TexasArchitect

NOVEMBER/DECEMBER 2017

Be a Zag.

In an architectural landscape filled with Zigs – buildings using the same unimaginative masonry materials – Hanson Brick's Rock Series allows your building to stand out in a crowd.

Our unique product is made with the finest Texas limestone and is available in ten different colors and four styles. It's ideal to use throughout your project or in combination with Hanson brick.

When designing your next project, let Hanson show you how our easily installed Rock Series products can meet your specifications while differentiating your designs from your competitors'.

For the best customer service in the industry, call 1.877.HANSON8 or visit: www.hansonbrick.com.

Hanson

The face of brick™

Big Glee Office Building, Mesquite
Buff Texas Stone and Modular V102
Architect: Stacy Architectural Studio, Dallas

SEIDEL + ASSOCIATES, INC., TEXAS

MARK WINFORD AND FRANÇOIS LEVY, TEXAS

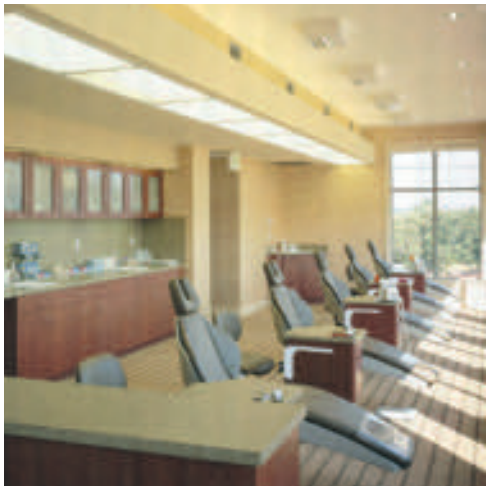
GUY ROLLINS, TEXAS

A. MATT ROESLER AIA, TEXAS

PHOTO BY MICHAEL ORTEGA & ASSOCIATES

VectorWorks 2008

DICK CLARK ARCHITECTURE, TEXAS



DLB ARCHITECTS, TEXAS

ANDERSSON & WISE, TEXAS

JACKSON & RYAN ARCHITECTS, TEXAS

PHOTO BY MARK SCHEYER, INC.

They all use it. Shouldn't you?

When so many talented designers choose the same architectural design software to drive business forward, it's more than a trend. It's a sign you may be missing out on an exceptional resource. VectorWorks Architect offers architectural design firms powerful BIM features, unparalleled performance and uncommon value. Your competitors are taking advantage of top speed, as well as superior production and presentation capabilities—plus, seamless integration of 2D, 3D and building data. Shouldn't you? VectorWorks 12.5 is now available and runs natively on the Intel® Macintosh®.

VectorWorks 2008 is now available!

Call 1-877-202-9303 today to receive your free information kit.

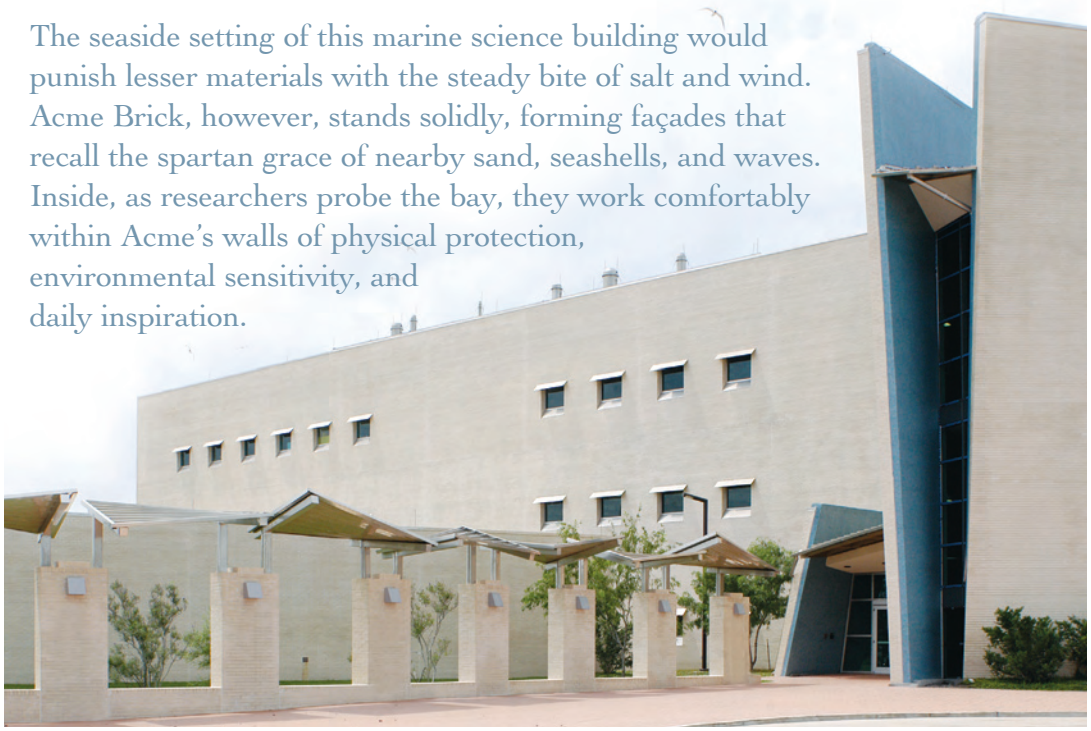
BIM software for the smart-sized firm

VectorWORKS®

www.vectorworks.net/texas

Fired clay frames a view to the bay.

The seaside setting of this marine science building would punish lesser materials with the steady bite of salt and wind. Acme Brick, however, stands solidly, forming façades that recall the spartan grace of nearby sand, seashells, and waves. Inside, as researchers probe the bay, they work comfortably within Acme's walls of physical protection, environmental sensitivity, and daily inspiration.



Harte Research Institute
Texas A&M University, Corpus Christi
Richter Architects in association with WHR Architects
General Contractor: Zachry Construction, San Antonio
Masonry Contractor: Limon Masonry, Pharr TX

"Seven twisted brick walls recall the elegant curve of seashells.The dramatic warped forms evoke the rhythm of underwater life through the sculptural nature of Acme Brick. The intense sun, high winds and corrosive salt air that degrade many building materials are lessened by the use of brick. Fired clay affords an integral storm resistance and is innately expressive of its purpose within the coastal climate."

—Richter Architects

www.brick.com
1-800-792-1234

ACME BRICK

TexasArchitect

TRANSCENDENT SPACES
A Roundtable Discussion
ALAN OAKES

SIMPLY FAMILIAR
Marmon Mok
CHRIS SCHULTZ, AIA

FAITHFUL ADDITION
ARCHITEXAS
DUNCAN FULTON, FAIA

STARTING POINT
Gromatzky Dupree & Associates
NESTOR INFANZÓN, FAIA

CENTERED WITHIN
Lake/Flato Architects
JON THOMPSON

HUMAN TEMPLE
Natalye Appel + Associates Architects
JAMES M. EVANS, AIA

DEPARTMENTS

TexasArchitect

November/December 2007 **Volume 57, Number 6**

The Official Publication of the Texas Society of Architects

Texas Architect (ISSN: 0040-4179) is published six times per year (bimonthly) by the Texas Society of Architects (TSA), 816 Congress Ave., Suite 970, Austin, Texas 78701. TSA is the Texas component of the American Institute of Architects (AIA). Copyright 2007 by TSA.

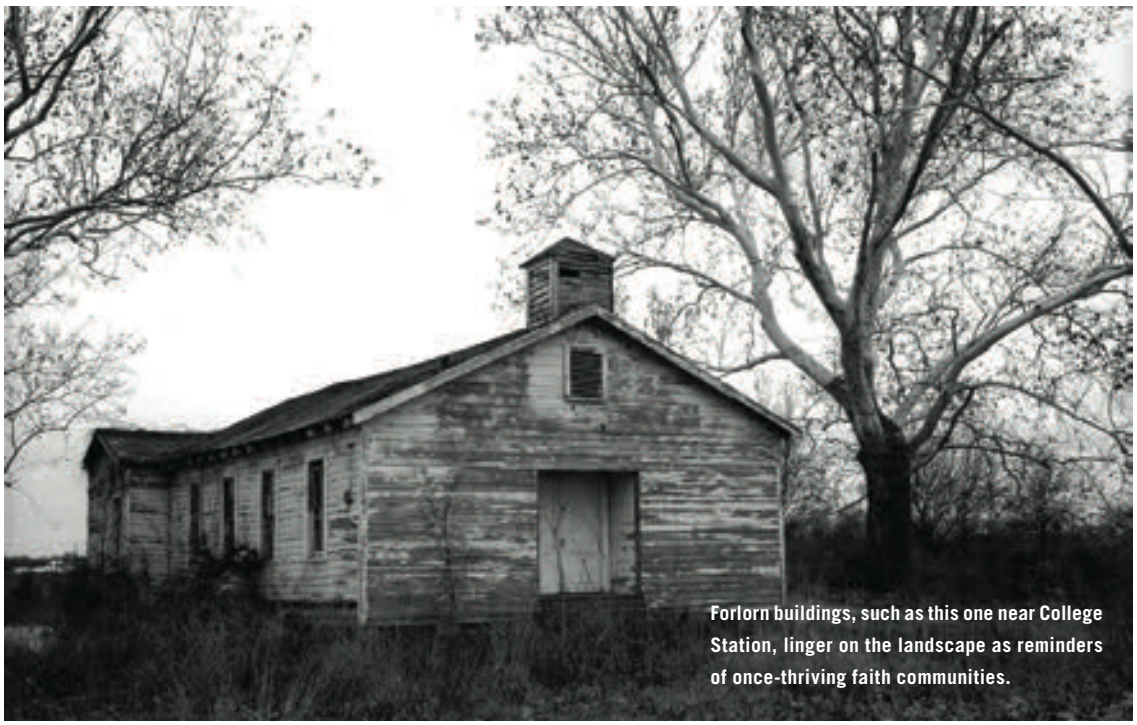
Periodicals postage paid at Austin, TX, and additional mailing offices. POSTMASTER: Send address changes to *Texas Architect*, 816 Congress Ave., Suite 970, Austin, Texas 78701-2443. Phone: (512) 478-7386. Printed in the U.S.A.

Subscription price is $20 per year for TSA members, $25 for nonmembers with addresses in the continental U.S. Reproduction of editorial content without written permission is prohibited. Use of names and images of products and services in either editorial or advertising does not constitute an endorsement by TSA or AIA, nor does comment necessarily reflect an official opinion of either organization. *TA* is indexed by the Avery Index of Architectural Periodicals, available in major libraries.

Sacred Places Unforsaken

To preserve Texan cultures, volunteer group plans online database of historic religious properties

by STEPHEN SHARPE



Forlorn buildings, such as this one near College Station, linger on the landscape as reminders of once-thriving faith communities.

PHOTO BY ERIN MARIE HAWKINS

EVERY TEXAN SEEMS TO KNOW of an old church somewhere that has been abandoned and left to molder. Mention the topic and inevitably someone will recall the house of worship they attended as a child, maybe a magnificent edifice just off the downtown square torn down long ago or else an idyllic whitewashed clapboard chapel now tilting precariously in an overgrown field. Whatever their religion or belief, everyone carries indelible memories that spring to mind when the conversation turns to sacred architecture of the recent past.

Dr. Anat Geva, who teaches in the College of Architecture at Texas A&M, has been hearing many personal remembrances lately, ever since the university's public relations office wrote an article about her work to save endangered sacred places. Geva is participating in an initiative called the Texas Sacred Places Project that has been organized to document religious properties of historic and cultural significance. (See Editor's Note in March/April 2007.) Her particular area of academic research focuses on nineteenth-century churches established by European immigrants in south central Texas. (Her article, "Sacred Roots," on that subject appears on page 18 in this edition.)

Readers of the A&M article immediately began contacting Geva asking for help in rescuing their community's venerable yet dilapidated house of prayer. For someone who grew up in Israel where "old" describes a structure built before the first Europeans settled in Texas, she has reoriented her thinking to a more modern construct of time. "I admire that we treasure things that are not that old," she says.

Another relative term elicited discussion when the Texas Sacred Places Project group held its third meeting on Oct. 9 and defined "historic" as being 50 years or older in regards to buildings under consideration for inclusion in a future database. That database is being planned as an interactive online resource for the general public to post information about religious properties imperiled by a lack of resources or an atrophying congregation. The Texas Sacred Places Project is an outgrowth of Partners for Sacred Places, a nonprofit and nonsectarian organization dedicated to assisting faith communities across the U.S. with stewardship of their aged buildings. (Learn more at *www.sacredplaces.org*.) James Nader, AIA, who founded Partners for Sacred Places' southwest regional office in Fort Worth, mobilized the Texas Sacred Places Project in an effort to catalogue the state's historic religious properties.

Why take on such this immense task? For several reasons, Nader says, but none more critical than preserving the dwindling cultural remnants of Texas history for future generations. That noble objective resonates with Anat Geva: "What we know for sure is that these churches at one time had an impact on the people of their area. If we lose these buildings, we lose part of history and perhaps a piece of our own heritage." She adds, "That would be a terrible loss for everyone."

Stephen Sharpe is the editor of *Texas Architect*.

'One of the Best'

The most recent issue of *TA* (2007 Design Awards) is beautifully laid out. Wow! It's one of the best issues I've seen. Great job!

Dror Baldinger, AIA
San Antonio

Great Article, Well Written

Thank you for the great article about post-hurricane housing appearing in the Sept/Oct issue of *Texas Architect.* (See news story on page 15). It was well written and shed much needed light on how architecture can be used as a design solution.

Florence Tang
Houston

CORRECTIONS

The name of Brigitte Shim, one of TSA Design Awards jurors, was misspelled throughout the last edition.

Also, in the news story on page 15 on Architecture for Humanity's post-Hurricane Katrina housing program in East Biloxi, Miss., the name of MC2 Architects principal was misspelled. His name is Chung Q.B. Nguyen, AIA.

MJS Lighting was inadvertently omitted from the list of consultants on Memorial Hermann Medical Plaza (Sep/Oct, page 87).

Texas Architect regrets the errors.

Marvin's Built Around You™ philosophy comes to life with the finest craftsmanship and most extensive selection of window shapes, styles, sizes, options and hardware, custom-built for diverse architectural needs. Available at Marvin Windows Planning Center, your source for Marvin Windows in Texas. Visit www.bmcwest.com.

MARVIN
Windows and Doors
Built around you.™

BMC WEST®
MARVIN WINDOWS PLANNING CENTER

Serving the Design Community of Texas

Dallas, Fort Worth, Austin, San Antonio,
Houston, Lubbock, Longview, and Fredericksburg.

Read 'em and Weep

Wall systems shouldn't be a gamble. They perform only as well as the materials of which the wall is constructed.

Building with Total Masonry Construction ensures that your structures will resist mold and fire. 100% Masonry is durable, cost effective and has unlimited possibilities.

Don't be fooled. Total Masonry Construction is always a safe bet.

Visit us at www.texasmasonrycouncil.org
Demand Quality...Specify TMC Members

TMC

To inquire about TMC's ALACE© program, contact (800) 374-9922.

Courthouse Emanates from His Concept But Without Predock's Name as Designer

EL PASO The U.S. Courthouse now under construction in this border city's downtown will not look like the building designed by Antoine Predock, FAIA. In fact, Predock expects its appearance to be so different that he has officially requested that his name be removed from the project. And for the same reason, Predock may disassociate himself from the U.S. Courthouse he designed for Las Cruces, a project also currently being built.

About one year ago, according to Predock's office in Albuquerque, the 2006 AIA Gold Medalist sent a letter to the General Services Administration requesting that he no longer be identified as the El Paso project's design architect. GSA, the agency that serves as landlord for many federal properties, has acknowledged his request and now refers to ASCG as the "design firm of record" for that project. Based in Anchorage, Alaska, ASCG is an architecture/engineering firm with offices in New Mexico and Texas, as well as other states. (GSA originally contracted with BPLW Architects & Engineers of Albuquerque, but that firm was later purchased by ASCG.) According to the GSA, Predock was a subcontractor to ASCG.

Asked about the changes to the original design, GSA Public Affairs Officer Shala Geer-Smith stated in an e-mail message, "After it was determined that the Courthouse, as designed, could not be constructed for the amount Congress had appropriated, GSA contracted with Carter & Burgess to value engineer the project. ASCG then incorporated many of those changes to bring the project within scope."

The original federal allocation for the El Paso project was just under $65.5 million, but the budget eventually grew to around $74 million by the time ground-breaking took place in March 2006. GSA attributes part of that increase to rising construction costs. Geer-Smith said the project, scheduled for completion in December 2008, will encompass 239,600 gross square feet as originally planned.

Predock's concept for El Paso called for the federal complex to divide its different functions into the two main volumes—an eight-story main volume housing 11 courtrooms and 13 judge's chambers all located on the upper levels, and a four-story volume for the clerk-of-courts, jury assembly, and circuit library. Predock's selection was made through the GSA's Design Excellence Program, which has garnered much respect among architects for improving the design integrity for federal projects.

Predock won the El Paso commission with a highly poetic scheme that responds to the West Texas landscape by acknowledging the site in several ways, such as by its framing of views, its solar orientation, and its containment of civic space. Most significant is how the design represents the city's geographical location at "the pass," a natural gateway that the Rio Grande carved through the mountains. Therefore, Predock designed a complex of two major volumes – one meant to be clad in copper and the other in Texas limestone – joined by a louvered glass entry lobby that represents the metaphorical "pass" through the structure.

Rumors have been circulating for several months that Predock had respectfully asked that his name be removed from the project because he was never consulted on "value engineering" decisions. Changes made subsequent to the design phase reportedly include the replacement of the limestone cladding with burnished concrete block. In addition, many of the copper scrims also may have been eliminated.

José Sanchez, Predock's project manager on the Las Cruces courthouse, said recently that similar decisions has Predock considering that GSA take his name off that project. But that may be a moot point, because GSA's Geer-Smith stated, "The design of the U.S. Courthouse in Las Cruces has been completed by Carter & Burgess through a design-build procurement."

The spokeswoman also forwarded the following statement from Scott Armey, GSA's regional administrator for its southwest regional office in Fort Worth. "The U.S. General Services Administration is honored to have architects of Antoine Predock's calibre assist on our projects around the country. However, sometimes our conceptual architects do not acknowledge the budget constraints that Congress and our taxpayers have set forth. This is an ongoing challenge that we try to work through with all parties involved."

ED SOLTERO, AIA

El Paso's federal courthouse is on schedule for December 2008 completion, but changes in the design will result in a complex different from that depicted in the rendering.

CONSTRUCTION PHOTO BY ED SOLTERO, AIA; ILLUSTRATIONS COURTESY GSA

IIDA Awards Five Interiors Projects

DALLAS In August, the Texas/Oklahoma chapter of the International Interior Design Association awarded its 2007 Design Excellence Awards to five entries. The winning projects were selected in the institutional, retail, healthcare, residential, and corporate categories. In addition, eight projects received Honorable Mention awards and three projects were presented the coveted Pinnacle Award.

The top-tier awards went to Texas Women's University–Institute of Health Sciences in Houston by Kirksey; Santa Fe Optical, Arboretum Market in Austin by Laurie Smith Design Associates; Community Replacement Hospitals by WHR Architects; Loft Interior in Austin by Page Southerland Page; and Office of Susman Godfrey LLP by Gensler Houston.

Awarded in the institutional category, Kirksey's Texas Women's University–Institute of Health Sciences combines bright accent colors and sunlight to create a new environment where students can enjoy studying. Figured wall paneling, limestone walls, and over 400 iridescent pendant fixtures are employed in the new building to emphasize lounges, auditorium entrances, and large lecture halls. Graphic vinyl wall coverings add interest to areas of transition such as stairwells. The judges felt that the colors used were perfect for the public space.

Recognized in the retail category, Laurie Smith Design Associates' Santa Fe Optical, Arboretum Market uses a variety of floor materials, including speckled black rubber/cork and skewed maple plank, to organize the interior space. Colored lights focus attention to the eyewear merchandise, and also, as the judges commented, attract people outside the store.

In the healthcare category, WHR Architects' Community Replacement Hospitals places importance on the patients and focuses on creating a healing environment. High ceilings, stone tile finishes, warm colors, and ample lighting emphasize a quiet and relaxing space. The use of signage and graphics promotes easy movement through the hospital.

Awarded in the residential category, Page Southerland Page's Loft Interior was a redesign that accentuates open space. Large windows with views to the north and south allow abundant natural light into the loft. White walls near the windows are juxtaposed against a brightly colored kitchen area. The judges enjoy the selection of artwork and agree that the color blocking in the kitchen is well done.

In the corporate category, Gensler's Office of Susman Godfrey LLP works with pre-existing architecture to create a new, forward-focused image. To update the glass walls, the designers introduced backlighting. The colored lighting adds personality to the space. The interior atmosphere can change automatically throughout the day, as the space is colored by lighting rather than actual color. The judges believe this project should be the "best in show" as it is innovative, well detailed, and was "beyond" everything else they had seen.

The chapter's IIDA 2007 Pinnacle Award recipients included the Bommarito Group for the Small Firm Award, Marmon Mok for the Medium Firm Award, and WHR Architects for the Large Firm Award. The highly esteemed Pinnacle Award is presented to "firms that have consistently contributed to the highest aspiration of the profession, community, and the IIDA, while remaining committed to enhancing the quality of life through excellence in interior design."

MEGAN BRALEY

(clockwise from top center) Office of Susman Godfrey LLP; Loft Interior; Community Replacement Hospitals; Santa Fe Optical, Arboretum Market; and Texas Women's University–Institute of Health Sciences

An opening to floor your imagination

Believe it or not, flooring can be a see-through surface. The pre-engineered and tested IBP GlassWalk™ SG system incorporates two-ply laminated glass units within a recyclable aluminum frame. The structural system comprises a tempered top layer for impact resistance, a heat-strengthened bottom layer, and a bonding clear-resin inner layer. Satin etching or a full-etched frit can be added to any of the four glass surfaces to achieve your preferred combination of obscurity and visual effects, from standard patterns to custom designs and corporate logos. A selection of 34 traction control frits meets ADA standards for slip resistance, and nearly all meet even the demanding coefficients for ramp applications. Now any floor is open to your imagination with GlassWalk™ SG from IBP.

- Pre-engineered and tested structural system for glass walkways
- Clear spans up to 4' square, or up to 89" long in a 5" width
- Green values: natural light, energy savings, recyclable aluminum
- Slip-resistant ceramic frits in 34 patterns, plus custom designs, logos, colors
- Translucent, satin etching options for desired obscurity treatment

IBP glass block GRID SYSTEM™
WINDOWS · SKYLIGHTS · FLOORS · SHOWERS · WALLS

1-800-932-2263
info@ibpglassblock.com
P.O. Box 425 Fort Worth, TX 76101-0425

an Acme Brick company

Students in UTSA Design-Build Studio Enhance Bexar County's Russell Park

SAN ANTONIO UTSA's College of Architecture has pioneered a new studio class whose goal is to expose architecture students to all aspects of a building project, from initial design through construction of the project. Following an academic tradition this design-build program allows students the opportunity to gain a critical understanding of design and construction processes and the relationships with design partners—clients, consultants, builders and users. While this studio is not the first design-build effort in the college of architecture, it is the first one to formalize a process to sustain an ongoing design build program offering as an integral part of the college's design curriculum.

In the spring of 2005, the idea was pitched to Bexar County Commissioner Lyle Larson to let students design and build a county-funded project. A subsequent meeting with county officials revealed that those in attendance were familiar with Auburn's Rural Studio and were open to the idea of working together. The site of Raymond Russell Park (just east of I-10 and north of Loop 1604 outside the northern limits of San Antonio) was selected for three reasons—federal funds were available to repair park facilities ravaged during floods in 2002, the park's proximity to the UTSA campus, and because it made sense to test this process with a building type unencumbered by complex program requirements and infrastructure concerns. Students began master-planning the 19-acre site and presented their design ideas to the Bexar County staff later that fall. Unanimous approval was awarded from county commissioners who directed staff to proceed with implementation. Students focused their design efforts on renovating a 1950s-era wood-frame pavilion and adding contiguous dining space for 120 guests. The project scope called for demolishing an adjacent dining facility and recapturing its footprint for a fenced courtyard, as well as converting its existing chimney into a scrap-metal landmark. Serving and food prep functions were enhanced and all spaces were to be accessible. The aesthetics for the new structures would continue the campground-like theme of the existing structures. The new facility creates a compound to give the pavilion a grander presence on the site. At the same time, a lengthy process of negotiating a contract satisfactory to both parties and developing a working structure for the university, industry partners, and county personnel.

What made this design-build studio different from others is its model contract between Bexar County and UTSA, both large and lumbering bureaucracies equally concerned about risk exposure and liability, not only for the students but also for the general public who would have access to adjacent park facilities during construction. Of equal concern were issues of success and completion. Would a volunteer student workforce with minimal design skills and virtually no construction experience be able to pull it off?

These concerns led to a careful examination of the physical tasks, work sequencing, and allocation of manhours per task. This step-by-step analysis generated a list of project deliverables, phasing plans, labor assignments between contractor, students and county personnel, logistics, and required tools. The result was a strategy for pairing students skills with building tasks, a list of safety and training activities, methods of handling materials, ways to implement pre-fabrication, and a contingency design with simpler detailing should the first choice prove too difficult. In addition, the county established its own back-up plan that called for subcontractors and county personnel to take over the project in the event students were unable to perform their duties.

Plans were developed over the next three semesters culminating in a comprehensive set of construction drawings, sealed structural drawings by the county's hired structural engineer, scaled models, mountains of obsolete redline sets, material lists, phasing schedules, and cost estimates. Project continuity was maintained by the studio faculty and the few

The recently completed improvements at Raymond Russell Park included converting an old chimney into a scrap-metal landmark and renovating an existing pavilion for food preparation and food service.

AIA Discussion Series

AIA Austin presents *Architecture in Motion: A New Way to Look at Old Buildings*. This lecture features Howard Langner, architect with the Texas Main Street program, part of the Texas Historical Commission's Community Heritage Development Division. Langner will explore buildings new and old and how good architecture can be experienced in a variety of ways. For more information and to make your reservation, call (512) 452-4332 or e-mail *public@aiaaustin.org*. NOV. 10

AIA Dallas Tour of Homes

The tour will feature single and multi-family residences in the Dallas/Ft. Worth area designed by Texas architects including morrisonseifertmurphy, Buchanan Architecture, Clifford Welch Architect, Cunningham Architects, dsgn associates, mitchell garman design collaborative, Oglesby Greene, and Zero3. Tickets to the Home Tour are $25 per person. For more information, call (214) 742-3242 or visit hometourdallas.com. NOV. 10-11

UT Austin Presents Lori Ryker

Lori Ryker, author of *Off The Grid*, speaks at UT Austin School of Architecture. For more information, call (512) 471-1922 or visit *www.soa.utexas.edu*. NOV. 14

Dallas Architecture Forum

The lecture series discusses architecture and urban design in the Dallas area and features Anton Garcia-Abril of Madrid, a new-generation spanish architect who is known for tying the building process intimately to design. Garcia-Abril has been a visiting critic at UT-Arlington and serves as lead juror in this year's AIA Dallas Ken Roberts Competition. For more information, visit *dallasarchitectureforum.org*. NOV. 15

East Austin Studio Tour

A free two-day event that offers art collectors and the general public the opportunity to tour the inside of artists' studios. For more information, call Joseph Phillips at (512) 385-1670 or e-mail *info@eastaustinstudiotour.com*. NOV. 17-18

YAF Sponsors Biomimicry Workshop

The Young Architects Forum will host the event organized by Wyatt Frantom, AIA, winner of the 2007 Ben Brewer Young Architect Award, and chair of this year's YAF. An all-day workshop and evening lecture will discuss the topic of Biomimicry. For more information go to *www.aia.org/yaf_default*. DEC.6-7

students who chose to repeat the course. Students learned the invaluable lesson that ideas generated on paper had to be meaningful in real, constructible terms.

By mid-March of this year, students began construction supervised by the county's general contractor. Each team, eager to make progress, made mistakes instead, all recoverable, but illustrating the important relationship between drawing craft and building craft. The pavilion began to take form as leadership roles shifted from the star design students to those who excelled in pragmatic and technical situations. Fluctuations in personnel, tools availability, late material deliveries, and unforeseen conditions resulted in less than efficient work and periods of frustration for all participants. For every negative moment, equally inspiring ones were witnessed as students overcame impediments thru creative and analytical thinking. Primitive tools (rope pulleys, jigs, and riggings) were fabricated on site, dismantled, and re-used. Scraps and demolished components were integrated as well, minimizing site cleanup and reducing waste.

The result is a beautiful and appropriate new park facility with improved functions, more amenities, and upgraded aesthetics. Plans are now underway for a second phase at the pavilion site, which will include renovation of the south storage room, painting, landscaping, site lighting, and connections to an adjacent dance floor. Concurrently, a new educational nature trail is being designed for a 3.5-acre section of the park. Students will work with engineering and construction consultants during the 2008 spring semester, with construction on both projects scheduled to begin in the fall.

Students found clever uses of reclaimed materials.

The design-build project benefits and informs all its stakeholders, as well as the visitors to the renovated and new facility who benefit from the upgraded facilities and are inspired by the clever uses of recycled and reclaimed materials. Professional partners gain insight into the workings of the academic studio and have a chance to influence future architects. The county gets a cost-effective and uniquely designed facility. UTSA architecture students – more than 75 participated in the project – learned the lessons of design and construction, responsibility, service, and professionalism.

DIANE HAYS, AIA

The writer is a senior lecturer at UTSA's College of Architecture.

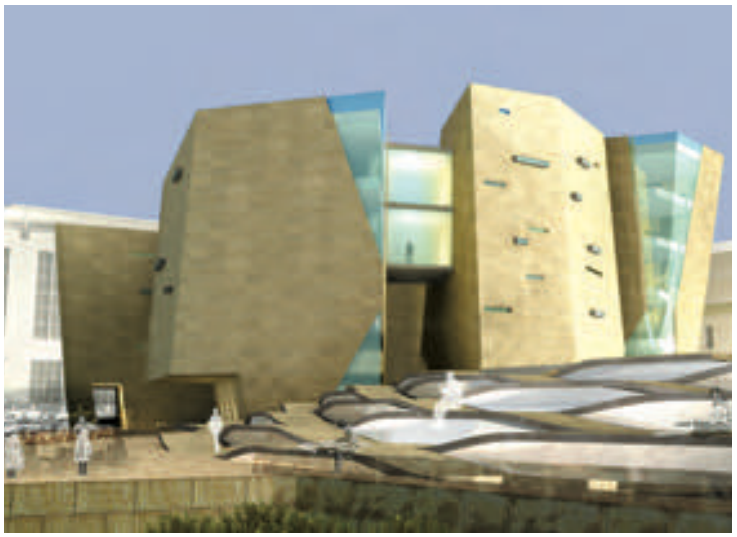
NYC's Stern to Design Bush Library

DALLAS While its exact site on the SMU campus remains undeclared, the architect of the future Bush Library is known—Robert A.M. Stern Architects of New York City. The architect selection was made public in late August. Stern's office beat out two Texas firms that also had been short-listed, Lawrence W. Speck Studio of Page Southerland Page in Austin and Overland Partners of San Antonio.

The final decision on the architect for the presidential library and museum reportedly was made by President George W. Bush and Mrs. Laura Bush.

"I am honored to be asked to take on the challenge of shaping this important living institution – a museum, a library, and an institute – at the edge of a major historic university campus," Stern, who is dean of the Yale School of Architecture, said in a statement.

The initial solicitation letter, according to *The Dallas Morning News*, called for proposals based on a location "adjacent to the SMU campus," probably in its southeast quadrant. The panel's guidelines call for a pair of buildings—a 145,000-square-foot library and a 40,000-square-foot public policy institute. Reports have set the total budget for the project at roughly $200 million.

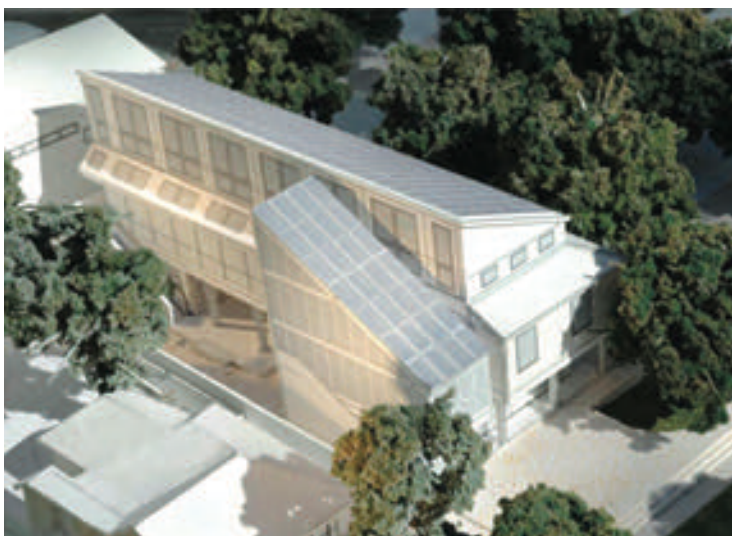


Bezalel Academy of Arts and Design

The Bezalel Academy of Arts and Design in Israel recently held an international competition for the design of a new campus near the center of Jerusalem. Corgan Associates submitted two entries, including the one shown here that incorporates traditional Jerusalem architectural elements – such as courtyards and gardens – to anchor the 322,500 square-foot campus to its historic surroundings. The concept was inspired by the image of a quarry where the raw material of urban form is first revealed and then reconfigured by the hand of man. The new campus will sit on a prominent ridge running north-south with northern and eastern views toward the city. Corgan responded to the site's change of level through an array of pedestrian ramps, which also provide places to sit and view outdoor performances on a stage below. Window openings project through the exterior masonry "crust," following the pattern of traditional Jerusalem windows. The Bezalel competition attracted 190 entries from 33 countries, with STUDYO Architects of Cologne and Istanbul ultimately chosen for the commission.

Seaholm Mixed-Use Development

Redevelopment of the decommissioned Seaholm Power Plant (built 1950-1958) in Austin will transform the 7.8-acre site with a mix of office space, retail shops, condominiums, a boutique hotel, and special event space along the north shore of Lady Bird Lake (formerly Town Lake). Southwest Strategies Group of Austin was selected by the City of Austin to lead the project, along with Centro Partners as developer of the condo portion. Centered within the project, the 22-story Seaholm Plaza Hotel will feature 160 guest rooms, two restaurants, a bar, landscaped gardens, 50 residences, and 80,000 sq. ft. of office space. The design architect for the hotel is Design Collective in Baltimore, with Austin-based Susman Tisdale Gayle serving as architect of record. TBG Partners is the landscape architect and supplied the rendering shown at right. The hotel's architecture will combine modern design influences with its namesake's Art Deco style. Slated to open in 2010, the development will offer more than three acres of green space and serve as an transportation hub for future commuter rail connections.



Solar House

Scheduled for completion next fall, the 5,000-square-foot residence is designed by Adams Architects as the first fully sustainable residential building in Houston. The project employs an intricate steel structure that props 150 photovoltaic panels 12 inches above the roof. The panels will produce between 3,000 and 4,000 kilowatt hours per month. Other high-performance technologies include a geothermal heat pump HVAC system with pipes buried 300 feet underground where the temperature is a constant 58 degrees Fahrenheit. The building's interior also incorporates green building construction materials, such as bamboo flooring, low-volatile organic compound paint, and recycled steel. Large windows provide energy-efficient lighting and an outdoor cistern will collect and treat rainwater for irrigation. The goal of the client and architect is a zero balance on utility bills. "There are a lot of people out there who think it's way out technologically and kind of strange," owner Daniel Hedges told a local newspaper. "We want to show them that it's not, that they can do this."


ALWAYS ALUMINUM
PAC-CLAD
Petersen Aluminum
Aluminum Roofing Panels
Always use PAC-CLAD® Aluminum for projects located in coastal regions, aggressive environments, or areas subject to acid rain. Aluminum has significant advantages including superior corrosion resistance, lighter weight panels and ease of installation. PAC-CLAD® Aluminum is available from Petersen in 34 standard colors and a wide variety of UL-580 Class 90-rated roofing profiles.
Southern Roof & Wood Care Corp. installed 30,000 sq ft. of .032 aluminum Snap-Clad Panels in a custom color, Charlotte Slate, on the Marriott Surfwatch Resort in Hilton Head.
Jim Carson, Principal, MCG Architects Inc. said that Petersen Aluminum Panels were chosen because they provided the best price and assurance that their Kynar 500® finish on aluminum would hold up to the coastal environment.
PAC-CLAD® Panels are corrective-leveled during fabrication to provide superior panel flatness. Our PAC-CLAD® Kynar 500® finish is covered by a non-prorated 20 year warranty.
For more information regarding our complete line of metal roofing products, please call us at 1-800-PAC-CLAD or visit our website @ www.pac-clad.com
Petersen Aluminum
Other Plant Locations:

Sacred Roots

Vestiges of their homeland endure in immigrants' churches across south central Texas

by ANAT GEVA, PH.D.

The study of the mid-nineteenth-century European immigration in south central Texas shows that the massive waves of different ethnic groups (including Czechs, Germans, Wends, Swedes, Poles, and French) arrived in Texas directly from Europe.[1] They landed in Galveston and then spread into the rural areas of south central Texas.[2] They brought with them a deep sense of religion and cultural heritage, and were quick to organize congregations and build their houses and churches in their new location, establishing cohesive communities.[3] They built their houses as an imitation of the local Anglo "model," which accommodated the buildings to the new environmental conditions. However, it seems that their churches did not succumb to the local modification forces, even under harsh climatic conditions such as the hot summers of Texas. They were built as "… architecturally reminiscent of their homelands."[4] Thus, churches represent the type of building in which society is ready to sacrifice comfort in order to maintain the original culture and heritage, and serve as a symbol of faith and form.[5]

This article examines six rural community churches constructed during the last four decades of that century by craftspeople within the immigrant community, and which have been methodically maintained by their congregations. The description of each church is a summary gleaned from research into multiple records (e.g., drawings, pictures, documents, notes, references, and field trips).

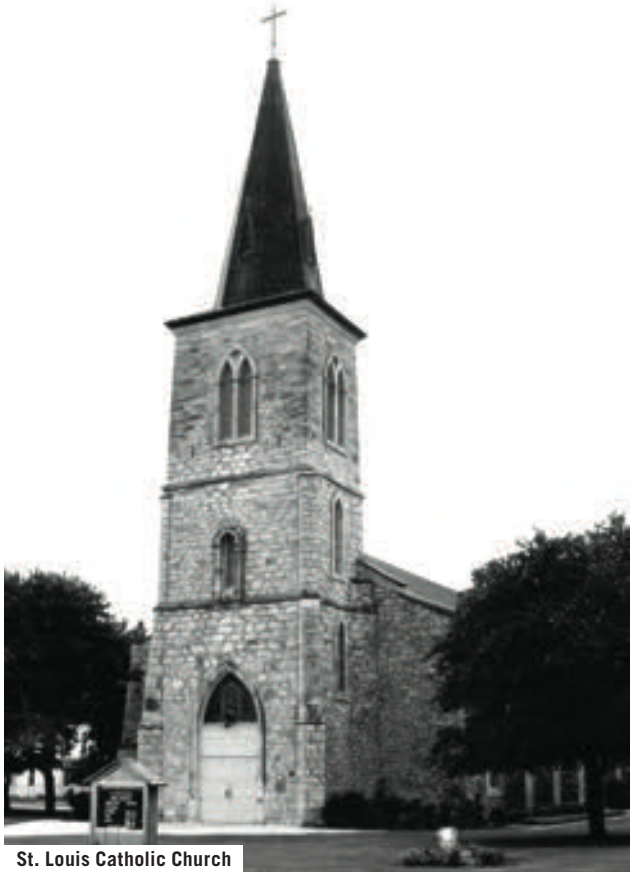
WESLEY BRETHREN CHURCH (1866) in Wesley, Austin County, was built by Czech immigrants under the leadership of Reverend Josef Opcensky. The church is thought as the "Mother Church" of the Brethren in Texas. It is simple in form and plain in detail, reflecting the rural values and straightforward ethic of the Czech immigrants who arrived from the regions of Bohemia and Moravia. Built of wood, the church is a one-story room (38'-11" x 22'-4") supported by one center oak beam with a gable ridged roof covered with wooden shingles. In 1889-1890, Preacher Bohuslav Amil Laciak painted the interior with decorative architectural symbols. The building is listed on the National Register of Historic Places as among the "painted churches of Texas."

BETHLEHEM LUTHERAN CHURCH (1866-67) in Round Top, Fayette County, was built by German immigrants who came from Saxony under the leadership of Pastor J. Adam Neuthrand. The church "shows strong German architectural tendencies and present an unusual old world appearance."[6] The building is a single-story room (34'-8" x 96'-0") constructed with stuccoed thick ledge sandstone with a gable roof and a belfry with a pyramidal roof. Its massive stone buttresses were added in 1881-1882.

Wesley Brethren Church

Bethlehem Lutheran Church

BETHLEHEM LUTHERAN CHURCH IMAGE COURTESY LIBRARY OF CONGRESS, PRINTS AND PHOTOGRAPHS DIVISION, HISTORIC AMERICAN BUILDINGS SURVEY, HABS TEX,75-ROUNT,2-5



St. Louis Catholic Church

St. Paul's Lutheran Church

Nativity of the Blessed Virgin Mary Church

ST. LOUIS CATHOLIC CHURCH (1868) in Castroville, Medina County, was built by immigrants from the region of Alsace, France. It was the third to be erected under the leadership of Bishop Dubius and was one of the largest churches in Texas at that time. It is built in Gothic style with local limestone in a shape of a rectangular one-story single nave (156'-5" x 50'-5") covered with a double-pitched roof. The stained glass windows, depicting the history of St. Louis, king of France, were imported from Europe via Galveston. "The heavy stone walls seem to rise heavenward with all the faith, and love, and pride of the great Cathedrals of Europe."[7]

ST. PAUL'S LUTHERAN CHURCH (1871) in Serbin, Lee County, was built by the Wends who immigrated from Lusatia, Germany, under the leadership of Pastor Jan Kilian. The Wends, a people of Sorb origin, left their homeland in search of religious liberty. Their church in Serbin became the first Missouri Synod Church in Texas, while their school was the only Wendish school in America. The shape of the building is a rectangular single nave (40'-10" x 70') that includes an interior balcony extending all around the church 20 feet above the floor. The painted blue-turquoise interior and the original seating arrangement (men sat in the balcony) mimicked that of their homeland churches in Germany. The original ornate chandeliers were adapted to electricity and are still in use. The church was built of thick red sandstone, plastered partially outside and completely inside.

NATIVITY OF THE BLESSED VIRGIN MARY CHURCH (1877) in Cestohowa, Karnes County, was built by Polish immigrants from the region of Silesia. Built with local limestone, it was stuccoed on the outside and painted white, and plastered inside and painted light sky blue. The church was built in the style of Polish Gothic cathedrals with a shape of a rectangular one-story single nave (71'-11" x 138'-4") and a cross-gabled roof. It derives its Gothic character from applied ornament and details (such as buttresses/pilasters) that serve only for visual effect. Similarly, the barrel-vaulted ceiling has no bay spacing. Although the exterior has been restored several times, the interior's original woodwork has remained the same through the years.

continued on p.48

IMAGES COURTESY OF ANAT GEVA UNLESS OTHERWISE NOTED

The members of TSA and the design community of Texas would like to thank the 2007 Major Convention Sponsors for their generous support.

Acme Brick Company	Acme Breakfast
CADVisions/IMAGINiT	AIA Fellows' Luncheon
Constructors & Associates	Annual Awards Luncheon
Dynamic Reprographics	Host Chapter Party
Haynes Whaley Associates, Inc.	Presidents' Gala Dinner & Entertainment
Headwaters Construction Materials	Presidents' Gala Reception
Hensel Phelps Construction Co.	Expo Welcome Party
Jaster-Quintanilla	Presidents' Gala Dinner & Entertainment
Legacy Lighting Inc.	Host Chapter Party
Lehigh Cement Company/White Cement Division	AIA/COTE Top Ten Green Projects Display
Rogers-O'Brien Construction Co.	Host Chapter Party
SpawGlass Construction Corp.	Opening Session Keynote Speaker
SpawMaxwell Company	Afternoon Session Keynote Speaker
Spectrum Lighting	Presidents' Gala Dinner & Entertainment
Structura	Host Chapter Party
Teifs by ParexLahabra	Registration Portfolios
The Schinnerer and CNA Insurance Programs	Presidents' Gala Dinner & Entertainment
Thomas Reprographics, Inc./ A&E - The Graphics Complex	Pocket Planner
Weatherization Partners	Attendee Brochure
White Construction Company	Expo Continuing Education Area

Thanks!

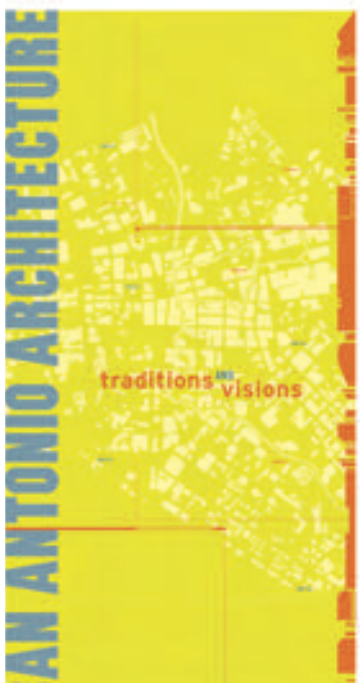
Portrait of a Richly Layered City

Expansive in content and colorfully designed, AIA San Antonio's new guidebook tells an impressive story

by R. LAWRENCE GOOD, FAIA

HOSTING THE NATIONAL CONVENTION of the American Institute of Architects brings to the local AIA chapter an unwritten responsibility to continue the long string of guidebooks to the architecture of the host cities. Not since 1986 had San Antonio hosted the national convention, and prepared a comprehensive guide to its built environment. In the 21 years since, the city has grown dramatically, and has matured admirably as a richly layered metropolis. So the time was right for AIA San Antonio to publish a new guidebook to coincide with this year's AIA convention. Indeed, the book, appropriately subtitled *Traditions and Visions*, is a welcomed and much needed publication.

The subtitle reminds readers that, perhaps more than any other Texas city, San Antonio is abundantly endowed with Spanish and Mexican traditions that are reflected in its Mission chain and much other historic and revival architecture. Yet, as the home of the innovative practices of O'Neil Ford and Lake/Flato, San Antonio also has consistently nurtured a vision for where the architecture of our state is going.



***San Antonio Architecture: Traditions and Visions*; edited by Julius M. Gribou, AIA, Robert G. Hanley, AIA, and Thomas E. Robey, AIA**

Starting with its physical format, the book works diligently to communicate its two-part theme. The lime green cover and the saturated hues of chapter title pages (each chapter's pages are likewise color coded for easy navigation) are reminiscent of resplendent Latino flourishes during A Night in Old San Antonio, the city's annual weeklong springtime fiesta. And the peculiar graphic pattern that adorns every page edge appear to be an abstraction of porch columns one might see on a circa-1880s house in the King William District. These design touches are somehow simultaneously traditional and visionary. But when combined with a Nolli-esque figure-ground map of downtown San Antonio and an ethereal topographical map of the region, both of which repeat on each chapter divider page, the book's graphic complexity begins to border on being distracting.

Thankfully, the arrangement of content is not nearly as risky as the graphic design. The guide divides the city into six geographic areas—Central City (which accounts for almost half of the book), South, East, West, North Central, and North. Intelligently added at the end is a seventh chapter titled "Beyond San Antonio" that lightly touches upon interesting towns of the outlying region (such as Castroville, Goliad, and Boerne) within roughly an hour's drive from the city. Chapters include a modest essay that outlines the history and character of that sector of the city, and helps to establish the context for the individual buildings featured therein, each catalogued with a color photograph and brief descriptive text. Unusual for an AIA guidebook is the inclusion of subchapters titled "Culture" in which the editors highlight "cultural traditions and their institutions, memorable eateries and unique San Antonio establishments." This kind of information is better provided by a travel guide such as Frommer's, and unfortunately results in the impression that the guide is trying to be all things to all people.

Traditions and Visions is enriched through its essays contributed by several excellent writers. For instance, local historian Lewis F. Fisher provides an introductory overview while noted preservationist W. Eugene George, FAIA, explains the historical and geographic context of South Texas and Mexico, and architectural educator Vincent Canizaro, Ph.D., explores San Antonio's "insistent notion of regionalism." A total of nine essays, although somewhat unrelated to each other, are sprinkled throughout the book. In addition, short biographies are provided for 10 of San Antonio's most important architects or firms (from Francois Giraud and Alfred Giles of the nineteenth century to David Lake and Ted Flato of our current era). Again, gathering this much diverse information results in a lack of unity that detracts from the focus on the book's primary purpose of guiding visitors to the best of San Antonio's architecture.

For example, the Monte Vista National Historic District is perhaps the finest intact neighborhood of early-twentieth-century architecture anywhere in the U.S. And although the guide covers seven homes and an apartment building located in the District, it fails to define Monte Vista's location on the map, nor does it identify the Kings Highway, Lynwood, or Bushnell houses shown as being in the Historic District, nor does it include an entry for Monte Vista in the index. In a similar vein, the San Antonio Mission Trail is one of the most important architectural itineraries in the nation, and is arguably the most important in Texas. Because the Mission Trail is inherently confusing to find and follow, it was deserving of a special map and guide as an encouragement for visitors to undertake the journey. Regretfully, that is not the case.

These criticisms should not diminish an overall favorable impression of this fine guide. The photography is exceptional for a book of this type, the maps are better than could be expected of a city as sprawling as San Antonio, and the editors used excellent judgment in deciding which buildings to include. Considering the collective success in preserving the most important of San Antonio's historic buildings, combined with the impressive new work of architects such as Kell Muñoz, Sprinkle Robey, Overland Partners, Alamo Architects, Ford Powell & Carson, and Lake/Flato, the city has an impressive story to tell. *San Antonio Architecture: Traditions and Visions* tells it well.

R. Lawrence Good, FAIA, is a founding principal of Good Fulton & Farrell in Dallas. He co-authored the *AIA Guide to Dallas Architecture* published in 1999.

Transcendent Space

by ALAN OAKES

MAN'S SEARCH FOR GOD has been described as a limitless horizon of being, and it is in this limitless horizon that architects work to design space where men and women might remove themselves from the noise and confusion of their daily lives. How do architects and their clients go about creating places where people can peaceably commune with God?

Texas Architect invited television producer and church historian Alan Oakes to speak with designers and clergy about the common elements of process and design and experience that make space transcendent.

Rick Archer, FAIA
Overland Partners, San Antonio

Msgr. Don Fischer
The Liturgical Design Consultancy, Dallas

Mark Martof,
Morris Architects, Houston

Leslie Elkins, AIA
Leslie Elkins Architecture, Houston

Ben Heimsath, AIA
Heimsath Architects, Austin

Tom Spencer
KLRU's *Central Texas Gardener*, Austin

OAKES: Transcendent space takes people on a journey.

MARTOF: We think that your journey actually begins before you get to the building. A church that we did outside of Atlanta—we talked about as you enter the site there's a bridge and that represented a bridge of leaving your Monday though Friday or wherever you were.

ARCHER: The journey causes us to step out of our day to day-ness. It's not business as usual. Something confronts us. It causes us to have to deal with who we are and where we are in a very different way.

SPENCER: In sacred spaces, it's all about journey, and entering, and process, and destination, and communion…if you think about the Christian tradition, there's no mistaking what's important to the churches because everything is pointing to it. You're directed. Your feet are directed.

OAKES: Transcendent space is honest in design, using authentic materials that reflect who the community is.

FISCHER: There's an honesty and simplicity in the design that I think is essential. I don't think churches or spaces that are extremely tricky or clever or held together in ways you can't figure it out work as transcendent spaces. The authenticity is not just in the materials but in the honesty in which the building is built. So you can see how it is held together.

HEIMSATH: If they know why they come together as a faith community, if they can articulate it, there's something special that really comes together.

MARTOF: The materials need to represent who the church is, what is important to them -- and also they have thought about it, and that these materials weren't just thrown together. Do these materials represent the church?

FISCHER: The saddest thing is when I go into a room that's a church and it's just a box, that you have no idea what holds it up. You see a drop ceiling, you see walls, and yet you know nothing about the building – I think that's disheartening to the soul.

P22, LIVE OAK MEETINGHOUSE (HOUSTON) BY LESLIE K. ELKINS ARCHITECT, PHOTOS BY PAUL HESTER ; P.23 TOP LEFT, WESLEY BRETHREN CHURCH (ROUND TOP), ARCHITECT UNKNOWN, PHOTO BY ANAT GEVA, PHD; BOTTOM LEFT, ANJUMAN-E-NAJMI ISLAMIC MOSQUE AND SCHOOL (IRVING), COURTESY OGLESBY GREENE ARCHITECTS; BOTTOM RIGHT, ST. CATHERINE OF SIENA CATHOLIC CHURCH (AUSTIN) BY LANDRY & LANDRY ARCHITECTS & PLANNERS, PHOTO BY DUANE LANDRY, FAIA

OAKES: Transcendent spaces are filled with myth and mystery and the presence of those who worship there.

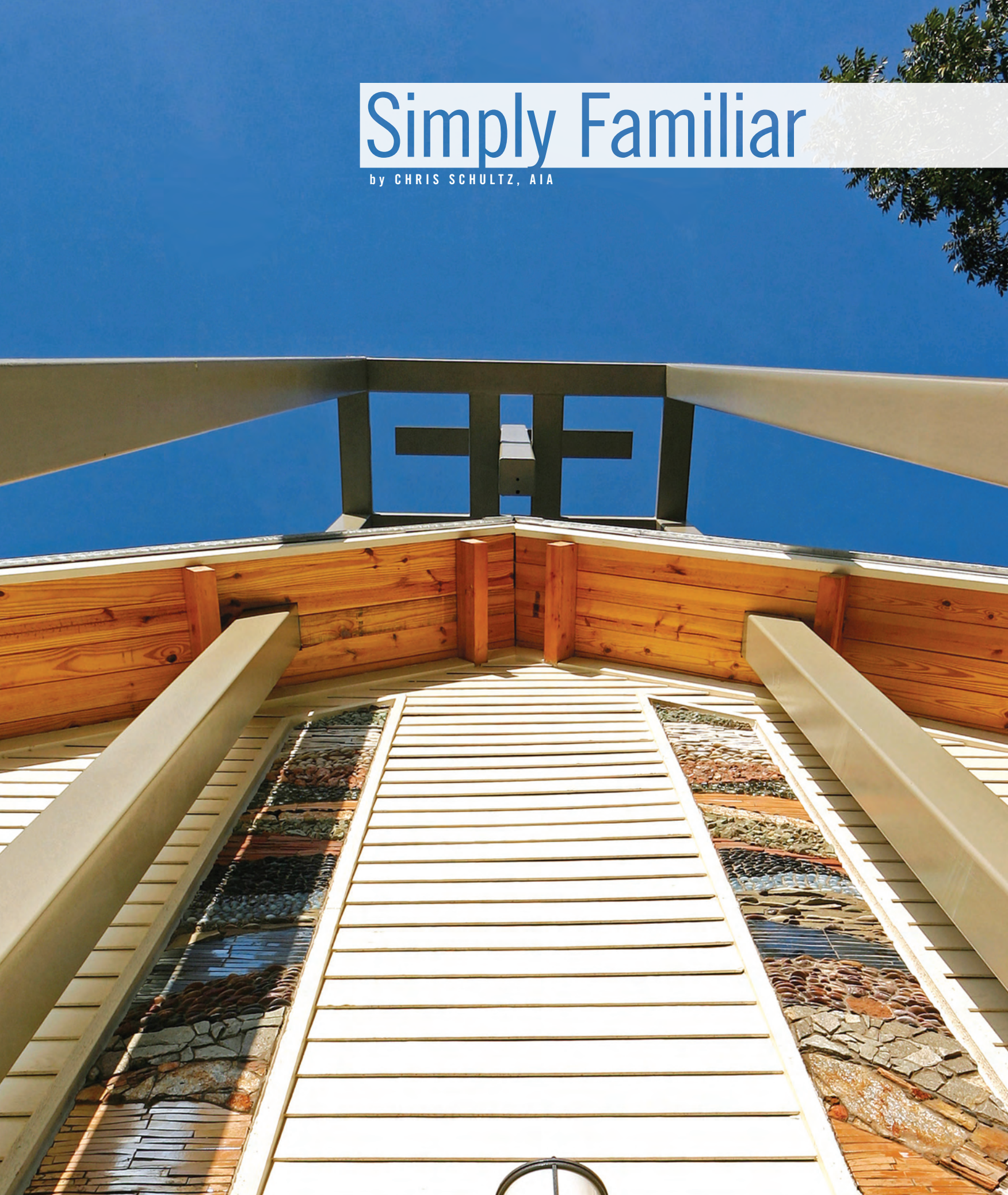
FISCHER: I think when you make a connection with a transcendent space it's almost as if the interchange of your spirit and that place leaves your imprint on it. … I think it just gets richer and richer the more that takes place there. There's a quality that can come to a sacred place that gets enriched by the quality of the people who have worshipped there.

ELKINS: We all want photographs because they are beautiful. …Where are the places that can't be captured on film? I think those are amazing places. It is more than just the visual. It's the whole experience of the place. If you're saying quietness, you can't get that in a picture.

continued on p.47

Simply Familiar

by CHRIS SCHULTZ, AIA



PROJECT Bunny Raba Chapel, San Antonio
CLIENT Seton Home
ARCHITECT Marmon Mok
DESIGN TEAM Steve Souter, AIA; Dror Baldinger, AIA; Cynthia L. DeHoyos; Bibi Nunez
CONTRACTOR Galaxy Builders
CONSULTANTS Danysh & Associates (structural); Marmon Mok (MEP); Bain Medina Bain (civil); CF Zavala Group (landscape)
PHOTOGRAPHERS Chris Cooper and Dror Baldinger, AIA

On the verge of the dense riverside forest that defines the campus edge of Seton Home on the near-south side of San Antonio, the Bunny Raba Chapel imparts a comforting familiarity. The small chapel's broad, sloping roof and its pronounced gable front brings to mind the children's finger puzzle that accompanies the nursery rhyme: "Here is the church and here is the steeple; open the doors and here are the people." For the teenage mothers and mothers-to-be living at Seton Home, such iconic imagery undoubtedly offers welcome solace to their tumultuous lives. Yet, the chapel's outward simplicity belies an underlying sophistication in planning.

Marmon Mok, designer of the chapel, had previously completed work for Seton Home, a social institution aligned with the Roman Catholic Church, to provide the campus' main residence facility. The siting of that large, L-shaped structure helped define a central open space or village lawn that extends from the property's street frontage along Mission Road to the rear of the campus that abuts a densely wooded area. The architect set the chapel at the foot of the newly created village lawn, along the longitudinal axis of the campus but as far back from the road as possible—an intentional move to yield the maximum sense of protection for its teen users. To reinforce that feeling of safe refuge, the chapel itself is further isolated from the surrounding grounds by a large, square forecourt. Bordered by a low limestone wall, entry to the forecourt is controlled via a solitary portal placed on the main axis and marked by an overhead steel trellis. The spacious court, designed to be both a gathering area and a place for outdoor worship services, is articulated entirely in stone—a material not used elsewhere on the campus. While the stone uniquely sets it apart from other areas of campus, the court lacks the familiar grace of the surrounding buildings.

Inside the forecourt, the chapel's entry facade is the focal point, with one's eye drawn toward a tall steel tower—an abstracted "steeple." Rendered as a simple, elongated rectangle affixed with a cross at its apex, the structure is the only overtly Christian symbol within the complex, which seems appropriately subtle for an institution founded by Catholic laity to minister to teen mothers from various religious, ethnic, and cultural backgrounds. (Seton Home's mission is to provide a nurturing environment that fosters childbirth and proper parenting skills for homeless teens that are pregnant and/or parenting and have chosen to keep their babies. Founded in 1977 by the local Archdiocesan Council of Catholic Women and named in honor of St. Elizabeth Ann Seton, the institution established its current campus in 1981.) Further emphasizing Seton Home's diverse mix of occupants are two slender vertical panels flanking the single front door. Conceived and executed by local artist Elizabeth Rodriguez, the panels are mosaics comprising rocks, crystals, and petrified wood that lend the building a tactile sense of being grounded and permanent. Finally, the structure's hovering roof with its deep overhangs evokes a mother's sheltering arms.

The chapel itself, intimate at only 580 square feet, is another square set on the edge of the forecourt, adjacent to the woods beyond. Named for Bunny Jean Raba, a Seton Home board member and

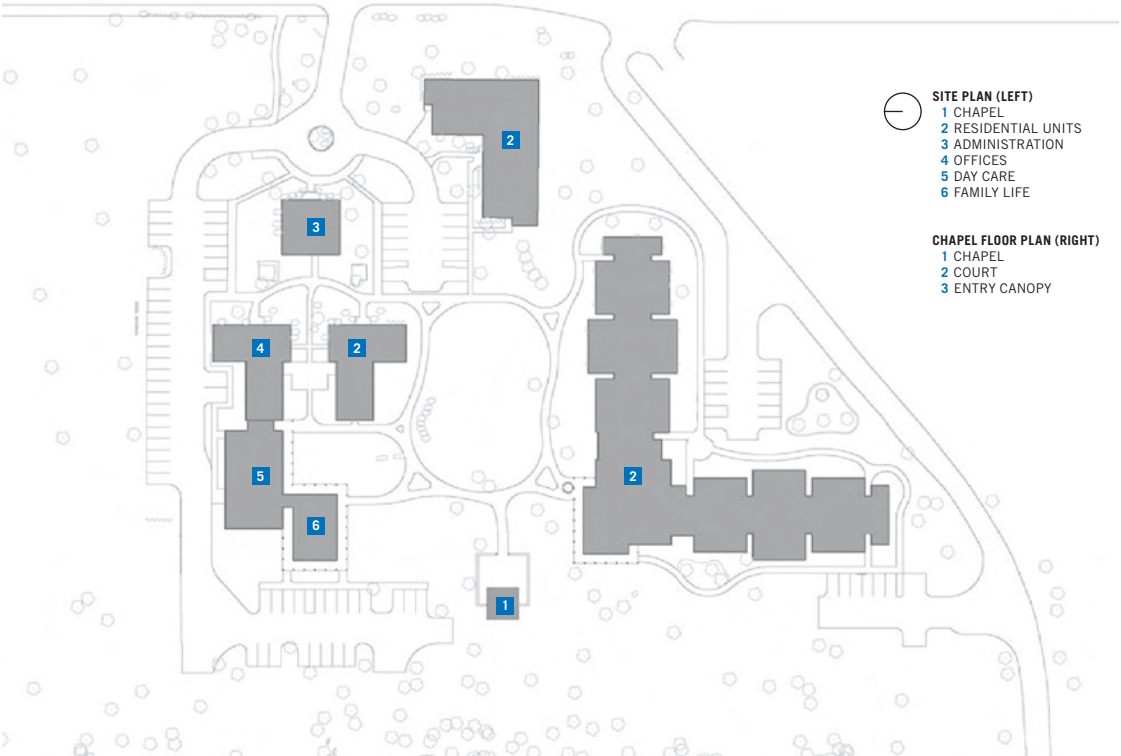
The chapel instills a comforting serenity to Seton Home's campus. (opposite page) An abstracted 'steeple,' panels of stone, rock crystals, and petrified wood decorate the entry facade.

The chapel is sited next to the main residence facility. (lower left) Spare but elegant, the interior is animated by copious natural light.

well-known San Antonio philanthropist who died in 2003, the chapel was completed three years later. The building's humble material palette – stained concrete floors, cement fiberboard siding, aluminum storefront, drywall, clear glass windows, exposed wood trusses, tongue-and-groove wood ceiling, and standing-seam copper roof – recalls other buildings on campus. Execution and detailing is simple, clean, and uncluttered. A suspended slab allows all mechanical systems to be installed below the floor. Lighting is primarily by natural means though nine cylindrical fixtures provide after-hours illumination. These fixtures seem to dominate the interior perhaps more than was intended; a less obtrusive system might have better complemented the space's solemn elegance.

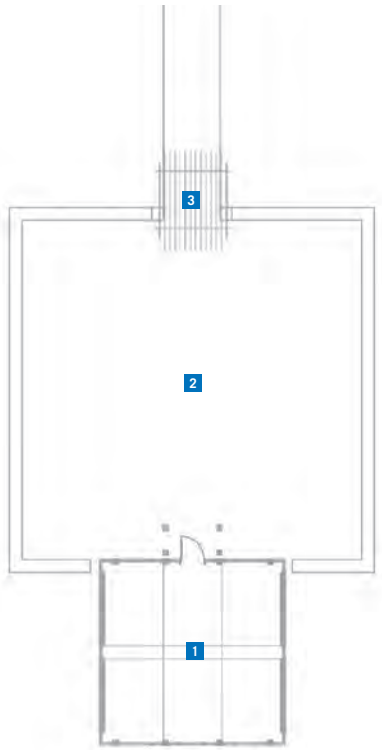
Simple and familiar though it is, the space is not static. It is continually animated by the glittering play of sunlight and shadow. Inside, the splendor of stained glass is rendered through forms of nature—the green leaves, the black clay soil, and the swaying foliage in the neighboring woods. Ample glazing on both the chapel's entry wall and rear wall permits transparency through the space when viewed from the village lawn or forecourt, reinforcing the axial planning of the complex. The sidewalls, being primarily opaque, further underscores the overall plan by controlling views from within the space, as well as screening adjacent structures and parking. However, here the designers broke with their rigid geometry, if only slightly. Butt-glazing at each of the chapel's corners overlays diagonal vistas on what had been a decidedly directional sequence. Perhaps this is a subtle expression that within this sacred sequestered space, one might find new direction, new possibilities, and new hope.

Chris Schultz, AIA, is a principal of WL&S Architects in San Antonio.



SITE PLAN (LEFT)
1 CHAPEL
2 RESIDENTIAL UNITS
3 ADMINISTRATION
4 OFFICES
5 DAY CARE
6 FAMILY LIFE

CHAPEL FLOOR PLAN (RIGHT)
1 CHAPEL
2 COURT
3 ENTRY CANOPY



RESOURCES STAINED CONCRETE: KC Concrete; **PRE-FABRICATED STRUCTURAL WOOD:** James Hardie Building Products; **PRE-FABRICATED WOOD JOINTS AND TRUSSES:** Protech; **METAL ROOFING:** Mangold Roofing

Inspired by Faith

Just as iconographic images undergird the simplicity of the Bunny Raba Chapel, Marmon Mok's Dreeben Pavilion (shown at right) at San Antonio's oldest Jewish congregation, Temple Beth-El, draws its inspiration from both its immediate context and from broader Jewish symbolism. The historic structure's prominent, red-tiled dome is a well-known landmark on the city's near north side. The Dreeben Pavilion's reinterpretation of this form, executed in thin-shell concrete and standing seam metal, is not literal but clearly related.

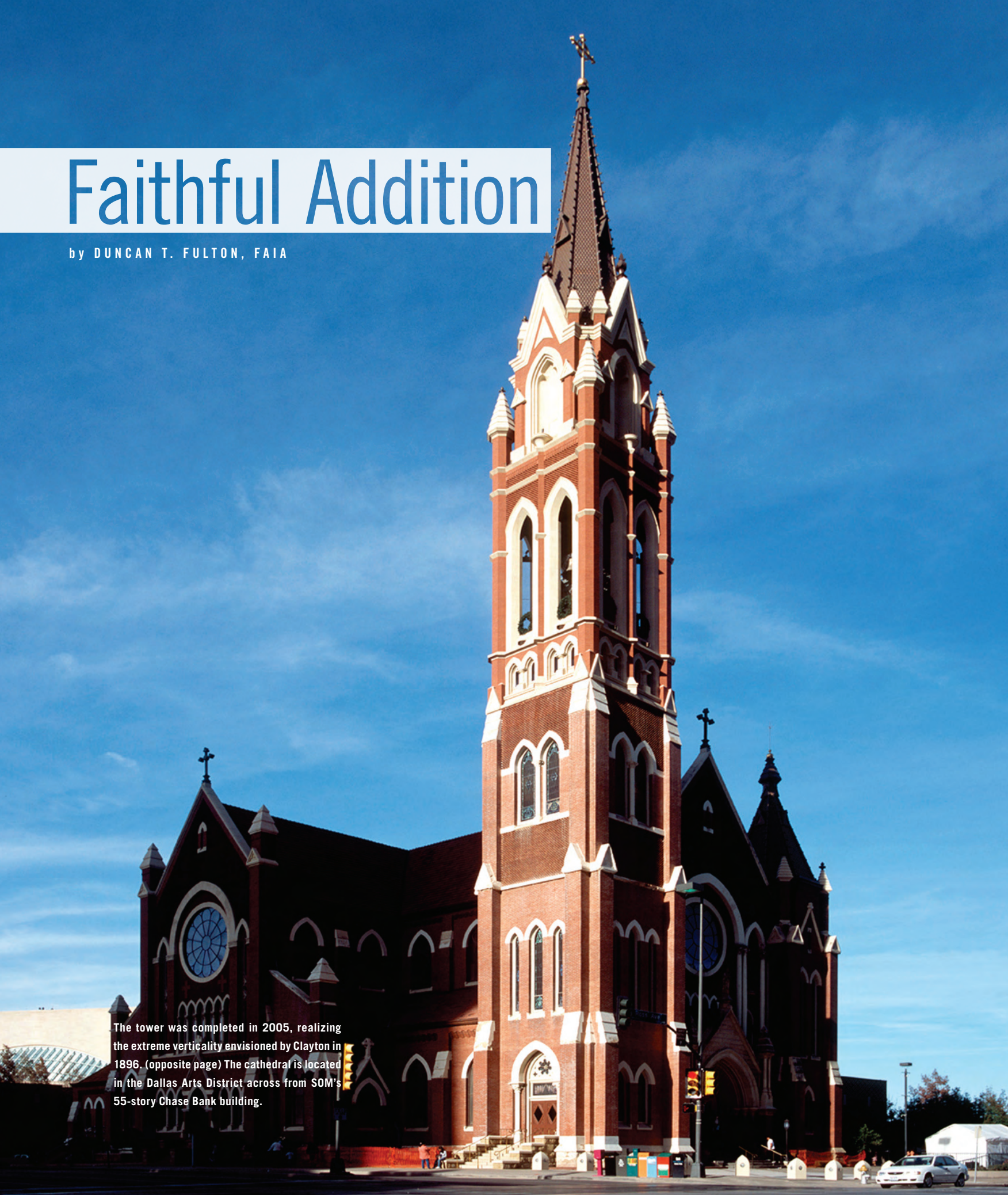
However, unlike the existing sanctuary, the pavilion, used as a contemplative lounge, is transparent on all but the east elevation, intentionally opening the congregation's activities to the neighborhood. The north and south walls have crisply detailed, angled storefront systems reminiscent of a menorah or the Tree of Life or even open hands—the exact interpretation is left to the observer. Religious significance again informs the design with a nearly solid limestone-clad eastern wall. Though functionally screening the interior from the visual noise of the adjacent street, the wall's religious and cultural ties to the East are obvious as is its reference to Jerusalem's Western Wall—two solid stone walls facing each other, separated only by oceans and time.

—Chris Schultz, AIA

PHOTO COURTESY CRAIG BLACKMON, FAIA

Faithful Addition

by DUNCAN T. FULTON, FAIA



The tower was completed in 2005, realizing the extreme verticality envisioned by Clayton in 1896. (opposite page) The cathedral is located in the Dallas Arts District across from SOM's 55-story Chase Bank building.

PROJECT Cathedral Santuario de Guadalupe Towers, Dallas
CLIENT Roman Catholic Diocese of Dallas
ARCHITECT ARCHITEXAS
DESIGN TEAM Craig Melde; Gary Skotnicki; Richard Martratt; David Chase, AIA; Jeff Cummings
CONTRACTOR Andres Construction
CONSULTANTS Jaster-Quintanilla (structural); O'Dea Lynch Abbattista (MEP); Lindsley Architectural Lighting (lighting); Introspec Restoration Technology (specifications)
PHOTOGRAPHER Carolyn Brown

In the mid-1990s, the Roman Catholic Diocese of Dallas settled on a simple, but audacious goal: To commemorate the 100th anniversary of its cathedral by finally completing the building as originally designed by one of Texas' most significant architects. The result is testament to both the power of the original work and the talent of those responsible for the remarkable addition that ensued.

Nicholas J. Clayton was a rock star among early Texas architects. Based in Galveston, Texas' most important nineteenth-century commercial and cultural center before the catastrophic storm of 1900, Clayton had a vibrant practice, with large institutional and civic edifices being his forte. He was so singularly influential that the last third of that century in Galveston is often called the "Clayton Era."

The Catholic Church was an especially faithful client offering him many significant commissions. Among them was Church of the Sacred Heart for the newly established Diocese of Dallas. As was his wont, Clayton produced an exuberant structure in keeping with his penchant for High Victorian monumentalism. He proffered his first design in 1889, then a revision in 1896. Ambitious towers were signature features of each scheme, as was an overarching verticality, expressed in the forms, fenestrations, and finials of the facade. Accordingly, the building begun in 1898 clearly evoked the great cathedrals of Europe. However, by the time it was dedicated in 1902, it had been shorn its soaring towers (reportedly because they were taller than the collection plate was deep). Nonetheless, over the next century, it became a much loved landmark, housing what is today one of the nation's largest congregations. In 1977, Rome designated it Cathedral Santuario de Guadalupe.

In 1997, ARCHITEXAS was retained to develop a comprehensive restoration plan for the cathedral with specific emphasis on completing the unfinished portions of the original design. Unlike many restoration projects, the problem of determining original intent was the abundance rather than absence of available information. Clayton, in an effort to retain some semblance of the towers in response to the shifting fortunes of the fund-raising effort, had prepared a number of schemes. These designs featured a multiplicity of options – dual spires, major and minor spires, big and not-so-big spires – and many of these were found lovingly preserved in Galveston's Rosenberg Library (see *Texas Architect*, Mar/Apr 1986). After carefully study, the team determined the built work most closely adhered to the 1896 design, deeming it the most authentic representation of original intent. It also featured the most ambitious tower scheme, consisting of a west spire soaring to 209 feet and a shorter but broader east turret to balance the composition. The sole surviving remnants of this design were a meticulously drafted elevation and building section.

With the question of "what to do" settled, the issue of "how to do it" began to loom large. This was also complicated by a Diocese request that a 49-bell carillon and clavier be incorporated into the tower, thereby requiring an interpreted design (including an additional 10 feet in height). The attendant static and dynamic loads of this 25-ton instrument significantly increased the structural degree of difficulty—which was already high. ARCHITEXAS quickly determined that the existing

(top left) Slipping the new steel-tube framework into the existing tower from above was a delicate operation—with only a half-inch clearance allowed from the old masonry walls. (top right) The truncated towers reportedly resulted from donations falling short.

base for the west spire was insufficient to support the proposed addition, and that both the tower extension and the carillon should be supported by a completely independent structure. This became the seed of the "big idea" for all that followed.

Simply put, the big idea was: Remove the roof and innards from the west tower, then construct a massive foundation underneath it; fabricate a 200-foot-tall steel-tube frame off site and thread it into the tower void from above, making sure it doesn't touch the existing tower on the way down; slip in a 25-ton precision instrument at the 145-foot level; and then wrap it all in period-appropriate masonry, which also couldn't bear on the existing tower.

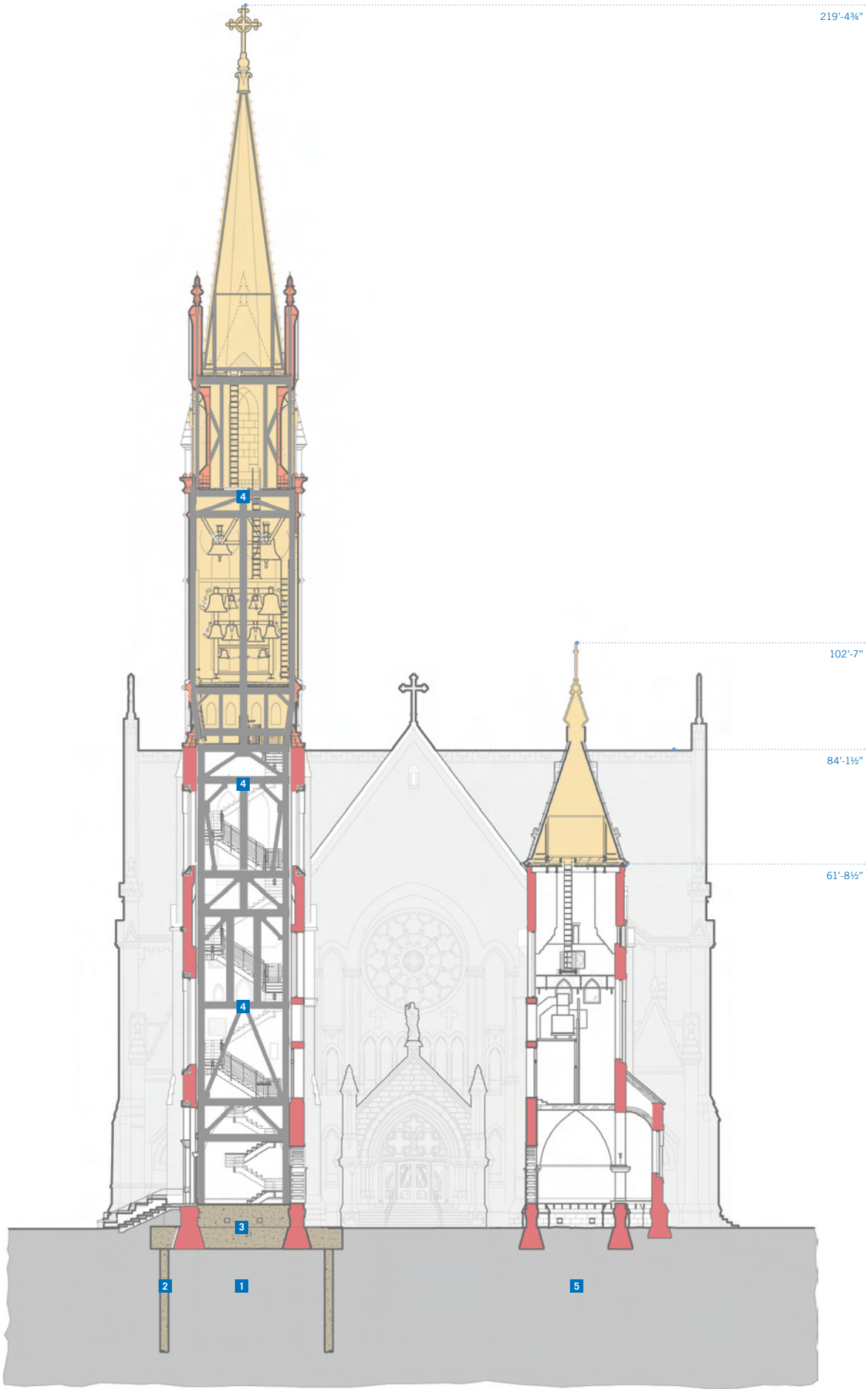
This bold idea was executed with a clarity that is readily evident in the west tower's design and detailing, particularly the interior. One first enters a 500-sf space having exposed brick walls which are clearly the original tower. The character of the 100-year-old masonry has been retained as evidenced by the presence of wood nailer inserts, beam pocket voids, and other in-situ imperfections. Even the deep salmon brick color provides a clue to its turn-of-the-century origin. The tower's stained glass is obviously old, but underwent restoration during the project. The new elements are equally unmistakable. The aforementioned steel-tube frame is painted black, contrasting handsomely with the brick immediately beyond. A freestanding steel stair rises into the tower, its crisp detailing and carefully crafted curling form clearly signaling it as new. Even the new lighting has been carefully integrated into the new structure, rather than the old, in keeping with the big idea.

On the exterior, the relationship between old and new is one of unity, rather than differentiation. The new brick is the historically appropriate deep salmon. The openings are narrow lancets with their upward thrust further amplified by the limestone surrounds that frame them – all in keeping with Clayton's original emphasis on verticality. The whole affair is topped by a finely crafted copper turret, as is the east tower that also formed part of the project.

The towers were only part of the restoration master plan. The facade around the west portal has been cleaned, tuckpointed, and restored, and the altar inside has been updated. Outside, the rest of the envelope, including the stained glass, is scheduled for future restoration. Inside, it's always been an impressive worship space, a result of having originally been built more in keeping with Clayton's design intent. Consequently, the remaining interior work is primarily cosmetic. In fact ARCHITEXAS' Richard Martratt nicely sums up the current state of affairs by observing, "It was always a cathedral on the inside. Now it's one outside as well."

Duncan T. Fulton, FAIA, is a principal of Good Fulton & Farrell in Dallas.

RESOURCES CONCRETE PAVEMENT: TAS Concrete; CAST STONE: Southern Cast Stone; METAL MATERIALS: Bratton Steel, Cleburne Sheet Metal, Azteca Steel; ARCHITECTURAL METAL WORK: Campbellsville Steeple, Potter Art Metals Studios; RAILINGS AND HANDRAILS: Quality Ironworks; ARCHITECTURAL WOODWORK: AMI/BMCO; DRYWALL: Baker Drywall; STAINED GLASS: Stanton Glass Studio; WOOD FLOORING: Central Hardwood Company; OTHER: Avian Flyaway



SOUTH ELEVATION/SECTION

1 WEST TOWER
2 NEW CONCRETE PIERS
3 NEW CONCRETE PAD
4 NEW STEEL STRUCTURE
5 EAST TOWER

EXISTING MASONRY

NEW MASONRY

NEW CONSTRUCTION

Landscaped spaces, including the lobby of the administration building, were important in the overall campus plan. (opposite page) The campus faces inward to de-emphasize its secular North Dallas surroundings.

Starting Point

by NESTOR INFANZÓN, FAIA

PROJECT Akiba Yavneh Academy
CLIENT Akiba Yavneh, Inc.
ARCHITECT Gromatzky Dupree & Associates
DESIGN TEAM Charles E. Gromatzky, AIA; Jeffery F. Smith. AIA; Craig Henry, AIA; Mark Daniels, AIA
CONTRACTOR Andres Construction Services
CONSULTANTS Smith Engineering (structural); Brockette, Davis, Drake (civil); Telios, P.C. (MEP); SMR Landscape Architects (landscape); H.G. Rice & Company (food service); HBC Engineering (geotechnical, material testing); SecureNet (security); Pelton Marsh Kinsella (acoustics); Barrier Free Texas (accessibility); Libra-Tech (furnishings)
PHOTOGRAPHER Charles Kendrick & Co.

The journey that began centuries ago finds a rest stop within the urban fabric of North Dallas with the new Akiba Yavneh Academy, a private pre-K-12 school that caters to the city's Modern Orthodox Jewish community. Built as the legacy of the Schultz and Rosenberg families, the academy's 8.5-acre campus is envisioned as a metaphorical bridge connecting "that which is sacred" and "that which belongs to everyday life."

The campus, located in a predominantly commercial district just north of Medical City, was designed by Gromatzky Dupree and Associates of Dallas. Encompassing a total of 114,000 square feet, the academy's seven buildings comprise facilities allocated to a synagogue, pre-kindergarten, lower school, middle school, high school, athletics, and administration. Equally important are related landscaped spaces that are integral to understanding the campus as they act both as foreground and background to the architecture. These include an open-air amphitheater, a working garden, interstitial spaces, and activity areas. The architectural detailing of the buildings demonstrates a high level of craftsmanship and skill in rendering an engaging educational environment. Overall, the compact and cohesive campus presents a surprisingly open "oasis" within its urban context of high-rises and other commercial structures looming just beyond its boundaries.

According to Jaynie Schultz, one of the benefactors of the academy, the new campus represents a dialogue between the Jewish community's sacred and the secular aspects. At the onset of the project, the architects were asked to explore the Torah for direction in designing a place that would enhance spiritually growth while also serving as a vessel for learning to navigate the everyday world. "We gave form to the students' journey by giving them a chance to move from building to building and around the campus as they progressed through the grades from pre-school to high school," says Jeffery Smith, AIA, of Gromatzky Dupree and Associates. The design team, in association with world-renowned Israeli artist David Moss, developed an inward-facing campus plan that at the same time reached outward. Smith described Moss' role as "our spiritual consultant," whose wisdom and creativity helped the designers imagine the buildings in new ways—as craft, as pattern, as symbology, and as objects with religious resonance.

The planning of the project started with the notion that faith is at the center of humanity, therefore the initial design *parti* placed the synagogue in the heart of the campus. From that fundamental idea, the campus master plan evolved into a nautilus configuration with buildings set along the spiral. The architect describes the concept as "centeredness, but looking outward" whereby students can see themselves as individuals but also as part of society. To achieve the objective of "looking outward," the architect took available opportunities for interstitial outdoor spaces to act as "lenses" through which students might ponder their place in the world. According to the architect, such "lenses" correspond with the four core values the academy seeks to instill with its students—service, spiritual, fine arts, and community.

Starting with the synagogue and proceeding outward along its spiraling spine, the architect placed the pre-school building near the heart of the campus to signify the importance of the youngest student's relationship to the Akiba Yavneh and the Jewish community as a whole. The building's plan is a direct translation of this concept, with all the classrooms connecting to a central communal space. Throughout the campus, intimate classroom spaces link to large activity areas. In the lower school (K-5) building, the plan was driven by the desire to instill a commitment to life-long learning. The plan was crafted from a single spine that splits to form a V-shaped space, thus allowing areas for faculty, learning, and resources to become the central focus. At one end of the building are the kindergarten classrooms where the scale is more intimate and texture is softer. At the other end where the upper grades are located, the building opens up to a more adult-size scale and the ceiling flies upward to give the space a greater openness. Increased sunlight at this end also denotes greater intellectual challenge.

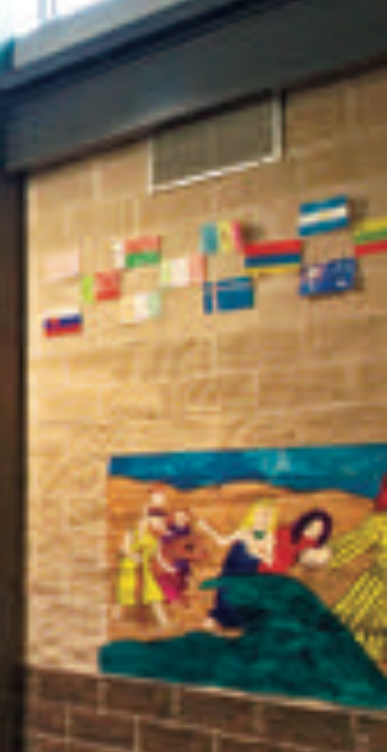
Next along the unfurling campus plan, the middle school building represents the place where members of the Akiba Yavneh community encounter the most critical point in their journey toward self-awareness. The building's circular plan allows for a central spiritual-communal space that students can claim as their own, a place where social, educational, and religious activities can coexist. All classrooms are arranged around the communal space to illustrate the intertwining social, religious, and learning activities.

The administration and athletic buildings, with facades deliberately rotated to align with Jerusalem, create a grand arcade where, in the words of the benefactors, "you see where you came from and where you are going." The complex, appropriately situated between the middle school and the high school, houses the academy's cafeteria, its music and art labs, and its gymnasium—the place where both bodies and minds are nourished. The high school building responds to the students' growing need for independence by offering multiple entrances and different sizes of classrooms, as well as a series of connecting spaces that allow for both interaction and introspection. Situated at the main entrance of the campus, the building symbolizes the end of one journey and the start of another.

The amphitheater and the man-made "creek" provide outdoor settings conducive to individual reflection upon one's place in the universe. However, no one can lose sight of the surrounding campus buildings, the cityscape, and the heavens above. Plantings represent a blend of flora native to either Texas or Israel. Within this peaceful greenspace sits the synagogue.

The philosophical construct of the Akiba Yavneh Academy campus is rich and full with juxtapositions, and the architecture is not only appropriate but also serves as a neutral canvas for the sacred lessons being taught.

Nestor Infanzón, FAIA, practices with HOK in Dallas and is a *TA* contrubuting editor.



RESOURCES UNIT PAVERS: Pavestone; **MASONRY UNITS:** Jewell Concrete Products; **MASONRY VENEER ASSEMBLIES:** Jackson Enterprises; **METAL DECKING:** Vulcraft; **RAILINGS AND HANDRAILS:** Metal Rite; **METAL DECKING:** Epic Deck; **METAL STAIRS:** Irwin Steel; **ROOF AND WALL PANELS:** Berridge; **SIDING:** Berridge; **MEMBRANE ROOFING:** Johns-Manville Corp.; **FASCIA AND SOFFIT PANELS:** Berridge; **GLASS:** AFG Glass; **ACOUSTICAL CEILINGS:** USG; **ACOUSTICAL WALL TREATMENTS:** Wall Technology; **FLOORING:** Forbo Linoleum Flooring

(top left) The V-shaped lower school includes a central, open area for learning activities. (top right) At the center of the middle school is the Beit Knesset, an interior gathering space for study and worship. (here and at right) Materials were selected for scale and durability.

SITE PLAN

1 HIGH SCHOOL
2 ADMINISTRATION
3 ART
4 GYMNASIUM
5 PLAYING FIELD
6 MIDDLE SCHOOL
7 ELEMENTARY SCHOOL
8 PRE-SCHOOL
9 SYNAGOGUE
10 MERIT DRIVE
11 COIT ROAD

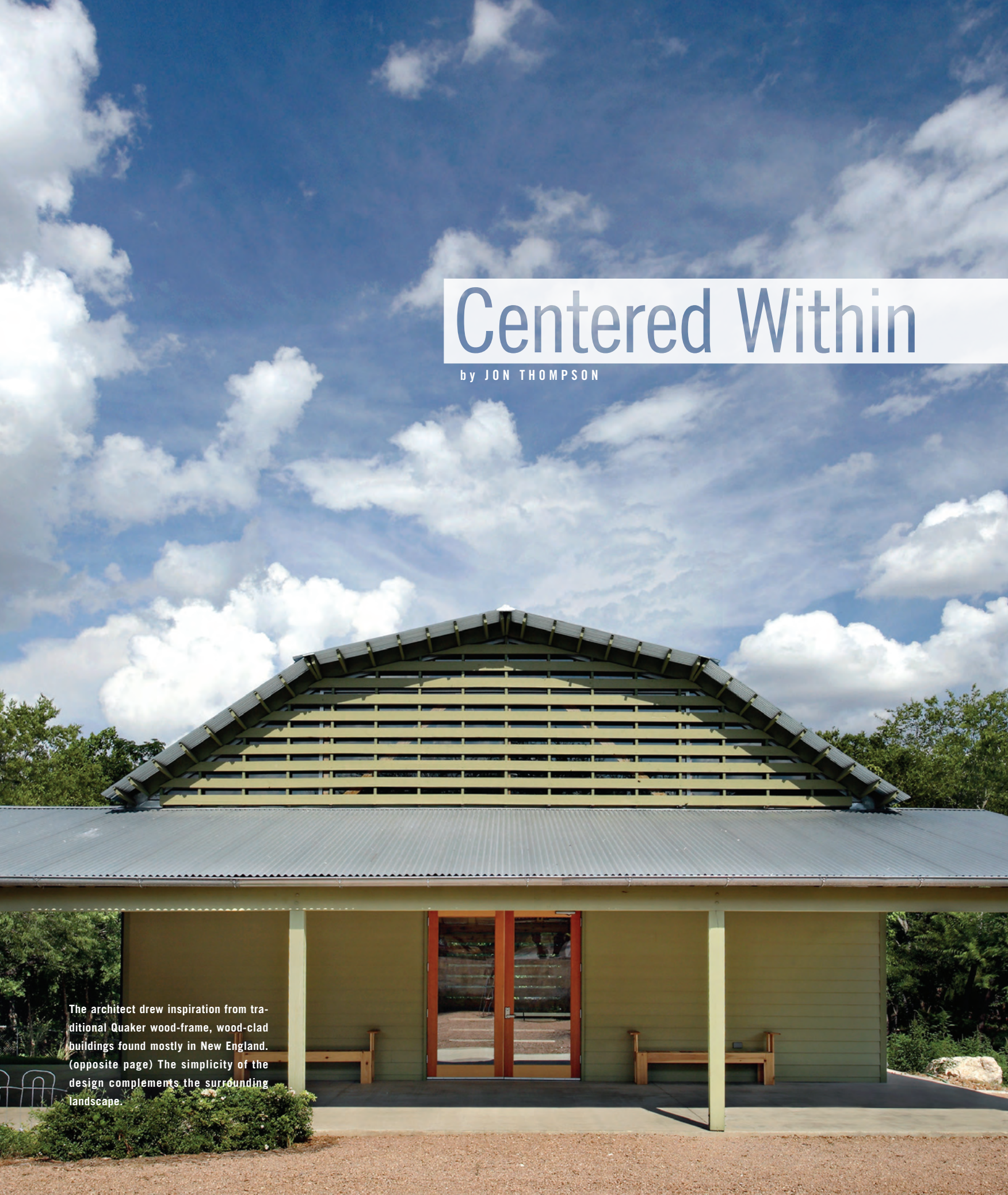
Spiritual Direction

The synagogue and its outdoor courtyard (far left) form the heart of the campus. The water, walkways, and greenery spiraling around the holy space serves as a reminder that all things flow from the school's religious foundation. The strong central axis toward Jerusalem, created by a stone colonnade and the planting of trees, suggest the distant presence of the physical origin of the Jewish faith. The spaces between buildings are carefully planned, as they are the gateways to the larger community.

COURTESY JEFFRY GUSKY, M.D.

Centered Within

by JON THOMPSON



The architect drew inspiration from traditional Quaker wood-frame, wood-clad buildings found mostly in New England. (opposite page) The simplicity of the design complements the surrounding landscape.

PROJECT Friends Meetinghouse, San Antonio
CLIENT Religious Society of Friends
ARCHITECT LakelFlato Architects
DESIGN TEAM Ted Flato, FAIA; Robert Harris, AIA; German Spiller; Isabel Mijangos
CONTRACTOR Breda Construction
CONSULTANTS Steve G. Persyn, PE (structural); Pape-Dawson (civil); Bender Wells Clark (landscape)
PHOTOGRAPHER Chris Cooper

The Religious Society of Friends, also known as Quakers, do not call themselves a congregation and their meetinghouse a not a church. Neither is a Friends meeting based on a liturgy, nor do their meetinghouses have steeples. Accordingly, both phases of the San Antonio Friends Meetinghouse by Lake/Flato Architects express the inner centering that is fundamental to the Quaker faith.

The experience of most contemporary buildings begins at the parking lot. In this case a paved parking area, bracketed by mature mesquite and acacia trees, protects the meetinghouse from a busy intersection. The long cantilevered branches of the mesquite create a curtain through which the meetinghouse can be glimpsed. A winding path formed between rough limestone retaining walls and xeriscape plantings provides an emotional transition from the hubbub of the street. The path leads down to a heavy gate set in a limestone wall.

The schematic layout of the original site plan was as important to the success of the project as the articulation of the buildings. As built, the original design features a simple row of meeting rooms and an office opening to a covered portico that serves as the primary circulation space. At right angles to this, terminating the portico, was a large open pavilion with a ridge line set off-center to the plan. These two wings formed an "L" around one corner of an open court, sparely landscaped and paved with locally produced decomposed pink granite. The western edge of the court is defined by the free-standing limestone wall that creates the entry transition. Although it serves no programmatic space-needs function, the wall is essential in creating the first of three centers that reflect the inner focus that is critical to the Friends faith.

Just as a building might evolve over time, so too might a firm. In the case of the Friends Meetinghouse, the original building, designed by founding principal Ted Flato, FAIA, embodied early Lake/Flato vernacular—a simple masonry building mass linked to a center court by an attached open porch. The recent addition of a more formal meeting room, by Lake/Flato partner Bob Harris, AIA, rather than a reflection of local building traditions, turned instead to the Quaker tradition of wood-frame, wood-clad buildings. And yet, it was those original elements – the court and the portico – that allowed the two phases to link into a centered whole.

On the exterior, the visual energy of the later meetinghouse central room comes from the use of horizontal siding, a reference to the archetypal East Coast meetinghouse of the eighteenth and nineteenth centuries. However, the siding is not old-growth pine but new composition cement siding. The horizontal planking is divided by wood columns that stand proud of the surface and clearly support the building mass above the hillside below. In addition to expressing the structure, breaking the siding into panels also avoids the waviness that can result when new siding is seen foreshortened.

From the outside, the new meeting space has the effect of a barn due to its gambrel roof. The entire gable end is a clerestory window above the portico. Facing due west, it is buffered from the low afternoon sun by a brie soliel of flat wood slats, a detail repeated throughout the interior. Look-

The view through the east wall set the interior palette. (far right) Entry through the portico's low roof enhances the transition into the airy interior.

ing up into the exposed roof trusses of the portico, one discovers that the new portico is, in fact, a remnant of the original open pavilion. The offset ridge has allowed the new meetinghouse to tuck into the pavilion roof at the ridge line, with the wider side of the roof now protecting a wider portico at the entry to the new meeting room, serving as a vomitory. The original ridge, by being offset to the east, also allowed the portico eave to be set lower toward the west, providing greater protection from the hot summer sun.

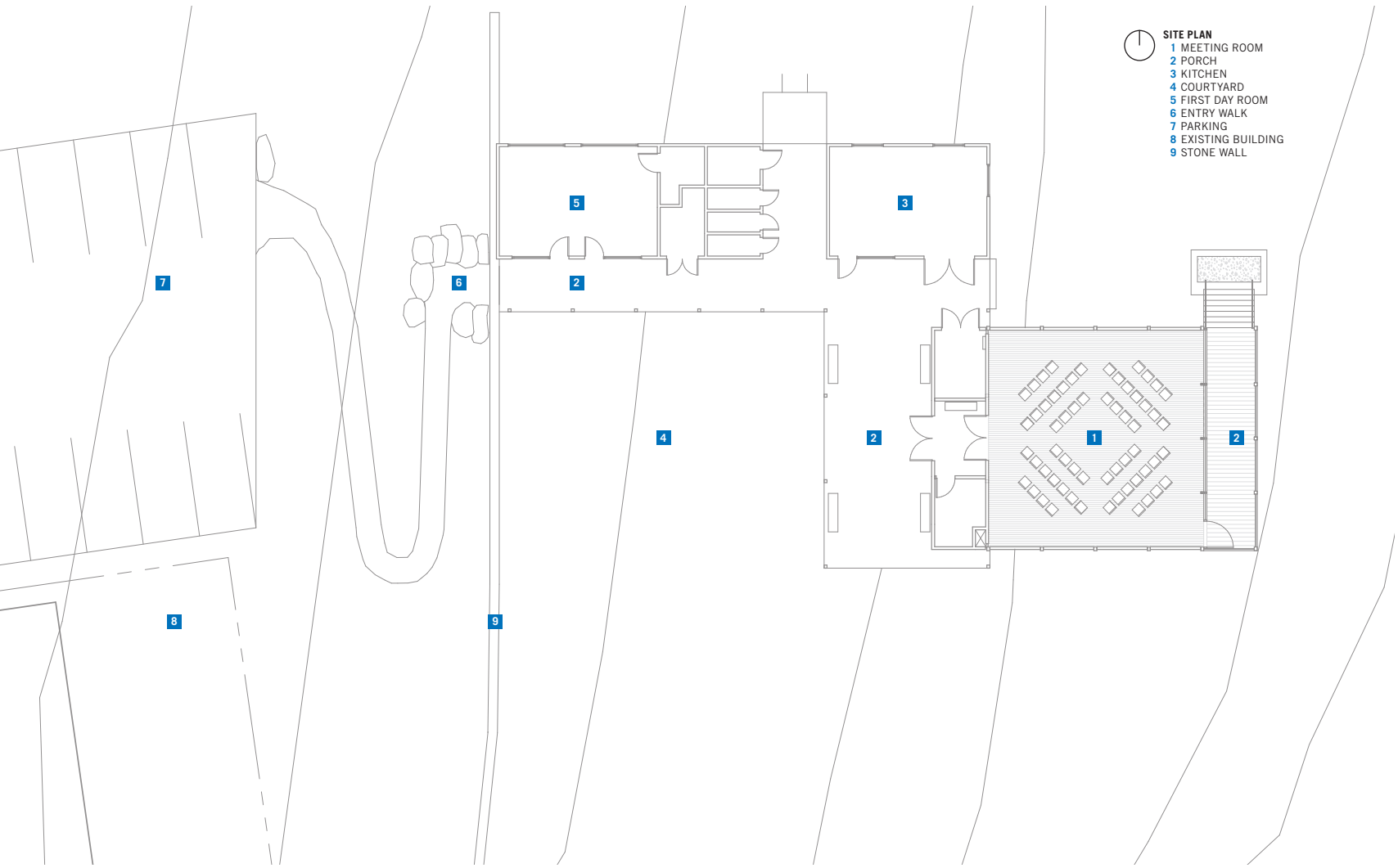
One enters the new meetinghouse through a small vestibule with a low ceiling. The room beyond is visible through wood slats attached to the inner glass doors. The tightness of the entry, its low scale, and the obscured view of the room beyond produce a simple but effective transition. The meeting room proper feels surprisingly tall, its height obscured outside by the portico roof and enhanced by the low entry ceiling. Exposed wooden roof trusses above continue the barn effect. This is serendipitous because the roof was at one time envisioned as a cylindrical vault. The final resemblance to a barn seems more in keeping with the New England meetinghouse antecedents.

The interior walls on three sides of the meeting room are faced with wooden slats spaced about one inch apart. Gaps at the butt joints create a vertical reveal that aligns with – but is the reverse of – the projecting columns on the building exterior. Wood lathe strips hold the slats out from the interior wall surface, which is sheathed in sound-insulation board. High transom windows on the north and south walls provide light but do not disturb the inner focus of the space. This configuration creates a surprisingly quiet interior in spite of the nearby thoroughfare.

The fourth wall, facing east, is completely of glass supported in an aluminum storefront frame. To tie the windows with the use of wood found throughout the interior, the aluminum frame is faced with common two-bys detailed so that they are not mistaken as the actual window frame. This wall of glass opens to a porch that in turn is open to a wall of trees on the edge of the property. Like Wright's Fallingwater, the trees beyond form the actual fourth wall of the space. The quiet, the soft natural colors, the high ceiling, and the lack of a view on three of the four walls contribute to a sense of containment, of interiority. The pews inside are arranged in a circle rather than in rows. During the meeting, participants sit quietly facing one another across the circle, until an inner urge compels them to speak their feelings. The inward focus of the meeting room, devoid of symbols, creates the second center of the compound, the openness of the exterior court having formed the first. The third and final center is within each Friend. The schematic of the plan becomes a diagram of the Quaker inner search for God.

RESOURCES RAILINGS AND HANDRAILS: Vestal Steel Specialties; **SIDING:** James Hardie Building Products; **METAL ROOFING:** MBCI; **WOOD WINDOWS:** Marvin Windows and Doors (BMC West); **GLASS:** AFGD; **GLAZED CURTAINWALL:** Vistawall

Jon Thompson is an associate professor at the University of Texas at San Antonio's College of Architecture.


SITE PLAN
1 MEETING ROOM
2 PORCH
3 KITCHEN
4 COURTYARD
5 FIRST DAY ROOM
6 ENTRY WALK
7 PARKING
8 EXISTING BUILDING
9 STONE WALL

Human Temple

by JAMES M. EVANS, AIA

As practicing Jainists, the clients asked the architect to include a prayer room on the third floor. (opposite page) The approach to the front entry features a water crossing that symbolizes a ritual purification of the body.

PROJECT Jain Residence, Southside Place
CLIENT Aarthi & Anudeep Jain
ARCHITECT Natalye Appel + Associates Architects
DESIGN TEAM Natalye Appel, FAIA; Lonnie Hoogeboom, AIA; Shannon Sasser, AIA; Stuart Smith, Assoc. AIA
CONTRACTOR Southampton Group
CONSULTANTS Matrix Structural Engineers (structural); McKinnon Associates (landscape); rH Factor (landscape)
PHOTOGRAPHER Mark Green

Every new project affords the architect an opportunity and a challenge to develop a design concept that will take the built work beyond utilitarian shelter. For residential design this challenge can be even more difficult due to the extreme personal nature of the spaces to be created for the client, someone who has often spent a great deal of time considering what they expect from their new dwelling. For the Jain Residence, Natalye Appel + Associates Architects worked with the clients' initial ideas for the project and expanded upon them to create an exceptionally well-articulated house.

The clients practice the ancient Jain religion of India. That influence can be seen throughout the residence as forming the basic foundation for the functional, spatial, and spiritual aspects of the design. Jain beliefs incorporate the principles of *vastu shastra* for architecture and specifically the design of the home, which is called *manushyalaya* ("human temple" in Sanscrit). Similar to Chinese *feng shui*, *vastu shastra* doctrine attempts to harness the earth's forces to achieve a built environment in harmony with the world around it, leading to a happier and healthier life for those living within.

Initially, these principles guided the layout of spaces for the Jain Residence. The architect took care to preserve important adjacencies and alignments critical to achieving an advantageous flow of energies. Individual rooms were then crafted to their daily functional requirements while incorporating the various necessities of lifestyle and religious practice. In addition to these spiritual considerations, the clients desired a modern aesthetic and presented the architect with a collection of architectural design images they had been saving for years. The combination of all of these factors presented the architect with a challenging design task.

The *Vastu Purusha Mandala*, a prescriptive diagram of preferred spatial arrangements, is an important guide to designing buildings in accordance with *vastu shastra*. In the Jain residence, the diagram was somewhat loosely followed due to the realities of designing a 6,700-square-foot house to be built on a relatively small lot. The mandala, however, is not intended to be an exact map of a design, but rather a flexible set of parameters. The architect's interpretation of these parameters was therefore an important factor in the resulting arrangement of rooms.

As one approaches the residence down a fairly typical street in Houston's Southside Place community, past an abundance of "big box" spec homes, the restrained and balanced facade of the Jain Residence is a refreshing sight. The landscaping allows for an indirect approach to the entry vestibule, which is accessed by crossing over a shallow water-filled planter adjacent to the front door. The entry door opens to the east, which was critical for adhering to *vastu shastra* recommendations, and the threshold marked with water symbolizes the cleansing of the body prior to entrance into the private domain. Once inside, a dark ironwood antique Indian door at the far side of the entry foyer serves as a counterpoint to the subdued, contemporary material palette. This contrast between old and new appears consistently throughout the house, illustrating modern architecture's ability to act as a neutral backdrop for a wide range of styles.

The dominant impression one has of the ground-level spaces is of openness and transparency to the exterior with an abundance of natural light. The main rooms cascade around the backyard pool to give a semi-courtyard feel to the house. A combination of sliding glass doors from the breakfast and family rooms and a 14-foot-wide fully operable glazed wall system provides access to the exterior areas. The outdoor areas are compartmentalized into the structured hardscape around the pool and a more naturally landscaped backyard. From the kitchen, which anchors the corner of the L-shaped plan, one has an unrestricted view to most of the first floor's interior and exterior spaces.

The second and third levels of the house contain the more private family spaces. The four bedrooms on the second floor are arranged around a communal space, used for reading and television, which all but eliminates the need for hallways. This highly efficient layout not only trades circulation space for truly usable area, but responds architecturally to the value placed on family interaction. The master suite on the west side of the house has a sky-lit transition space that leads to the various requisite rooms. The children's rooms are arranged toward the backyard with views into the tree canopy and feature sloped ceilings following the roofline.

The third level of the house reveals the most obvious expression of the owners' religious practices within the architectural design. A modestly sized prayer room, intentionally placed without any other spaces above it, sits adjacent to a larger gathering area where group ceremonial activities can take place. Another pair of antique doors are well integrated into the design for the entry of the prayer room, which helps to signify the sacred nature of this space. Special care had to be taken to fit the rooms on this level under the deed-restricted height limitation for the building.

At roughly 6,700 interior square feet, the Jain Residence could easily have overwhelmed the site as many of its less considerate neighbors do. However, the architect took care to design the massing of the project with a lower sloped roof pitch and a footprint that steps diagonally across the site to avoid a large oak tree. The taller portions of the building are concentrated to the street side allowing the roof levels to terrace lower towards the back yard and keep the building from looming too large over the outdoor spaces. Even though the oak tree did not survive after Hurricane Rita in 2005, its affect on the planning of the building will make its replacement an important factor as the project ages.

Natalye Appel + Associates Architects was able to synthesize a wide array of requirements into a home that expresses their clients' individual needs. The Jain Residence serves as a prime example of the importance both architect and owner play in successful residential design—a lesson that may encourage more projects of this caliber in the immediate area and elsewhere in Houston.

RESOURCES SHINGLES: Elk Premium Building Products; **FASCIA AND SOFFIT PANELS:** James Hardie Building Products; **SPECIALTY DOORS:** Nana Wall Systems; **UNIT SKYLIGHTS:** Velux

James M. Evans, AIA, is principal of Collaborative Designworks in Houston.

FIRST FLOOR PLAN (LEFT)
1 ENTRY
2 LIVING ROOM
3 DINING ROOM
4 KITCHEN
5 FAMILY ROOM
6 MUD ROOM
7 GARAGE
8 POOL

SECOND FLOOR PLAN (CENTER)
9 GAME ROOM
10 BEDROOM
11 MASTER BEDROOM
12 MASTER BATH
13 BALCONY
14 FUTURE APARTMENT

THIRD FLOOR PLAN (RIGHT)
15 PRAYER ROOM

(opposite page, top left) The architect carefully stepped the house's three levels to diminish it's overall massing. (top right and this page) Family rooms open to outdoor living spaces and benefit from copious natural light.

a true team effort

The students and faculty of the Texas A&M Solar Decathlon Team thank the greater team of corporate and individual sponsors, volunteers, and other contributers to the Aggie Team's entry in the U.S. Department of Energy's competition in Washington, D.C. in October. You provided once-in-a-lifetime learning experience for every participant at every level. Thanks !!!

COLLEGE OF ARCHITECTURE
TEXAS A&M UNIVERSITY

competition sponsors

MSK SOLAR BUILDINGS · SUNTECH 尚德电力 · SECO State Energy Conservation Office · Apricus SOLAR HOT WATER · SUB-ZERO · WOLF · ALCOA · CLARK CONSTRUCTION · SOLID HARDWOOD FROM THE USA TODAY • TOMORROW • FOREVER · INSIGHT LINBECK · SpawGlass · STRATUS The Urban Group History Maker Homes

corporate team sponsors

Brazos AIA ▪ Chapparral Steel ▪ Fenner Family Foundation ▪ HOK Inc. ▪ HKS Aggies ▪ Jaster-Quintanilla ▪ MSC Design

individual team sponsors

Billy L. Webb '50 and Jane Webb ▪ Earl L. Doolin ▪ Millard Brooking '79 ▪ George Lippe '76 ▪ Ronald Skaggs '65
Jim Thompson '68 ▪ Larry and Jane Zuber ▪ Mark Clayton ▪ and 97 additional former students and friends

solar decathlon sponsors

SOLAR DECATHLON · U.S. DEPARTMENT OF ENERGY · NREL · AIA · HABITAT FOR HUMANITY · NAHB National Association of Home Builders · bp · Sprint Together with NEXTEL

A&M

continued from p.23

ARCHER: Mythology plays a really important role. We found in many of our projects that people make up stories about what we've designed and it becomes almost reality. And I remember at first we said we really ought to correct them. After a while, we started saying, actually the myth is a good thing. In fact it has more meaning than the reality of why we did what we did. Often times we get too hung up on the factual truth. We miss the deeper meaning behind – I think that's really true with transcendent space --that we have to allow those kind of stories to grow up around the things that we do.

ELKINS: I wonder if architects create sacred space. We might make things possible – I certainly hope I'm not presumptuous enough to think I create sacred space.

LEFT, RIVERBEND CHURCH (AUSTIN) BY OVERLAND PARTNERS ARCHITECTS, PHOTO BY PAUL BARDAGIY PHOTOGRAPHY; RIGHT, ST. FRANCIS BY THE LAKE EPISCOPAL CHURCH (CANYON LAKE) BY OVERLAND PARTNERS ARCHITECTS, PHOTO BY WOODY WELCH PHOTOGRAPHY

OAKES: Transcendent space is aware of a relationship with nature. And this relationship shapes architectural design.

ELKINS: Leave things better…to be working on a perfectly beautiful piece of property it's really impossible to try and improve it. That's your charge. If you build something there it has to be better what's there now.

ARCHER: Architecture's primary role from the beginnings of time until today has been to protect man from nature…We're actually doing a lot of buildings today that have a primary role in protecting nature from man. That is a reversal that is happening for the first time in human history. That is a huge seed change in the way we think about shelter. That role of entering into a relationship with creation that is different than it has been for thousands of years is in itself is transcendent—it allows man to see a role with nature in a very different way.

SPENCER: All the elements in a cathedral have a correspondence to primal spaces in nature – think about the altar – to me its pretty apparent that the first altar was a rock in a clearing somewhere.

FISCHER: One of the things that is interesting about humans is their spiritual nature, the quality that is transcendent within them. When transcendence in a human being can connect with space and that transcendence is somehow awakened and supported and encouraged by the space then there is a wonderful homecoming.

A former Catholic priest, Alan Oakes was the executive producer of the award-winning PBS documentary, "The Painted Churches of Texas," broadcast by KLRU in Austin.

continued from p.19

Gethsemane Lutheran Church

GETHSEMANE LUTHERAN CHURCH (1883) in Austin, Travis County, was built by Swedish immigrants who arrived from the surroundings of Jönköping. It was built in the shape of a rectangular one-story single nave (36'-7" x 73'-8") from buff-colored brick laid in a common bond with flush joints and has a gable roof covered with patterned metal shingles. The bricks were brought to the site from the nearby ruins of the Texas State Capitol that burned in 1881. The architecture is of "typical early rural churches in Sweden… [and] an outstanding example of early Texas architecture."[8]

In addition to highlighting the culture and heritage of ethnic groups that settled in Texas during the second half of the nineteenth century, these six extant houses of worship also represent a physical connection between those present-day communities and their indigenous roots. This link enhances the architectural and social appreciation of the past and leads to better comprehension of current architectural phenomena, and to the recognition of the significance of identity, pride, and place.

Anat Geva, Ph.D., is an associate professor in the Department of Architecture at Texas A&M University. She also holds faculty fellowships with the Center of Heritage Conservation in A&M's College of Architecture and with the Religious Studies program in the College of Liberal Arts.

ENDNOTES

1. They were part of that era's massive immigration waves from Europe to America (between 1815-1860 about five million people immigrated to the United States). They came to find a better life, escaping religious harassment, economic hardship, or personal difficulties (M.S. Seller, *To Seek America: A History of Ethnic Life in the United States.* Englewood, N.J.: Jerome S. Ozer, Publisher Inc., 1977).

2. See the population diffusion map of "trails to Texas" by Loyd G. Collier in E. Abernethy, Francis (Ed.), *Built in Texas* (Waco, Tex.: E-heart Press, 2nd edition, 2000), p. 20

3. L.J. Barnes, *Nineteenth Century Churches of Texas* (Waco, Tex.: Historic Waco Foundation, Inc., 1982); F.A. Driskill and N. Grishham, *Historic Churches of Texas; The Land and the People* (Burnet, Tex.: Eakin Press, P.O. Drawer AG, 1980); Dell Upton, ed., *America's Architectural Roots, Ethnic Groups that Built America.* (Washington, D.C.: The Preservation Press, 1986).

4. Dell Upton (1986), pp. 7-15

5. Anat Geva, "The Interaction of Climate, Culture, and Building Type on Built Form: A Computer Simulation Study of Energy Performance of Historic Buildings." Ph.D. Dissertation. (College Station, Tex.: Texas A&M University, 1995). Anat Geva, "Lessons From the Past: The Interactive Effect of Climate and Culture on 19th Century Vernacular Architecture in South Central Texas." *Association of Collegiate Schools of Architecture Technology Conference Proceedings: Technology and Housing.* (Portland, Ore., 2002), pp. 288-297. Anat Geva, "The Question of Origin: Sacred Architecture of Immigrants Across Locations and Environmental Conditions." Presented at the Architecture and Phenomenology International Conference. The Israeli Institute of Technology (Technion), (Haifa, Israel, May 2007).

6. Barnes (1982)

7. Barnes (1982)

8. National Register of Historic Places (1962)

IMAGE COURTESY LIBRARY OF CONGRESS, PRINTS AND PHOTOGRAPHS DIVISION, HISTORIC AMERICAN BUILDINGS SURVEY, HABS TEX,227-AUST,7-1

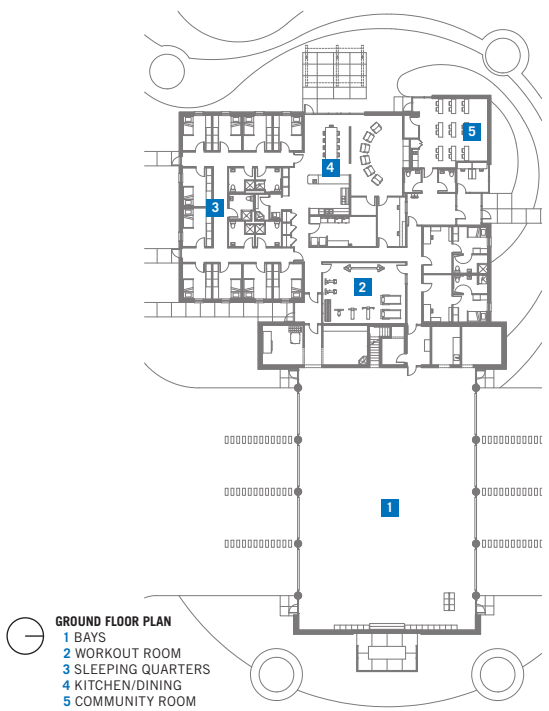
Fire Station No. 7

PROJECT Denton Fire Station No. 7, Denton
CLIENT City of Denton
ARCHITECT Kirkpatrick Architecture Studio
DESIGN TEAM James R. Kirkpatrick, AIA; David M. Robinson
CONTRACTOR Hisaw and Associates
CONSULTANTS Romine, Romine & Burgess (MEP); Isbell Engineering (structural); Kimley-Horn and Associates (civil); Christopher Russell (landscape); Innovative Water Solutions (rainwater harvesting consultants); Abercrombie Creative (fire station consultant); SCN Architects (consulting architects); Sebesta Blomberg (commissioning agent)
PHOTOGRAPHER Thomas Judd

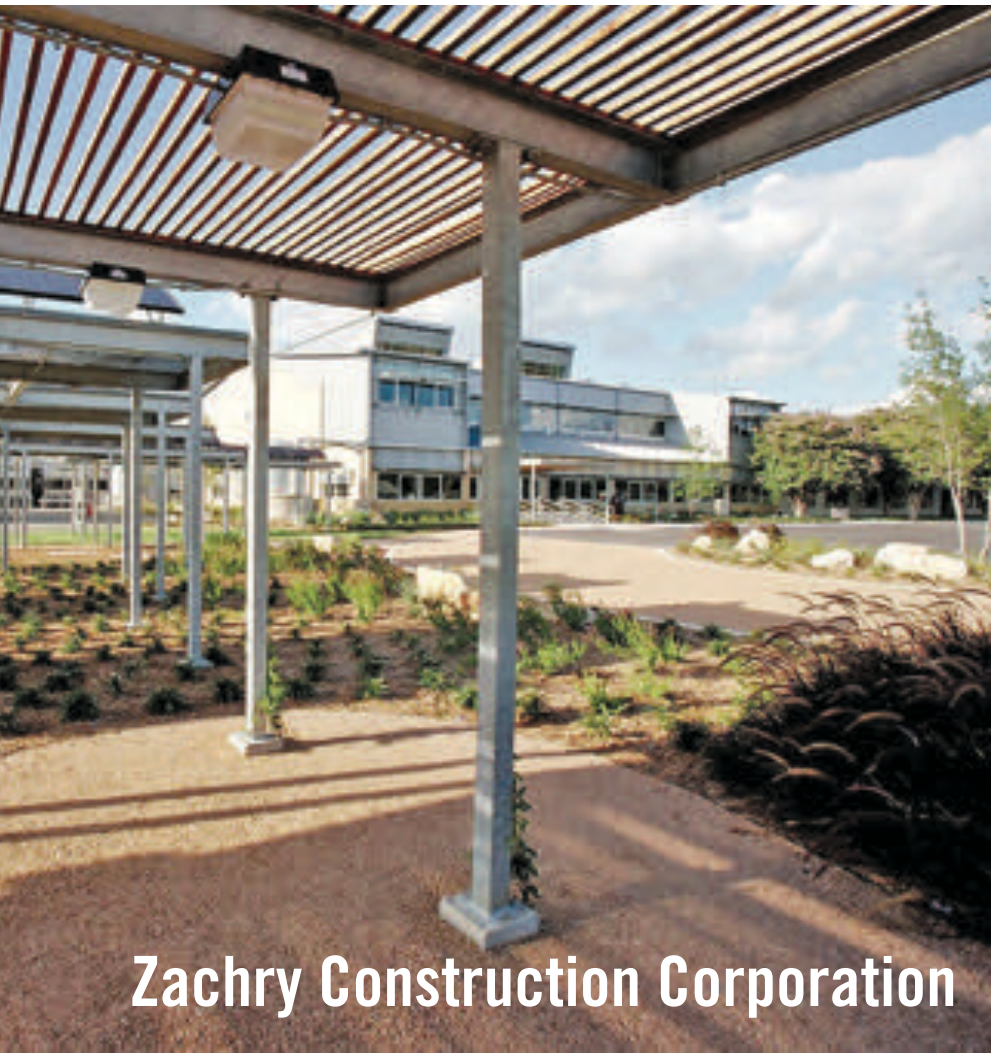
RESOURCES **UNIT PAVERS:** Pavestone; **POROUS PAVING:** Invisible Structures; **CONCRETE MATERIALS:** Bomanite; **MASONRY UNITS:** Acme Brick Featherlite; **LIMESTONE:** Superior Stone; **CAST STONE:** Advanced Cast Stone; **METAL DECKING:** Vulcraft; **ARCHITECTURAL WOODWORK:** Hogan Hardwoods; **VAPOR RETARDERS:** Tyvek; **ROOF AND WALL PANELS:** Centria; **METAL ROOFING:** Berridge; **FASCIA AND SOFFIT PANELS:** Berridge; **METAL DOORS AND FRAMES:** Ceco; **WOOD DOORS:** Algoma Hardwoods; **ENTRANCES AND STOREFRONTS:** Vistawall; **WOOD WINDOWS:** Pella; **UNIT SKYLIGHTS:** Solatube; **GLASS:** Guardian; **ATHLETIC SURFACING (INDOOR):** Mondo

As the first LEED Gold Certified building in Denton, and the first LEED Certified fire station in the state of Texas, Fire Station No. 7 represents a move towards an environmentally responsible future. Denton-based Kirkpatrick Architecture Studio has designed a sustainable facility that uses 35-percent less energy than the average building. The 15,000-square-foot facility includes a police substation, community room, office space, and housing for 12 people. Kirkpatrick's design employs green building technologies such as: 12 geothermal heat pumps, high-efficiency lighting, operable windows in the bunk rooms, and four 5,400-gallon cisterns that collect runoff from the roof. The harvested rainwater is used to irrigate the landscape grounds. Large windows allow for an exterior view from 90 percent of the building. The station is designed to adapt to the city's rapid growth and provides the framework for a future training facility.

MEGAN BRALEY



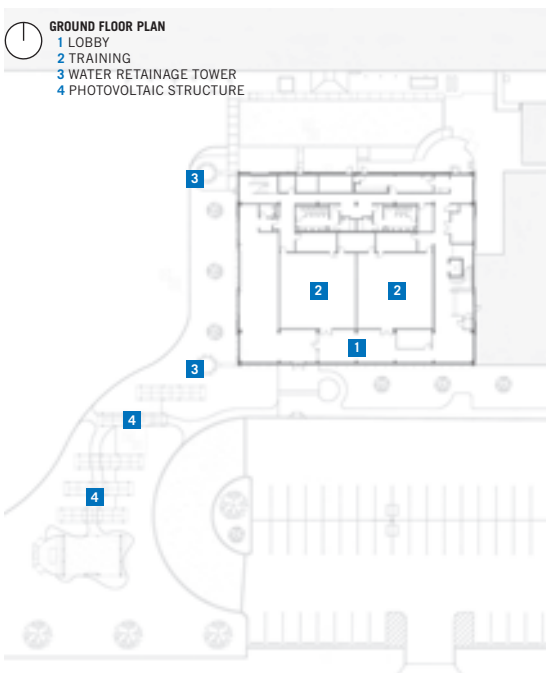
GROUND FLOOR PLAN
1 BAYS
2 WORKOUT ROOM
3 SLEEPING QUARTERS
4 KITCHEN/DINING
5 COMMUNITY ROOM



Zachry Construction Corporation

PROJECT Zachry Construction Corporation Employment & Conference Center, San Antonio
CLIENT Zachry Construction Corporation
ARCHITECT Kell Muñoz Architects
DESIGN TEAM Benito Polendo, AIA; Jerry Sparks, AIA; Claudia Carlos
CONTRACTOR Zachry Construction Corporation
CONSULTANTS Goetting & Associates (MEP); AccuTech Consultants (structural); Pape-Dawson Engineers (civil); Laffoon Associates (landscape); BAi, LLC (audio visual)
PHOTOGRAPHER Rick Hunter

RESOURCES **PERVIOUS CONCRETE:** Eco-Crete; **UNIT MASONRY WALL ASSEMBLIES:** Acme; **GLASS BLOCK:** Acme; **METAL MATERIALS:** Alamo Iron Works; **ARCHITECTURAL METAL WORK:** Julius Blum & Co.; **ROOF AND WALL PANELS:** Samuel Dean Sheet Metal; **METAL ROOFING:** Berridge Manufacturing Co.; **ENTRANCES AND STOREFRONTS:** Champion Glass; **UNIT SKYLIGHTS:** Solatube International; **GLASS:** Champion Glass; **TERRAZZO:** Enviroglas; **METAL CEILINGS:** Fry Reglet; **WOOD CEILINGS:** Koehler Company; **CORK FLOORING:** Expanko Cork Flooring; **ACOUSTICAL TREATMENTS:** Fry Reglet; **ACCESS FLOORING SYSTEM:** Aftec-Crete; **BLINDS, SHUTTERS AND SHADES:** MechoShade; **PHOTOVOLTAIC MODULES:** BP Solar



The Employment & Conference Center of Zachry Construction Corporation is the first building to be LEED certified in San Antonio. Designed by Kell Muñoz Architects of San Antonio specifically with sustainable features in mind, the project was awarded Gold Certification by the U.S. Green Building Council, making it the fifth building in Texas to receive this high distinction. As 30 percent of Kell Muñoz's design team are LEED accredited, sustainable building techniques are employed to seamlessly incorporate under-floor air distribution, aluminum solar screens, decomposed granite paving, a rainwater collection system, and a photovoltaic structure into the building's overall design. The use of natural lighting and green building concepts reduces the use of nonrenewable resources and has created a building that is 30 percent more efficient than most office buildings currently built.

MEGAN BRALEY

The Most Stylish Floors of Tomorrow Today

From distressed hardwoods to gleaming gemstones, the choices are infinite

by D. CHRISTOPHER DAVIS

Hand-carved grooves provide the popular rustic, antique look. These hardwood floors are composed of wide planks weathered to create a casual, yet elegant floor.

LINEN TEXTURED TILES, century-old wood, bamboo rugs, buttery leather, and sponge are just some of the new looks that have donned the floors at the premium floor covering tradeshow, Surfaces, sponsored by the World Floor Covering Association. WFCA, the industry's largest advocacy organization representing specialty floor covering retailers, manufacturers, distributors, and contractors, offers a top-line overview of the fashionable looks that are making their way to the floors of homes and businesses across the country this year.

What's Old is New

The new trend now is "old." Rustic, weathered, and antique looks are a new favorite in hardwood, ceramic, and stone. The old-but-new look appears on many varieties of hardwood which display texture with hand-carved grooves and knots; tiles, reminiscent of linen; and marble, limestone, and travertine tumbled and distressed to appear antique. Some of the wood manufacturers are even hand-beveling and distressing individual planks and then finishing them to achieve the appearance of a century-old wood floor. This weathering technique assures no two floors will look exactly alike.

Palette of Colors and Patterns

Earth tones and natural surfaces have been a dominant trend and are still popular but jewel tones and custom designs are making strides. Hand-painted tiles in custom colors and natural tones are popular as well as prefabricated and custom murals made of stone and ceramic. New laser technology creates a permanent, non-marring, or fading image on the surface of ceramic tiles. Even personal photos can be effortlessly and affordably converted into bathroom tiles.

Bold geometrics are back on carpets. New looms, creating as many as 30 different shades of color in a single design, provide rich texture and dimension.

Black walnut and cherry birch are some of the newer looks in the hardwood category. One birch manufacturer claims that its planks change color and grain pattern with the change of light.

Green With Envy

Great looking floor covering products that are also good for the environment are also big on the scene. Bamboo has been growing quickly in popularity. It is available in a wide variety of shades and is the only hardwood that is suitable for bathrooms and under sinks in kitchens, as the tree naturally grows in water and will not warp or expand when wet. It is also usually less expensive than hardwood because it grows abundantly and quickly. Cork is an environmentally sound product, harvested straight from the bark of a Cork Oak leaving the tree unharmed. New cork products require no glue and no wait time after installation. Cork comes in a wide variety of shades and textures. In addition, the introduction of rubber-based flooring is proving to be extremely durable, easy to maintain, and environmentally sensitive.

Luxurious Looks at a Fraction of the Cost

Through new technologies and innovations, companies are now able to offer consumers affordable products that look expensive. Some popular looks for the budget-minded include solid bronze tiles that can be incorporated with ceramics on bathroom and kitchen floors and walls. Mini accent tiles made of gemstones such as opal and mother of pearl or exotic seashells in a variety of colors add classy touches when set with natural stone and porcelain. In addition,

This carpet's subtle botanical-inspired pattern made of nylon contains recycled content and can be recycled.

pieces of glass made to look like finely polished river stones make a stylish statement.

Thanks to new advancements, high quality, textured carpets are made more affordable with technology. Relief patterns, combined densities and drop-stitch finishes create textures that resemble expensive, hand-carved wool rugs. The new rugs are inherently stain resistant and ultra dense for years of enjoyment. Modular carpet floors provide a quick, affordable way to add carpet inside and out. They can be easily inserted into the base forming a single snap together unit. Many of the new hardwood look-alikes are very affordable. Bargain hunters seeking a real-hardwood look, right down to the wood grains, will find laminates—the "great imposters"—a good bet. They are low maintenance and long lasting.

Custom Finish

Floor covering products are becoming more versatile in response to demand that they be customized to suit individual tastes. Whether you are looking for that perfect shade of ecru or an antibacterial finish on your hardwood, the sky is the limit when it comes to customizing floor coverings.

Carpets come in every color on the Pantone color scale and can be hand dyed to perfectly match any décor. Loom-woven carpets and rugs are available in every color, style, and pattern imaginable. There are even companies that will work with their customers to hand-design individual pieces.

Some of the new hardwood products are divided into multiple layers which can be treated to regulate environmental factors including temperature, dryness, and humidity.

Only the imagination limits the versatility of stone and tile, which can be produced and assembled to achieve most any look.

For those interested in therapeutic customization, one company has launched a new product comprised of millions of micro air bubbles that absorb impact.

Textured Looks

Whether your taste is natural fiber, the natural patina of vegetable tanned leather, or distressed wood looks, texture of all kinds is abundant.

Carpets combining wool, silk, and cotton can be personalized through color and pattern, or crazed with ripples and edges to add shadow and dimension. For a more casual look, other varieties offer chunky felted loops and pile that create a landscape of color and texture.

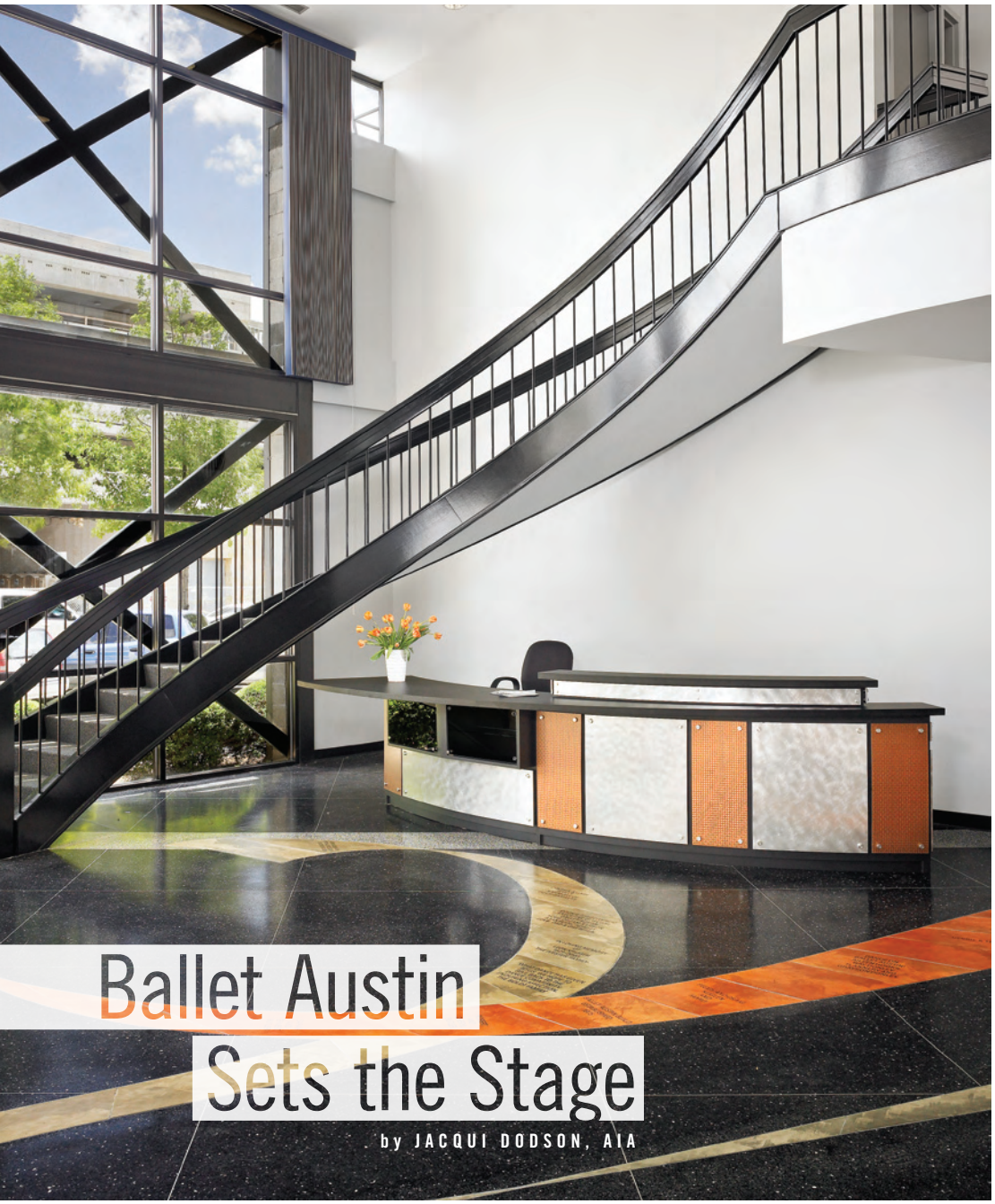
Natural fiber carpets – including sisal, sea grass, and mountain grass – are very affordable, match most decors, and come in a wide variety of colors and styles. Innovative technology replicates the gloss levels of stone and textures in glazed ceramic tiles, textured grout, slate, or marble. New tiles offer glassy or matte finishes with one-of-a-kind, rough-cut edges; random air bubbles; and crazing for an artisan inspired appearance.

Unique laminate products provide realistic-looking wood patterns including walnut, cherry, alder, birch, and beech. Synthetic ceramic counterparts offer genuine porcelain looks with naturally-honed finishes and micro-beveled edges. There is even a new man-made woven product that offers the easy-to-care-for properties of vinyl with a non-slip surface when wet.

Manufacturers and retailers across the board have made a concerted effort to bring consumers innovative, quality products at reasonable prices. Purchasing quality floor coverings is a sound investment—they will only add value to your property.

D. Christopher Davis is president and CEO of the World Floor Covering Association, the industry's largest advocacy organization representing specialty floor covering retailers, manufacturers, and distributors across the globe.

P. 54 PHOTO COURTESY ANDERSON HARDWOOD FLOORS; P. 55 PHOTO COURTESY SHAWFLOORS.COM



Ballet Austin Sets the Stage

by JACQUI DODSON, AIA

PROJECT Ballet Austin-Butler Dance Education Center, Austin
CLIENT Ballet Austin
ARCHITECT The Bommarito Group
DESIGN TEAM Maria Bommarito-Crouch, FIIDA; Judy Bush, IIDA; Craig Wingfield; Christine Briseno, IIDA; Dawn James; and Blair Langlinais
CONTRACTOR Harvey-Cleary Builders
CONSULTANTS HMG & Associates (MEP); Maritech Engineering (structural); RVI (landscape); Dickensheets Design Associates (acoustical and electronic media systems); Broaddus and Associates (project management)
PHOTOGRAPHER Casey Dunn Photography

RESOURCES **PERMANENT INSULATING CONCRETE FORMS:** American PolySteel; **CONCRETE TOPPING:** Ardex Engineered Cements; **STEEL DECKING:** Vulcraft; **COLD FORMED METAL FRAMING:** Dietrich Metal Framing; **STRUCTURAL STEEL:** Jarco; **LAMINATES (SECURITY COUNTERS):** Chemetal, Abet, Trespa; **WATER REPELLANTS:** Chemprobe Technologies; **EXTERIOR INSULATIONS AND FINISH SYSTEMS:** Parex; **MEMBRANE ROOFING:** Firestone Building Products; **WOOD AND PLASTIC DOORS:** Marshfield Door Systems; **ENTRANCES AND STOREFRONTS:** United States Aluminum Corporation; **INTERIOR CLEAR FLOAT GLASS AND EXTERIOR INSULATING GLASS:** Oldcastle; **DICHROIC GLASS INSERTS:** High End Systems; **TERRAZZO:** National Terrazzo; **ATHLETIC WOOD FLOORING:** American Harlequin; **CARPETING:** Shaw Contract Group; **ACOUSTICAL WALL PANELS:** Novawall Fiberglass Panels; **ALUMINUM FLOOR TILE:** Carina Works; **MOTORIZED ROLLER SHADES:** Nysan Shading Systems

BALLET AUSTIN HAS BEEN A FIXTURE in the Austin arts community for more than 50 years. So when the ballet company and its academy, the fourth largest classical ballet academy in the nation decided to relocate to Austin's ever-emerging Central Business District at the corner of 3rd and San Antonio, the idea fit like Cinderella's slipper. Deciding to move from a converted 100-year-old firehouse with less than 9,000 square feet to a 34,000-square-foot warehouse, the once home of Aus-Tex Printing Company, was both challenging and inspiring. Up against a number of bidders for the property and an unfavorable economic climate in the U.S. at the time, promising to keep the building standing in its place convinced those decision makers that Ballet Austin should have a home within blocks of the Long Center for Performing Arts, the home of Ballet Austin's performance space. The Austin architecture and interior design firm of The Bommarito Group teamed up with Ballet Austin to choreograph the transformation of the Ballet Austin Butler Dance Education Center.

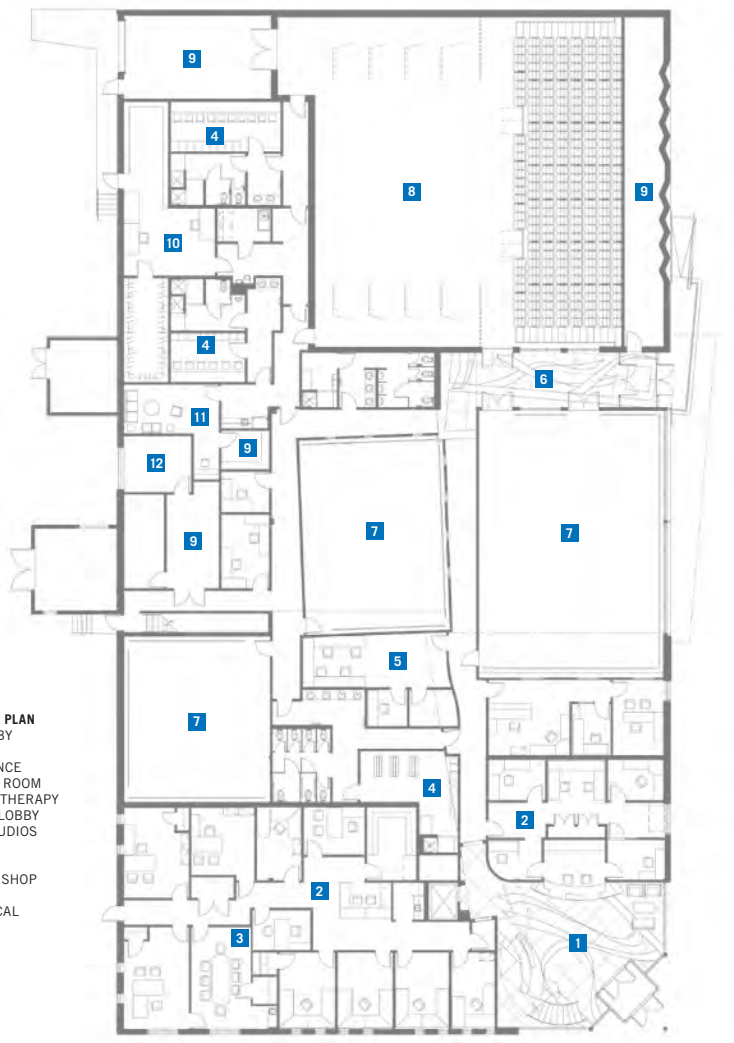
The design intent of the facility focuses on "Dancers First," placing the emphasis on primarily the theater and the studios for the Ballet Austin Professional Company and Ballet Austin II, then the Academy, Ballet Austin's 1,100-patron dance school, and finally the administration offices. Upon entering the building from the raw urban streetscape, soon scheduled to receive major improvements under the Austin Great Streets program, the visitor is clearly welcomed by the vocabulary of movement. Sweeping shapes reminiscent of the ribbons on a ballet slipper appear in the pirouette of the grand stair, the undulation of the acrylic wall, the wave of the carved out ceiling and most importantly the ribbon floors.

Cookie Ruiz, Ballet Austin's executive director, reminds us that "the floor is to the dancer what the instrument is to the musician." Thus, the floors in the studios became the most important part of the project. Just as Ballet Austin's approach to dance is classically innovative, so are the materials for the floors throughout the project. The lobby floor combines traditional terrazzo and an innovative aluminum tile which is water jet cut into the ribbon-shaped voids of the terrazzo, stained in hues of copper, aluminum, and pewter, then various tiles are screen printed with donor acknowledgements. Flanking the lobby to the south side are the administrative offices, nearly untouched (apart from a fresh coat of paint) from the original

(opposite page) The lobby floor combines terrazzo and aluminum tile – well suited for a high-traffic public area. Carpet tile made from recycled plastic bottles lines the corridors. (top right) Finished hardwood allows the Center to teach more than ballet. (bottom right) The sprung floor in each studio with its thick layer of vinyl provides a gripping surface for dancers.

layout, reinforcing the focus of the dollars to the dancer's areas and away from the administrative portion of the Center. Flooring throughout the corridors and office areas, yet another exercise in innovation, is carpet tile made from recycled plastic bottles. The low profile and solid dark color of the tiles are a nod to the industrial legacy of this building. To the west side of the lobby, the corridor opens up to the studio areas for the Ballet Austin Company and Ballet II, along with two studios for the Academy. One can ascertain from the care given to the studio design and materials that the artist is really first at the Butler Dance Education Center. Two story studios flank the trapezoidal corridor that expands to the second public building entry, the theater lobby. Again the terrazzo and metal ribbon flooring serve as both a signal of public acknowledgement and an area to recognize donors.

The AustinVentures StudioTheater is a 275-seat theater where the Ballet Austin Company rehearses and performs. With space at a premium, devices such as retractable stadium seating were used to create this functional *pas de duex*.



GROUND FLOOR PLAN
1 MAIN LOBBY
2 OFFICES
3 CONFERENCE
4 DRESSING ROOM
5 PHYSICAL THERAPY
6 THEATER LOBBY
7 DANCE STUDIOS
8 THEATER
9 STORAGE
10 COSTUME SHOP
11 LOUNGE
12 MECHANICAL

A wall of mirrors during rehearsal is magically obscured during performances at the touch of a button becoming scrims to transform the rehearsal space into a performance hall. And in this room one will find the dancer's sophisticated instrument, the Stradivarius of the dance world. This innovation is known in the industry as a "sprung" floor and is comprised of three layers of wood bearers laid in a basket weave configuration atop a layer of shock absorbent elastomer pads. The basket weave is covered with two layers of marine grade plywood and then a thick layer of vinyl. Because the building was an existing structure and due to budget concerns, recessing the slab for the sprung floors, was not a possibility. So the corridors leading up to the studios are long, subtle ramps. Street shoes are prohibited on the vinyl surface, which provides a gripping surface for dancers in their silky satin toe shoes. The sprung floor can prolong the career of a classical ballet dancer, which can last as little as eight years. With proper care, the sprung floors will likely last up to 20 years, as long as two generations of dancers.

Should the Center want to entertain in the Studio Theater, the floor can be covered with carpet to protect the vinyl surface. In the Armstrong/Connelly Studio however, another innovation was introduced to allow for maximum flexibility of use in the space. In this room, the same sprung floor system was incorporated, but instead of stopping with the layer of vinyl, a layer of finished hardwood was installed beneath. This surface allows the center to conduct classes beyond ballet, such as ballroom dancing, where a slicker floor is required. Since the vinyl can be cumbersome to roll up, a motorized drum was installed around which the vinyl is coiled in one large piece and hidden beneath a bench-high enclosure along one end of the studio.

In addition to acknowledging the urban streetscape, natural light was important to introduce into all the studios. In the Armstrong/Connelly Studio, the floor to ceiling glazing faces the street frequently traveled by pedestrians, becoming a window into the world of dance for those who might normally not give classical ballet a second thought.

A much needed and much appreciated feature that was important to the center was the dancer's area. To the rear of the building adjacent to both studios, are the dressing rooms, wardrobe storage, shoe room, costume shop and even a dying room. With these facilities, Ballet Austin rivals many of the most revered dance companies in the nation and will no doubt allow them to attract even more top notch dancers.

The one interior studio on the first floor, the AdlerLand Studio, employs thoughtful window placement and materials to allow the dancers a visual connection to the outside without the distraction of the on-looking students. Interior windows are located along the floor to 24 inches above the floor, reminiscent of the scene in Ballet Austin's Cinderella production where the curtain is raised to the dancer's knees while prince charming attempts to locate the owner of the glass slipper. And so the windows are named the "Cinderella" windows. Dichroic glass, used in theatrical lighting covers the upper windows creating movement with color and light.

The upper floor contains the studios for the younger dancers, including a family waiting area and study library. Sprung floors are incorporated, but with a lower profile at the existing studios. Ramps at each of the entries bridge the slightly raised areas. Along the second story of the two lower studios, windows are located to allow the younger dancers to observe the older students at practice. The viewing area, called "the overlook," provides another learning opportunity and one more place to dream.

Jacqui Dodson, AIA, is an associate with Susman Tisdale Gayle in Austin and has more than 15 years of experience focused on interior architecture.

Index to Advertisers

UNITED STATES POSTAL SERVICE.

Statement of Ownership, Management, and Circulation (Requester Publications Only)

1. Publication Title: Texas Architect
2. Publication Number: 0 0 4 5 - 4 2 7 9
3. Filing Date: 10-01-07
4. Issue Frequency: Bimonthly
5. Number of Issues Published Annually: 6 Issues
6. Annual Subscription Price (if any): $24.00
7. Complete Mailing Address of Known Office of Publication (Not printer) (Street, city, county, state, and ZIP+4®): 816 Congress Avenue, Suite 970, Austin, Texas 78701-2443
Contact Person: Andrea Oxley
Telephone (Include area code): 512-478-7386
8. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not printer): 816 Congress Avenue, Suite 970, Austin, Texas 78701-2443
9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor (Do not leave blank)
Publisher (Name and complete mailing address): Andrea Oxley / 816 Congress Avenue, Suite 970, Austin, Texas 78701-2443
Editor (Name and complete mailing address): Stephen Sharp / 816 Congress Avenue, Suite 970, Austin, Texas 78701-2443
Managing Editor (Name and complete mailing address): Julie Ellen / 816 Congress Avenue, Suite 970, Austin, Texas 78701-2443
10. Owner (Do not leave blank. If the publication is owned by a corporation, give the name and address of the corporation immediately followed by the names and addresses of all stockholders owning or holding 1 percent or more of the total amount of stock. If not owned by a corporation, give the names and addresses of the individual owners. If owned by a partnership or other unincorporated firm, give its name and address as well as those of each individual owner. If the publication is published by a nonprofit organization, give its name and address.)

Full Name	Complete Mailing Address
Texas Society of Architects	816 Congress Avenue, Ste. 970, Austin, TX 78701-2443

11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities. If none, check box: ▶ ☒ None

Full Name	Complete Mailing Address

12. (Must be completed if the publication title shown in item 1 is a publication published and owned by a non-profit organization.) The purpose, function, and nonprofit status of this organization and the exempt status for federal income tax purposes: (Check one)
☐ a. Has Not Changed During Preceding 12 Months

13. Publication: Texas Architect — 14. Issue Date for Circulation Data: Sept/Oct 2007 Volume 57, Issue 5

15. Extent and Nature of Circulation			Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
a. Total Number of Copies (Net press run)			13,692	12,250
b. Legitimate Paid and/or Requested Distribution (By Mail and Outside the Mail)	(1)	Individual Paid/Requested Mail Subscriptions Stated on PS Form 3541. (Include direct written request from recipient, telemarketing and Internet requests from recipient, paid subscriptions including nominal rate subscriptions, employer requests, advertiser's proof copies, and exchange copies)	7,494	7,613
	(2)	Copies Requested by Employers for Distribution to Employees by Name or Position Stated on PS Form 3541	0	0
	(3)	Sales Through Dealers and Carriers, Street Vendors, Counter Sales, and Other Paid or Requested Distribution Outside USPS®	1,197	229
	(4)	Requested Copies Distributed by Other Mail Classes Through the USPS (e.g. First-Class Mail®)	0	0
c. Total Paid and/or Requested Circulation (Sum of 15b (1), (2), (3), and (4)) ▶			8,711	8,341
d. Nonrequested Distribution (By Mail and Outside the Mail)	(1)	Nonrequested Copies Stated on PS Form 3541 (include paid-in copies) Requests Over 3 years old, Requests Induced by a Premium, Bulk Sales and Requests including Association Requests, Names obtained from Business Directories, Lists, and other sources)	2,445	2,500
	(2)	Nonrequested Copies Distributed Through the USPS by Other Classes of Mail (e.g. First-Class Mail, Nonrequestor Copies mailed in excess of 10% Limit mailed at Standard Mail® or Package Services Rates)	0	0
	(3)	Nonrequested Copies Distributed Outside the Mail (Include Pickup Stands, Trade Shows, Showrooms and Other Sources)	1,340	1,411
e. Total Nonrequested Distribution (Sum of 15d (1), (2), and (3))			3,785	3,911
f. Total Distribution (Sum of 15c and e) ▶			12,496	12,252
g. Copies not Distributed (See Instructions to Publishers #4, page #3) ▶			1,196	500
h. Total (Sum of 15f and g)			13,692	12,752
i. Percent Paid and/or Requested Circulation (15c divided by 15f times 100) ▶			70%	66%

16. Publication of Statement of Ownership for a Requester Publication is required and will be printed in the Nov/Dec 2007 issue of this publication.

17. Signature and Title of Editor, Publisher, Business Manager, or Owner: Andrea Oxley, Publisher — Date: 10-01-07

I certify that all information furnished on this form is true and complete. I understand that anyone who furnishes false or misleading information on this form or who omits material or information requested on the form may be subject to criminal sanctions (including fines and imprisonment) and/or civil sanctions (including civil penalties).

AIA150

Fort Worth's Favorites

Localized list acquaints the general public with area's best buildings

by STEPHEN DARROW, AIA

AIA Fort Worth, in celebration of the American Institute of Architect's 150th anniversary, has launched a Web site (*www.aia150.aiafortworth.org*) designed to inform the public about the best architectural design in and around Tarrant County.

The leaders of AIA Fort Worth drew on the popularity of the AIA's "America's Favorite Architecture" by canvassing the chapter's membership and developing a localized list. Released in June, "AIA Fort Worth's Favorite Architecture" features the 28 buildings selected by the members as their top choices from the 15-county region.

While more than 140 different buildings received votes, there was no question which would take the list's lead slot. The Kimbell Art Museum by Louis Kahn received a vote on every ballot—the only building to garner such a distinction. Second on the list is the Marty Leonard Chapel, shown above, designed by E. Fay Jones. Located at the Lena Pope Home on the west side of Fort Worth, the chapel is named for a member of a prominent local family who is a long-time volunteer with the nonprofit child-services organization. Opened in 1990, the light-filled chapel is reminiscent of Jones' seminal Thorncrown Chapel in Eureka Springs, Arkansas. The remainder of the buildings on the list represents a mix of new and old, large and small, public and private.

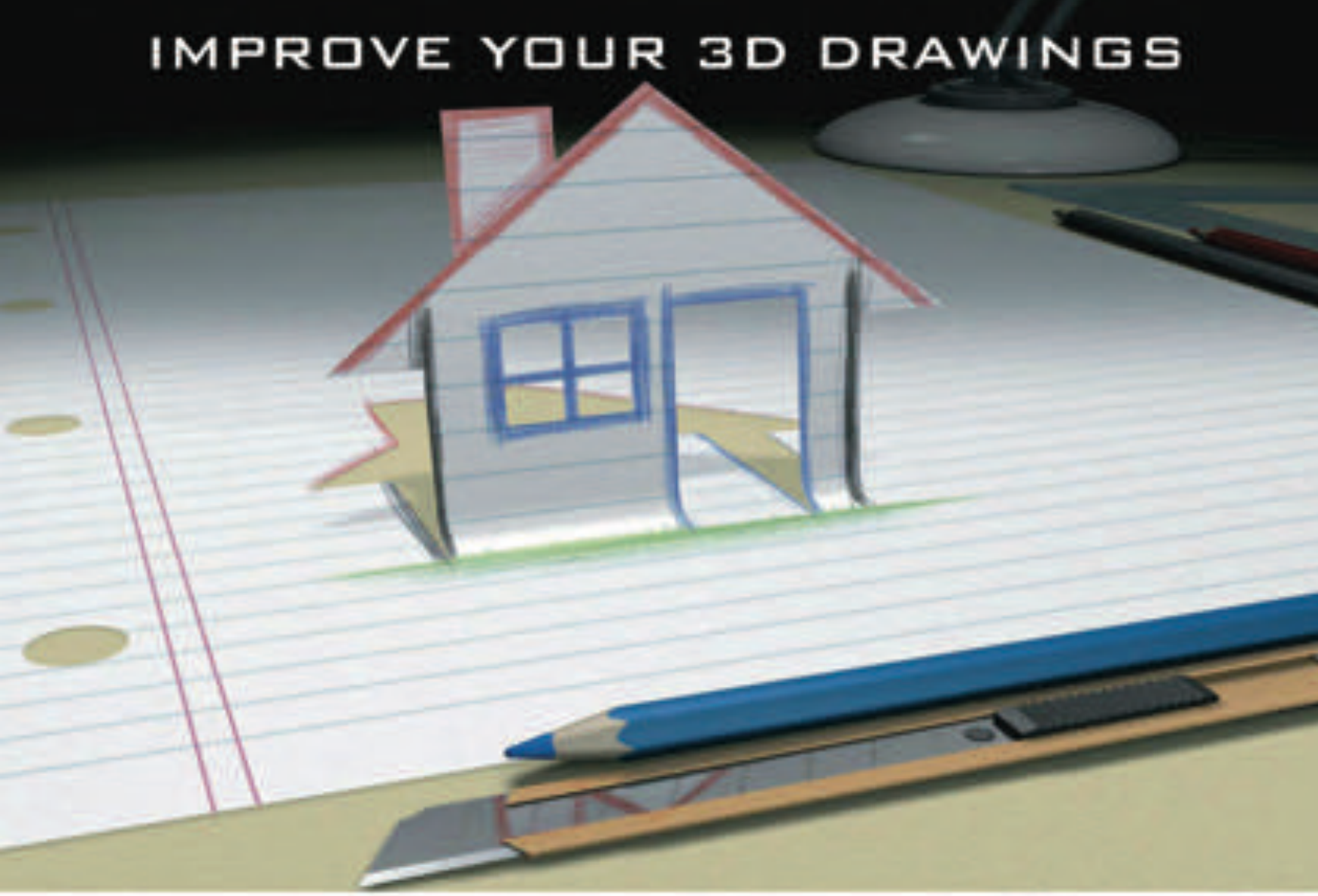
Although it may not have generated the passionate discussions of the AIA's "America's Favorite Architecture" list released earlier this year, local media outlets showed interest and the coverage ignited some healthy discussion on several blogs that deal with Fort Worth art and architecture. *Fort Worth Weekly* even responded with a front-page headline boasting "Cowtown's Coolest Unsung Buildings."

Just as the buzz over "The List" was beginning to die down, AIA Fort Worth seized the opportunity to bring the "America's Favorite Architecture" traveling exhibit to town. Displayed at the University of Texas at Arlington's School of Architecture from Sept. 10 to Oct. 12, the exhibit also sparked a good deal of media coverage and generated more debate about what constitutes "the best" architecture.

Stephen Darrow, AIA, is president of AIA Fort Worth.

PHOTO BY GREG HURSLEY; COURTESY LEONARD CHAPEL

IMPROVE YOUR 3D DRAWINGS



Applied Technology Group can help.

The days of visualizing a three-dimensional building concept and translating it into a two-dimensional drawing is history. With the use of technology specifically designed for building information modeling, you can streamline communication, reduce coordination conflicts, and produce higher quality projects. Today, building design software can redefine the way you think; increase profitability; reduce risks and eliminate inefficiencies.

"It's not the size of your firm that counts, it is moving your design concepts to reality."

-Scott Landers CEO

APPLIED
TECHNOLOGY GROUP

Autodesk
Authorized Value Added Reseller

HOUSTON • LITTLE ROCK • NEW ORLEANS • BATON ROUGE • SPRINGFIELD

1-888-781-3434 WWW.APPLIEDTG.COM

A Castle Home of Arriscraft Stone

Private Residence
Dallas tx

Arriscraft Stone
twenty-five standard colors
smooth, rustic sawn, rockface textures
standard masonry installation practices
sealing not required
lifetime warranty
custom colors available

Terra Cotta
Rockface
1ft x 2ft
Arriscraft Stone

The medieval manor makes a modern-day appearance in richly rough-hewn and subtly smooth varieties of Arriscraft stone. Crafted with individuality using Natural Edge™ technology, Arriscraft stone offers flexibiity and finesse in design, with clarity and material consistency that are the envy of Nature itself.

architect Boerder–Snyder Architects, Dallas
builder Platinum Homes, Dallas

BLACKSON BRICK Co.

214-855-5051
blacksonbrick.com
info@blacksonbrick.com