WINDOWS: Alenco Windows; TILE: Thorntree Slate & Marble, Galaxy Stone; WOOD FLOORING: Pollmeier; SPECIAL WALL SURFACES: Finestone Stucco; PAINTS: ICI, Monarch, Sherwin Williams; SIGNAGE AND GRAPHICS: Natural Graphics; STAINED CONCRETE: Scofield; ROOF: GAF



**GROUND FLOOR PLAN**  
 1 8-STORY TOWER  
 2 SURFACE PARKING  
 3 4-STORY BUILDING  
 4 PARKING GARAGE

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# Energy-Efficient Envelopes

Sarofim building among recent projects using sophisticated strategies

by Mark Oberholzer, AIA

Located at the edge of Houston's Texas Medical Center, the Fayed S. Sarofim Research Building occupies a tight site between a transit center and Braeswood Bayou. The building design by BNIM Architects adopts a variety of high-performance wall system technologies that enhance the building's energy efficiency while creating a subtle yet intriguing urban presence.

Although the concept of the "high performance" envelope is not new, recent interest in sustainability and energy efficiency have led to increased study of the ways in which the building envelope contributes to the overall efficiency of a building. In general, a high-performance envelope is one that manages heat transfer, solar heat gain, and moisture control while effectively admitting natural light and modulating interior comfort.

## Integrating Efficiency in Design

The most energy efficient contemporary buildings begin with efficiency in mind at the very first stage of design. Overall building efficiency relies on many factors, including solar orientation, efficient massing, thoughtful mechanical systems, and a well-designed building envelope.

The design of the Sarofim building deftly integrates a number of strategies starting with its basic layout—two long wings separated by an atrium space. The lab wing's long side faces north, allowing lab spaces to be full of natural light yet avoiding glare. Similarly, the office wing faces south, avoiding eastern and western exposures. These long wings help shade the ground-floor outdoor space, which is cooled by prevailing breezes channeled through an outdoor passage that runs through the middle of the building.

One of the challenges of energy-efficient design is balancing the best form for daylighting—long linear wings—with the best form for minimizing heat transfer, which relies on reducing the size of the exterior envelope. The Sarofim building addresses this challenge by introducing a large atrium between the two linear wings. In addition to housing circulation and assembly space, the atrium reduces the amount of exterior surface area of the building.

The atrium space also contributes to the efficiency of the mechanical system. The central atrium is conditioned in part by the return air from the office wing. The office wing is maintained at a higher air pressure than the atrium, forcing the return air through elegant vents integrated into the office's glazing system.

## High-Performance Wall Systems

Recent design innovations of cladding systems have incorporated technical advances that address energy efficiency, occupant comfort, and maintenance of the building's skin.

In the past, load-bearing walls served both as a building's structure and enclosure. The structural function of exterior walls has been obviated by the steel and concrete frames that form the structure of almost all contemporary buildings. Most cladding systems—whether of glass, metal, or masonry—completely enclose the building and creates a positive seal that separates the inside and outside, thereby preventing moisture penetration



PHOTO BY RICHARD FAYNE, AIA

**The atrium is conditioned in part by the return air from the office wing, which contributes to the overall efficiency of the Sarofim Research Building's mechanical system.**

through the cladding. In the case of a glass and aluminum framed glazing system, this envelope is as thin as a "curtain" of glass over the building.

The walls of the Sarofim Research Building illustrate how new ideas about this exterior layer are being applied. A large part of the exterior cladding of the building is made up of a clay tile rainscreen system. The clay tile units are attached to the building walls with stainless steel supports, but the joints are left open instead of being sealed. Leaving these joints open allows moisture and ambient air behind the outer layer of the wall, helping reduce the buildup of pressure on the outer layer of the wall. The outer layer forms a "rainscreen" while the inner surface of the wall forms the positive seal against moisture and infiltration. In contrast, a typical wall assembly relies on sealants to prevent wind-driven moisture from entering the wall.

A rainscreen wall can be thought of as a cavity wall with open joints, or a wall that allows partial penetration of air and moisture into the assembly. If the space between the inner and outer layers of the wall is increased from a few inches to a few feet, then the wall is considered a "double skin" envelope. In Texas, the most recent building to utilize this technology is

Leo A. Daly/Page Southerland Page's FBI Headquarters in Houston. Most double-skin buildings utilize the space between the inner and outer layers to create a buffer layer of air between the interior and exterior of a building. Because of the width of the space, convection currents develop and can be controlled to capture heat or exhaust it depending upon the season. Double-skin buildings are most common in northern Europe where some buildings can function without air conditioning, and the merits of this energy-efficient strategy are attracting increased interest among building designers elsewhere.

**Glazing and Shading**

An integral part of a high-performance wall is the efficiency of glazing and the measures taken to minimize solar gain. Glass technology is constantly improving; some manufacturers are producing insulated glass assemblies that have high quotient of visible light transmittance (VLT) while maintaining a low solar heat gain coefficient (SHGC).



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Low-emission glass and insulated panels are strategic components of the facade system designed for the recently completed Corpus Christi Convention Center.

High-performance glazing is useful, but effective shading also is an important factor in the overall effectiveness of a building envelope. The south-facing office windows of the Sarofim building use two types of shading—projecting horizontal aluminum grating and zinc-clad vertical projections. The horizontal shading prevents direct solar gain during the times when the sun is high in the southern sky. Vertical projections between window divisions prevent solar gain and glare when the sun is low in the sky. Other south-facing windows on the laboratory wing are shaded simply by recessing the glazing into the building, allowing the depth of the rainscreen wall to provide horizontal and vertical shading.

Shaded on three sides by other parts of the building, the Sarofim's atrium has a glass wall that reaches the entire height of the building facing roughly west (an orientation more or less controlled by site constraints). To mitigate the effects of the western sun on the atrium, BNIM designers provided partial shading with a projecting mechanical tower. In addition the glazing is fritted, with the pattern increasing in density as the glass rises up to the top of the building. The glass ceiling of the atrium is fritted as well to reduce excessive heat gain. These measures show a thoughtful attention to controlling what otherwise might have been a troublesome aspect of the building.

The Sarofim Research Building is an important addition to the ever-expanding Texas Medical Center, providing a case study of how a high-performance envelope can be integrated into a building's design, providing a result that is not only highly efficient, but highly sophisticated.

*Mark Oberholzer, AIA, practices with the Wittenberg Oberholzer Architects and teaches at Rice University's School of Architecture.*

**PROJECT** Faye S. Sarofim Research Building, Houston

**CLIENT** The University of Texas Health Science Center at Houston

**ARCHITECT** BNIM Architects

**CONTRACTOR** Vaughn Construction

**CONSULTANTS** Burt Hill: Tom Donoghue, AIA (lab architect/MEP design); Jaster-Quintanilla & Associates (structural); Clark Condon Associates (landscape); Walter P. Moore (civil); DataCom Design Group (AV/IT); Rolf Jensen & Associates (code); R.A. Heintges Architects (glazing); Busby and Associates, Apex Cost Consultants (cost consultants)

**RESOURCES** CONCRETE MATERIALS: Vaughn Construction; PRECAST ARCHITECTURAL CONCRETE: Vaughn Construction; CLAY TILE RAIN SCREEN SYSTEM: NBK Keramik GMBH; METAL CEILINGS: Ceilings Plus; METAL PANELS: Byrne Metals Corp.; CURVING WALL METAL CEILINGS: Ceilings Plus; WOOD CEILINGS: Decoustics; INTERIOR ARCHITECTURAL WOODWORK: 3V Company; TILE: Daltile; LINOLEUM FLOORING: Forbo Linoleum; NATURAL CORK FLOORING: Natural Cork; ACOUSTICAL PANEL CEILINGS AND TRIMS: Armstrong; DECORATIVE FINISHES: Tectum Panels; RESILIENT FLOOR TILE: Expanko Systems

**PROJECT** American Bank Center Arena and Convention Center, Corpus Christi

**CLIENT** City of Corpus Christi

**ARCHITECT** Thompson, Ventulett, Stainback & Associates, Inc.

**DESIGN ARCHITECT** Arquitectonica International (Arena)

**ASSOCIATE ARCHITECT** Gignac & Associates

**CONTRACTOR** Fulton Construction/Coastcon Corporation

**CONSULTANTS** Walter P. Moore (stuctural); Bovay Engineers (MEP); Govind & Associates (civil); Fugro South (geotechnical); C.M. Kling and Associates (lighting); BAi (acoustical/AV); Howe Engineers (code); Hanscomb, AG/CM (cost); Gilbane Building Company - AG/CM (construction management); Sasaki Associates, Robert Gignac Landscape Architect (landscape)

**RESOURCES** TEXAS LIMESTONE CLADDING: Texas Quarries; STEEL-FACED INSULATED PANELS: Benchmark; CURTAINWALL: Kawneer; EIFS: Sto Corp; BUILT-UP ROOFING: Johns Manville; SKYLIGHTS: Bristolite; ENTRANCE DOORS: Kawneer; METAL CEILINGS: Hunter Douglas; ACOUSTIC WALL PANELS: Decoustics; EXTERIOR SLATE PAVERS: Thortree Slate & Marble



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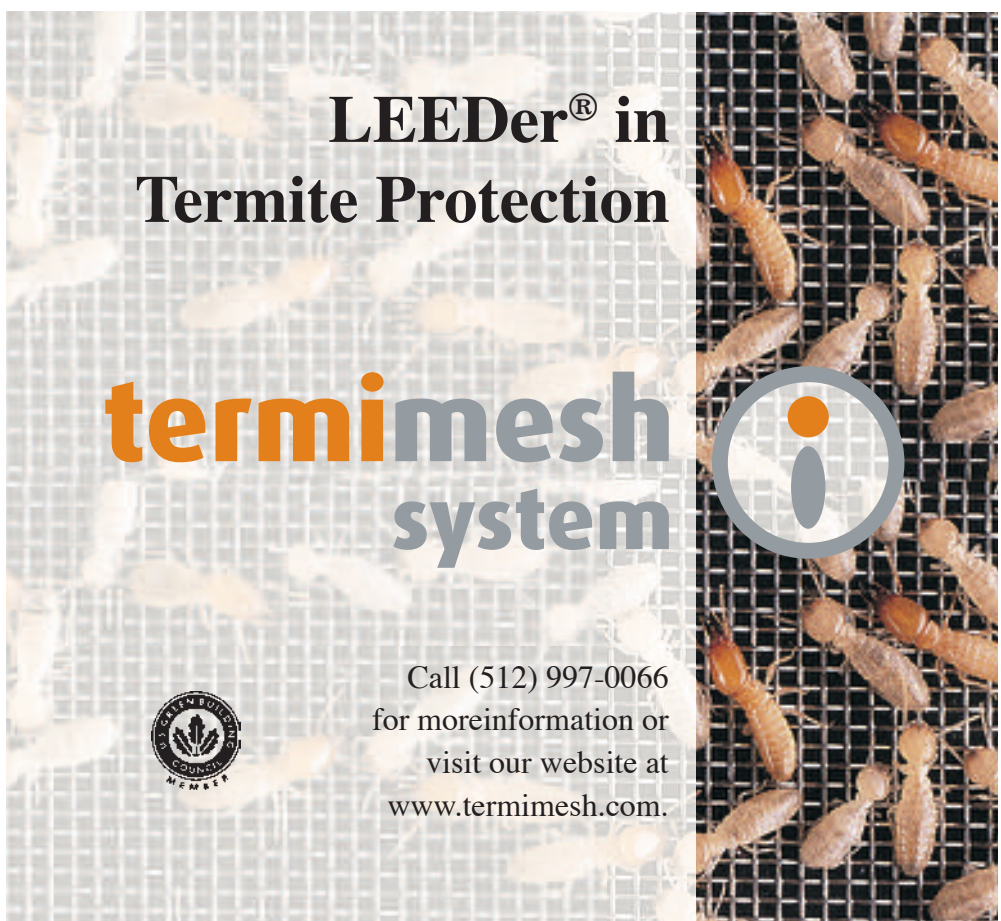
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# Facade Solutions

by LEAH B. GARRIS

*Adapted from the April 2006 edition of Buildings, published by Stamats Business Media.*

According to the Lawrence Berkeley National Laboratory in Berkeley, Calif., high-performance commercial building facades are comprehensive systems that incorporate daylighting, solar heat-gain control, ventilation, and space conditioning. Examples include:

## Solar-Control Facades

*Spectrally selective solar control* is window glass that permits some portions of the solar spectrum to enter for daylight purposes while blocking others associated with solar heat. Low-E coatings control solar heat gains in summer, prevent loss of interior heat in winter, and reduce electric-lighting use.

*Solar filters*, such as overhangs, fins, light shelves, or secondary exterior skins made of filter material, indiscriminately absorb or reflect a portion of both direct and diffuse solar radiation and are applied to exterior walls to reduce solar radiation levels and diffuse daylight.

*Exterior solar control* helps to stop direct sun from entering the building and can be provided by overhang, fin, or full window-screen geometries. Examples include louvers and blinds.

## Daylighting Facades

*Sunlight-redirection systems* rely on reflection, refraction, diffraction, or non-imaging optics to modify the distribution of incoming daylight. Benefits include not only the potential to offset lighting requirements, but to improve lighting quality and visual comfort. Light shelves, one example of a sunlight-redirection system, are horizontal, exterior projections that use a high-reflectance, diffuse, or semi-specular upper surface to reflect sunlight to a certain interior depth from the window wall.

*Skylight redirection systems*, designed for diffuse skylight, are intended to increase overall interior daylight levels with less emphasis on the depth of light redirection.

## Double-Skin Facades and Natural Ventilation

*Heat extraction double-skin facades systems* consist of a single exterior layer of heat-strengthened or laminated safety glass, with exterior air inlet and outlet openings. A second layer, the interior

facade, consists of fixed or operable, double- or single-pane casement windows. In between these two facades are retractable or fixed blinds, or roller shades. During cooling conditions, the blinds/shades cover the full height of the facade and are tilted to block direct sun. The heat absorbed is released within the intermediate space and drawn off through the exterior skin by natural or mechanical ventilative means.

*Nighttime ventilation* can be used to cool a building, reducing air-conditioning loads. Heat

gains generated during the day are absorbed by furnishings, walls, floors, and other surfaces and released over time. With nighttime ventilation systems, the building is often shaped to minimize air-flow obstructions.

*Mixed-mode ventilation* is a space-conditioning approach that combines natural (passive) ventilation with mechanical (active) ventilation and cooling, to draw in fresh air at a low level and exhaust air at a high level.)

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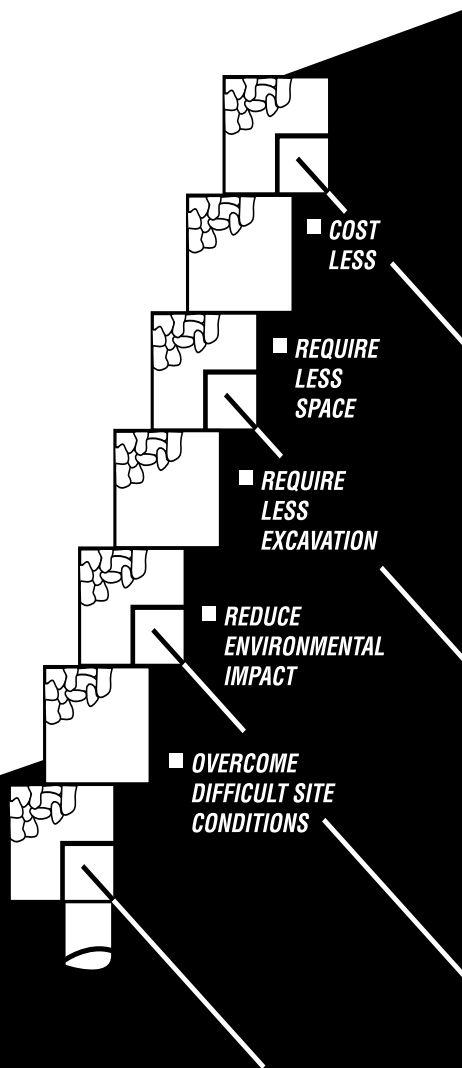
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- F&S Partners, Inc.....Host Chapter Party
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- Ridgway’s.....Session Handouts
- Southwest Concrete Products.....Presidents’ Gala Reception
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TRENDS OF THE TRADE

**International Code Council Records First 2006 I-Code Adoptions**

The International Code Council, a membership association dedicated to building safety, fire prevention, and the development of codes used to construct residential and commercial buildings, reports that jurisdictions around the U.S. are adopting the most current building safety and fire prevention codes to safeguard their residents and businesses. Since June 2006, the International Code Council has recorded more than 650 new code adoptions in more than 100 jurisdictions. At least 11 jurisdictions (including two Texas communities, Levelland and Trenton) have adopted the 2006 I-Codes to guide construction and renovations. The I-Codes, developed by the International Code Council, is used by nearly 20,000 jurisdictions, the International Residential Code by more than 16,000 jurisdictions, and the International Fire Code by more than 12,000 jurisdictions across the country. For a complete list of jurisdictions using the International Codes, visit [www.iccsafe.org/government/adoption.html](http://www.iccsafe.org/government/adoption.html).

**International Code Council Teams with Multiple Organizations**

The International Code Council is working with like-minded organizations to publish books, conduct seminars, and better advocate for public safety. By building relationships with organizations from across the building and construction industry, the International Code Council advances its mission of providing the highest quality codes, standards, products, and services for all concerned with the safety and performance of the built environment.

• **ASTM standards available in one book**

A comprehensive publication developed by the International Code Council and ASTM International consolidates into one book many of the standards that architects, engineers, builders, and code officials use regularly. *ASTM Standards: As Referenced in the 2006 International Building Code* contains 281 ASTM standards, or nearly 50 percent of all standards referenced in the 2006 International Building Code. To purchase this new publication, visit the ICC online bookstore at [www.iccsafe.org](http://www.iccsafe.org).

• **ICC builds strategic alliance with TMS**

Under an agreement between ICC and The Masonry Society (TMS), the association will co-sponsor the Structural Masonry Special Inspector (SMSI) certification program. Managed by ICC, it is the most widely recognized certification exam for structural masonry inspectors and follows the requirements of Chapter 17 of the International Building Code. As part of the strategic alliance, TMS will sit on the SMSI Exam Development Committee and help promote the exam and hiring of certified inspectors. TMS is a professional, technical, and educational association dedicated to the advancement of knowledge on masonry. For more information about the SMSI exam, contact ICC at 1-888-422-7233.

• **ICC and ASHRAE join forces**

ICC and the American Society of Heating, Refrigerating, and Air-Conditioning Engineers, Inc. (ASHRAE) has signed a Memorandum of Understanding that will seek ways to optimize development of codes and standards to improve public safety. The organizations will work together on industry advocacy and public policy and explore joint business opportunities. ASHRAE is an international organization that exists to advance the arts and sciences of heating, ventilation, air conditioning, and refrigeration to serve humanity and promote a sustainable world.




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### RadioShack Riverfront Campus Honored by CRSI

The Concrete Reinforcing Steel Institute (CRSI), the authoritative resource for all information related to site-cast reinforced concrete construction, honored RadioShack Riverfront Campus in the 2006 CRSI Design and Construction Excellence Awards Competition. Cited for "the exemplary use of site-cast reinforced concrete," RadioShack's modern campus consists of three, six-story office buildings, a commons building, a 2,400-space parking garage and a retail store. (See feature article on page 22.) Walter P. Moore was recognized for a concrete approach to sustainable, environment-friendly construction. The use of Grade 75 reinforcement (instead of Grade 60) reduced overall tonnage and saved funds. Additionally, 23 percent of the project's total cement was replaced by fly ash, thereby improving air quality via lower emissions from cement processing. These were but two elements of many which qualified it to receive the U.S. Green Building Council's LEED® Silver Certification. A member of the U.S. Green Building Council, Walter P. Moore provided structural engineering services for the 900,000-square-foot project.

### Construction Starts Climb 15 Percent Through First Half of 2006

Reed Construction Data reported that the value of U.S. construction starts, excluding residential projects, in the first half of 2006 totaled \$137.3 billion, 15 percent more than in the same period last year. The commercial and institutional building markets remain the strongest construction sectors. The value of starts in both markets was more than 23 percent higher in the first half of 2006 than in the same period last year. The largest increases in starts were for hotels (88.4 percent), libraries/museums (80.0 percent), amusement and recreation (39.0 percent), hospitals (38.9 percent), bridges (27.7 percent), water and sewer (23.8 percent) and retail (23.1 percent). Reed Construction Data expects further strong growth in the non-residential building market, but the expansion of starts will soon slow from the recent 20 percent-plus pace. The report is available online at [www.buildingteamforecast.com](http://www.buildingteamforecast.com).

### State Land Office Launches Interactive Online Mapping System

The Texas General Land Office has brought millions of land grants, coastal leases, and oil and gas leases to life via a twenty-first century, state-of-the-art, online mapping application. The Texas General Land Office Interactive Land/Lease Information System can locate a specific oil and gas lease and get a detailed map of the surrounding area, down to a particular intersection. It displays Original Texas Land Survey (OTLS) boundaries, state-owned lands, upland and coastal leases, oil and gas wells, and the latest coastal imagery. This new interactive tool will assist oil and gas companies with exploration research. But this tool is not just for oil and gas execs; it can be used by anyone with Internet access. Genealogists, for example, can look up family land grants online instead of driving to Austin to comb through original documents. Geographic Information Systems (GIS) was first used at the General Land Office in 1988 for surveying state lands and for legislative redistricting. Since then, GIS functions have expanded to include supporting lease sales, oil spill response, stewardship of coastal resources, land surveying, and other business functions of the Land Office. "The GIS application will give historians a new way of researching Texas landmarks, land grants, oil and gas leases, and census information by county," said the Land Office's Commissioner Jerry Patterson. To begin searching land transfers, oil and gas leases, coastal leases, and other data, access <http://gisweb1.glo.state.tx.us/website/gisweb.cfm>.

TRENDS OF THE TRADE

**Firm's Study Shows Green Projects Increase Profits**

There is a widespread belief that sustainable design is more time-consuming for the design team and therefore not as profitable as conventional projects. But that isn't the case, at least according to one firm's data. An internal study at HOK of the firm's profitability on 15 green projects found that they were, on average, 25 percent more profitable than conventional projects. "We did this study because I wanted to find out if we always lost money on these jobs, or if there are any trends we could find," said Mary Ann Lazarus, AIA, director of sustainable design at HOK, which has 24 offices worldwide. Instead she discovered that the sustainable projects did better than the average for conventional projects completed during the same period. The study did not look into the reasons for this difference, but Lazarus speculates that integrated design helps the firm reduce costs while delivering a better product. Other possible factors include more motivated clients, a more focused design team, or a higher fraction of institutional projects with bigger budgets. The main lesson, according to Lazarus, is that many factors affect profitability for a design firm, and incorporating a sustainability focus doesn't appear to have a negative effect—and it may even increase profits.

— from the September 2006 edition of *Environmental Building News* ([www.buildinggreen.com](http://www.buildinggreen.com))



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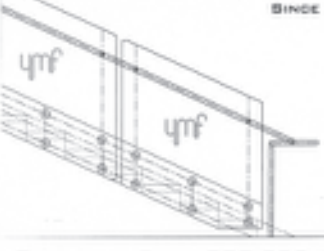
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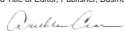
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# Handmade Places

by JILL NOKES



An extensive network of elevated birdhouses rises from the front yard of Sam and Lupe Mireles in San Antonio. Sam Mireles has been making the ornate aluminum birdhouses, many adorned with pagoda roofs, turrets, and crenellated parapets, for more than 50 years; photo by Krista Whitson, AIA.

NOT so very long ago, almost everyone in America participated in the familiar activity of building. Whether it was making a cabin or corral, barn or hen house, expressing one's life through shaping space was a common activity. Even plain, utilitarian structures often bore the imprint of their maker, perhaps by something as simple as initials carved on a beam or a special stone laboriously positioned as a fireplace mantle. However, because building technology has become so complex, we now rely almost entirely on professionals for both design and construction. Yet yards and gardens remain among the few realms where people with ordinary means and skills can shape space with their own hands to create a personal expression that is visible to all.

Today, most new residential construction adheres to rules enforced by homeowner associations or deed restrictions that dictate paint colors, plant selections, and maintenance guidelines intended to protect property values. But security, orderliness, and predictability are benefits that come with a price: increasingly generic or homogenous landscapes, less understanding and tolerance of "outsiders," and even a diminished sense of community and long-term attachment.

In contrast, the homeowners I encountered during the field research for my book *Yard Art and Handmade Places: Extraordinary Expressions of Home* demonstrate that the garden can be a powerful gesture of hospitality and sociability. Such gardens provide an intermediate zone between the house and the street where neighbors and strangers alike can meet and interact. When we view these places only as curiosities, or focus attention mainly on the assembly of material objects, we distance ourselves from the makers and reduce their achievement to something that seems merely peculiar or sentimental.

Hearing the stories of the makers of extraordinary yards and gardens helps explain, as cultural geographer Robin Doughty writes, how "human industry transforms a location, a given space, into place, a repository of meaning." In this context, the idea of home is more than just real estate and property values. Instead, it is seen as something mythic, something remembered and yearned for. At their best, these handmade places become an important contribution by an individual and family to a life-affirming social order. My book is an invitation to a different kind of garden tour, one that shows special places irrevocably tied to the sense of belonging.

Jill Nokes is an Austin-based landscape designer. *Yard Art and Handmade Places*, her second book, will be published in 2007 by UT Press. Krista Whitson, AIA, was the book's principal photographer. Images from the book will be exhibited next year at the San Angelo Museum of Art.

# RETAIL ADVENTURE

## PAC-CLAD

Petersen Aluminum

### Metal Roofing Panels

Cabela's  
Aurora, TX  
Architect: Anderson, Burdough & Associates  
General Contractor: Pacific Architects  
Roofing Contractor: F. Post Company  
Color: Forest Green  
Profile: SNAP-CLAD Panels

More like a theme park than a store for outdoor enthusiasts, Cabela's is a unique retail environment that includes dramatic domes, equine, water falls and the store's signature piece, a realistic mountain replica.

The expansive structure, featuring stone columns and lodge-like wooden framing, is topped by 60,000 sq. ft. of PAC-CLAD® 72 gauge, 1.8" steel SNAP-CLAD® Panels, finished in Cabela's signature color, Forest Green. The green wood roof and its distinctive shape was designed by the architectural firm of Cebitex, Robinson and Associates. The shape of the roof is an attempt to add interest and bring the size of the building down to more of a human scale.

Kramer/Johnson Construction has been Cabela's design-build contractor since being involved in the retailer's expansion launch in 1997.

F. Post Company installed the Petersen roof and constructed numerous decorative interior applications using PAC-CLAD® flat stock. Six different length panels up to 40' long, five different slopes and the wind made this job a challenge.

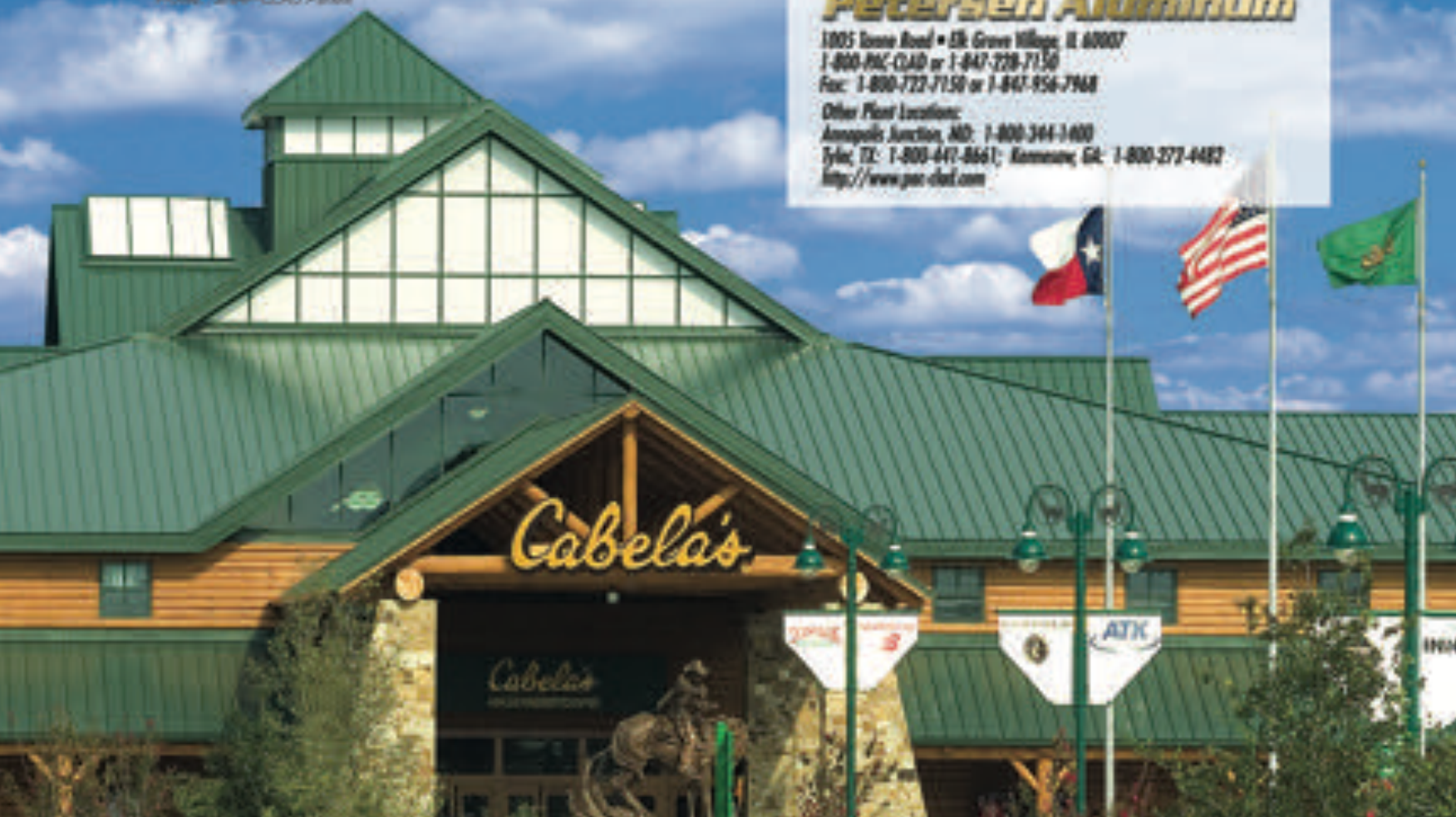
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## Petersen Aluminum

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