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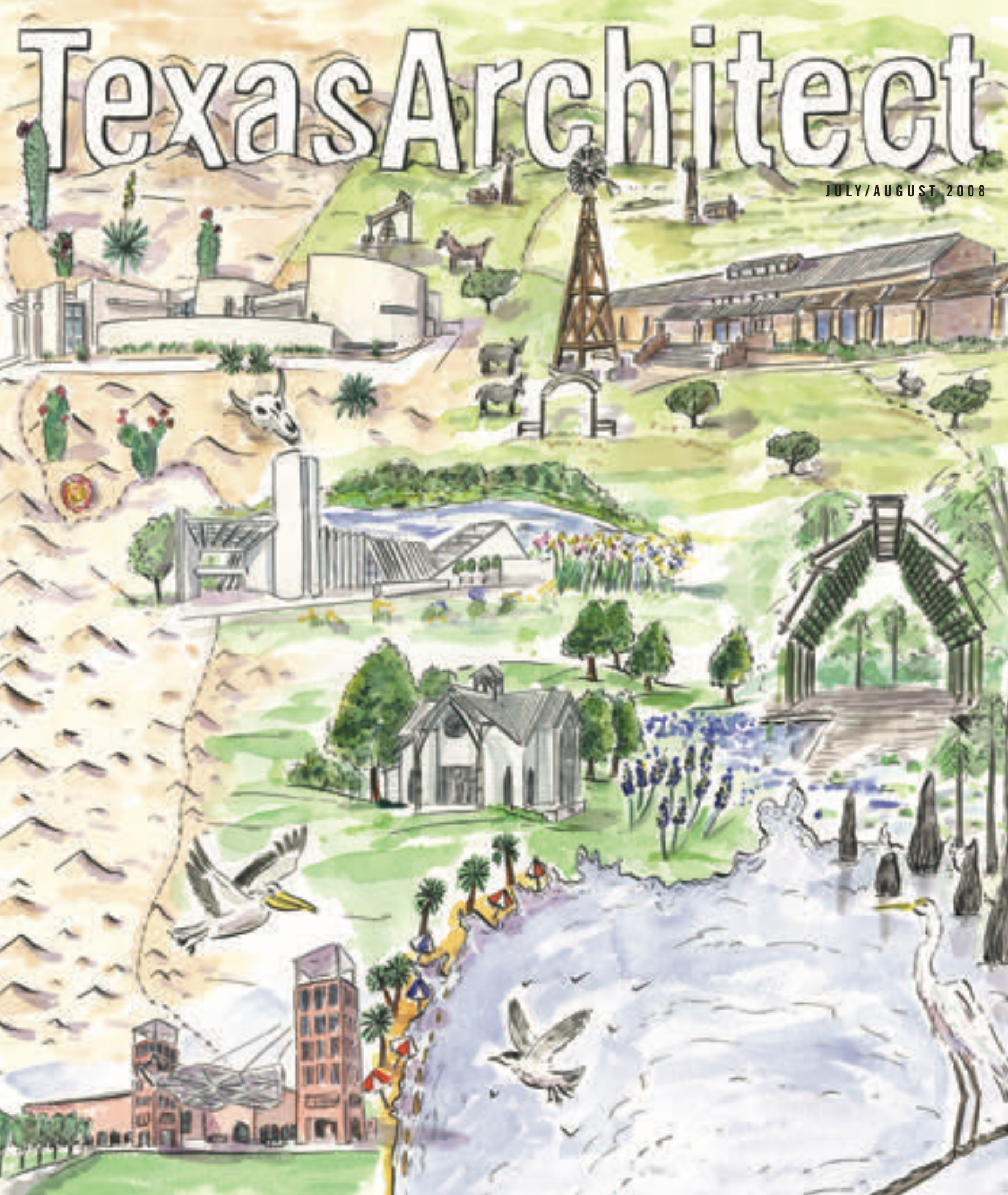

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LOST AND FOUND
LakelFlato Architects with Jeffrey Carbo, ASLA and MESA
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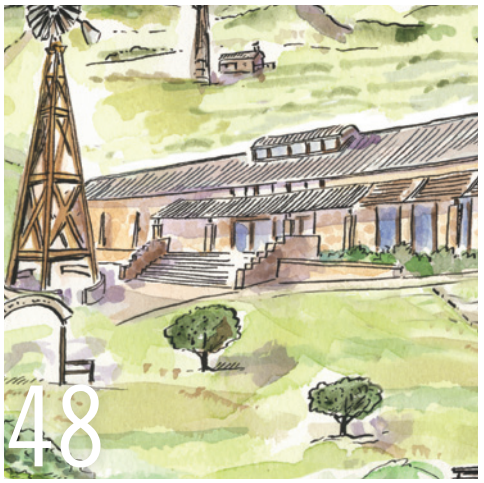
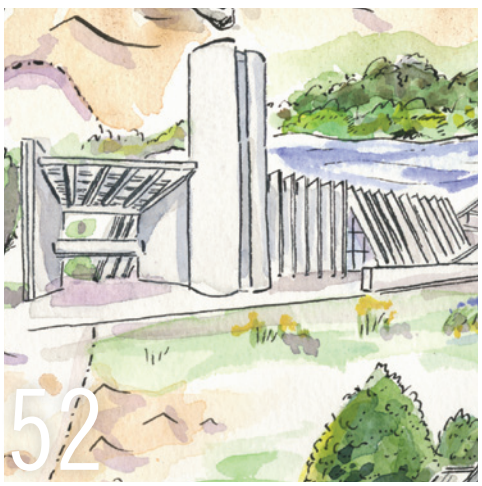


'HOME ON THE RANGE'
Hahnfeld Hoffer Stanford
JAMES KIRKPATRICK, AIA



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TexasArchitect

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For the Connally Lodge in Dallas, Michael Malone, AIA, fused a Hill Country material palette with a crisp modernist design.

PHOTO BY STEVEN VAUGHAN; COURTESY THE MICHAEL MALONE STUDIO AT WKMC ARCHITECTS

Buy Local

Regional vernacular comes home as market adopts contemporary idiom

A recent article in the real estate section of the *Austin American-Statesman* called attention to a growing demand among homebuyers for "Texas contemporary." The interest is such that even production homebuilders are beginning to introduce spec models patterned after the regional vernacular of the Hill Country. Refined rather than rustic and Texan rather than Tuscan, the archetype represents an updated take on traditional styles yet a softer version of the modernist box. The demand has noticeably affected the suburban housing market in Austin.

The reach of "Texas contemporary" – known also as "Hill Country modern," among other labels – extends at least as far north as Dallas where Michael Malone, AIA, recently completed a house for clients who originally asked him to design a mountain lodge for their suburban lot. He explained to them that their idea might be not be appropriate for the climate of North Texas, and instead suggested a more region-specific response—shading the exterior walls with deep overhangs and minimizing the size of windows while placing the openings to maximize the amount of natural light. The material palette – native limestone for walls and floors, standing-seam metal for roof and fascia, and heavy timber post-and-beam structure expressed throughout – harkens back to the pioneer days of Texas, albeit rigorously assembled as a contemporary version of regional vernacular.

Several factors seem to be driving this return to a local idiom. One is the rise of the creative class, that emergent demographic segment where livelihoods revolve around the arts, design, and information media. As consumers, they don't follow the mainstream culture, possessing instead a design sensibilty that rejects trends. A second factor is an enlightened application of the eco-friendly incantation "think globally, act locally" that already extends to grocers and restaurateurs whose customers are asking them to "buy local." In theory, localized food production reduces the amount of fuel required to deliver the goods while also offering some assurance about their source.

Consumers of architectural services are equally hungry for assurance that their project responds in a positive way to the pressures of rising energy costs and strains on the earth's resources. Architects have the answers.

STEPHEN SHARPE

See What We Learned at Southern Methodist University.

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'RFI Shootout'

I am amazed at the initial premise in this article ("RFI Shootout," p. 67 in May/June 2008). One would assume that the client then accepted the contractor's bid as conceptual. I can assure you this was not the case. Changes were inevitable and most cases were settled amicably, but the client's funds were never doled out without agony.

Robert J. Pesce, AIA Emeritus
Benbrook

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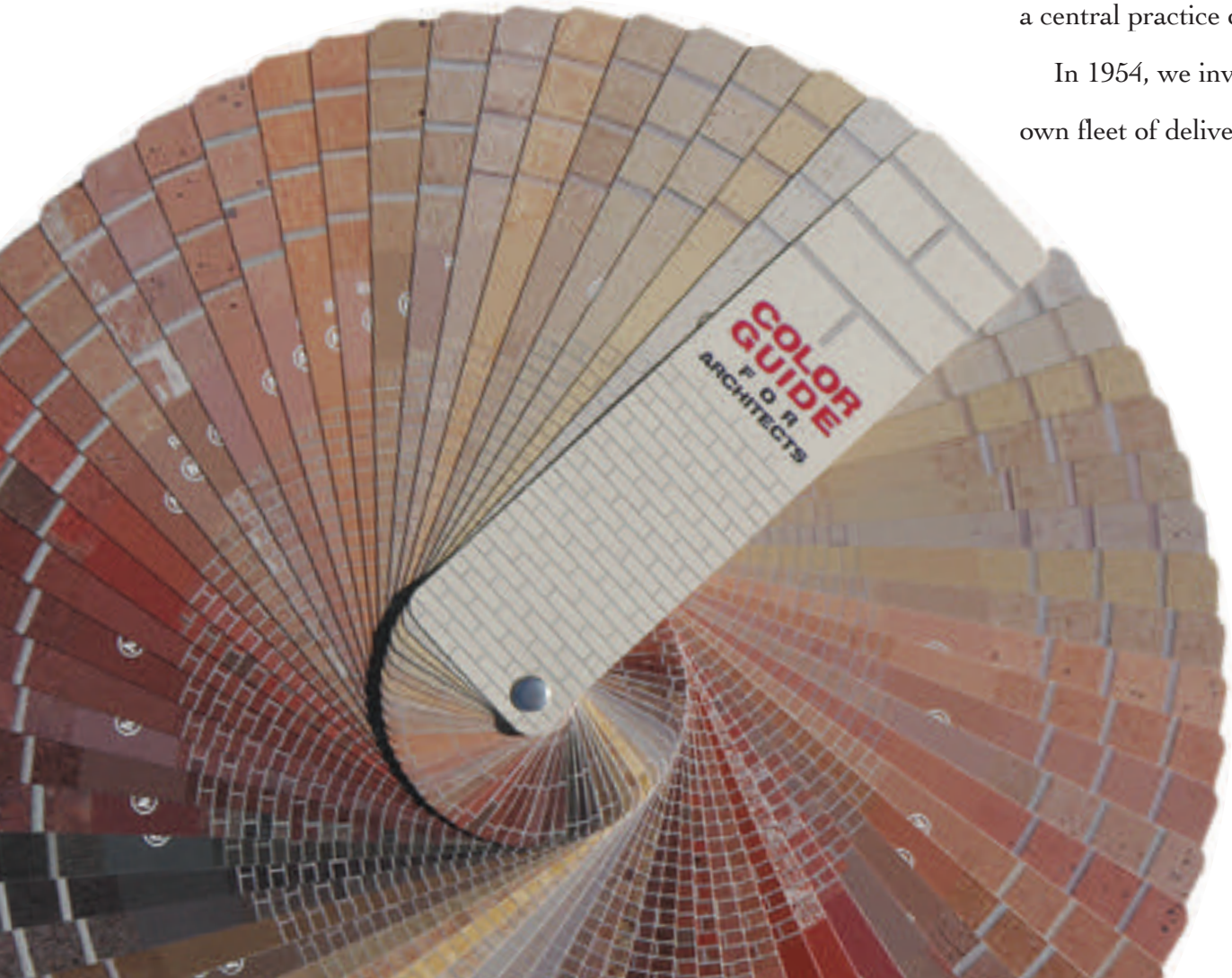

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Flames Damage Governor's Mansion: State Offers Reward to Find Arsonist

AUSTIN Gov. Rick Perry has vowed to rebuild the historic Governor's Mansion that was heavily damaged in a pre-dawn fire on June 8. A criminal investigation is focused on videotape from a security camera that showed a man throwing an object at the mansion's entrance before fleeing the scene. A $50,000 reward was announced on June 16 for information that may lead to the arrest of the suspected arsonist.

The 152-year-old home was empty at the time as an extensive restoration was underway. The $10 million project began last summer after the governor and his family relocated in a rented house located on the outskirts of Austin. The furnishings – treasured as part of the state's heritage – also had been removed and stored for the duration of the restoration project that originally was expected to continue for 18 months. Sussman Tisdale Gayle of Austin was the architect of record for the restoration, with Volz & Associates of Austin serving as preservation consultant.

Damage was described by fire officials as "catastrophic." Texas Department of Public Safety officers were alerted to the fire just before 2 a.m. More than 100 firefighters called to the scene battled the blaze for several hours before controlling the flames. Due to the positioning of oak trees surrounding the mansion on the site, firefighters initially had difficulty reaching the blaze with adequate water force. After the fire was extinguished, water was then pumped out of the lower levels to prevent the erosion of the building's foundation.

The day after the fire, State Fire Marshal Paul Maldonado announced that a security camera showed an individual on the grounds previous to the eruption of the fire. A week later, officials announced the Texas Crime Stoppers reward for information leading to the arrest of the suspected arsonist.

The Governor's Mansion is located one block from the grounds of the State Capitol, across from the southwest corner between 10th and 11th streets. Construction of the mansion began in 1854, shortly after the Republic of Texas became the State of Texas. The majestic Greek Revival style executive home was built by master builder and architect Abner Cook, the pioneer of Greek Revival building in Austin. Considered a symbol of Texas pride and ambition, the residence was designed to house heads of state in a grand manner appropriate to their position.

The 152-year-old Governor's Mansion was undergoing restoration when the fire broke out on June 8.

The fourth-oldest continuously occupied governor's residence in the U.S., the building has undergone several renovations, most recently from 1979-1982. In the fall of 2007, the latest restoration and renovation project began, intended to tackle surmounting problems such as unreliable plumbing, repainting interior walls, fixing existing plaster sections, installing additional smoke detectors, and removing lead masonry on the south side of the house. Additionally, the building did not have an interior sprinkler system, which would have been crucial in preventing the spread of the blaze. A sprinkler system was one of the projects slated for the renovation, but had not been completed at the time of the fire.

An official damage estimate has not yet been released, and investigations into the financial impact of the destruction and necessary repairs are still underway. However, according to state officials, much of the original fabrics in the building were destroyed and some of the interior ornamentation is unsalvageable. Interior walls and ceilings are singed, leaving some of the original construction materials exposed, the second floor balcony is burned in half, and the sweeping U-shaped staircase in the front hallway stands charred. Parts of the low-hipped roof have buckled but not completely collapsed, and the 30-ft columns and entablature on the front porch were severely damaged. The objects

and furnishings inside the building – including historic artifacts, artwork, and antiques from generations of inhabitants – had been removed prior to the start of last fall's renovation to protect the items from potential harm and clear workspace for painters and plumbers to work efficiently.

The Texas Historical Commission has stated that the building appears to be structurally sound enough to restore, and that workers should be able to rebuild the Texas treasure back to its original luster.

EMMA JANZEN

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The Main Building, built in 1895, burned on May 6.

Our Lady of the Lake To Rebuild

SAN ANTONIO The four-alarm fire that devastated Our Lady of the Lake University's Main Building on May 6 was likely caused by an electrical shortage in the attic, according to fire officials. Following an investigation, the historic building was released back to the university so assessment and restorative efforts could begin.

Though no there were no injuries, more than 100 staff and faculty were displaced. The blaze affected more than 68,000 square feet of classrooms, labs and offices, the cafeteria, and the kitchen, along with a wing of Theresian Residence Hall that housed 35 women students. In addition, the basement of the adjacent Moye Hall sustained water damage.

Built in 1895, the Main Building was designed by the renowned architect James Wahrenberger. Nestled in the heart of the campus, it housed a dormitory and administrative offices. Its silver Gothic spires, soaring towers, dormered rooflines, and turrets graced the city skyline for more than a century. From a foundation of progressive European educational philosophy, our Lady of the Lake University developed as a leading institution of higher learning in the state. The Girl's Academy opened in 1896 offering kindergarten through high school classes in the four-story brick building. College courses were first offered in 1911 and eight years later, the school obtained the status of a senior college. The college became coeducational in 1969.

A rebuilding fund established by Frost Bank will accept monetary donations from individuals and businesses to assist in the restoration. The largest contribution – $1 million – to the effort so far has come from the Valero Energy Foundation on May 22.

Statler Hilton Listed as 'Endangered'

DALLAS When first opened in 1956, the sheer size and bold form made the Statler Hilton one of downtown Dallas' crown jewels. Fifty-two years later, the former icon of mid-century design sits vacant and threatened by encroaching development. However, with its recent inclusion on the National Trust for Historic Preservation's 2008 list of 11 Most Endangered Places, the old hotel may survive the increasing pressure for its destruction.

Spared from demolition in 2003, the Statler Hilton is located across the street from the future site of a municipal park, Main Street Gardens, part of a major revitalization effort for downtown Dallas. Construction cleared an entire city block, and included razing the hotel's parking garage.

No longer owned by the Hilton Hotels Corporation, the building's potential has been explored by other hotel operators, but numerous factors – no adjacent parking, low ceiling heights, and environmental costs – make its restoration a financial challenge.

Designed by New York architect William Tabler, the Statler Hilton was the first glass-and-metal hotel in the nation. Construction cost $16 million, it was the first major hotel built in Dallas in nearly three decades and the largest convention facility in the South. The hotel contained 1,000 guest rooms and a ballroom for 2,200 people. The Y-shaped building employed a flat-slab structural system, the first full application of its kind, which reduced the number of columns and footers needed. Tabler was also one of the first in the country to use a thin-skinned curtain wall design consisting of 1 3/8" panels made of glass and porcelain coated metal. Its innovative features made it a significant contributor to the Modern movement in Dallas, and for the state of Texas.

Local preservation activists have worked to secure its inclusion in the designation of a potential historic district. In addition, Preservation Dallas has drafted a nomination to identify the Statler Hilton as a local landmark.

The 2008 list is the twenty-first such list announced by the National Trust to highlight important examples of the nation's architectural, cultural, and natural heritage that are at risk for destruction or irreparable damage.

The Statler Hilton, opened in 1956 but now threatened by encroaching development, is officially 'endangered.'

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Museum Hopes Third Time a Charm For New Home in Downtown Austin

AUSTIN The Austin Museum of Art's announcement in February of a joint venture with Hines of Houston marks the third time since the 1980s that hopes have been raised for a new downtown AMOA home. This latest project, designed by Pelli Clarke Pelli of New Haven, Conn, features a three-level, 40,000-square-foot museum connected at the base of a 30-story office tower. Expected to break ground next year, the project is scheduled to open in 2011 to coincide with the 50th anniversary of the AMOA.

Hine's proposed Museum Tower would become downtown Austin's next commercial high-rise, the newest since the Frost Bank Tower (designed by Duda/Paine with HKS) appeared on the skyline in 2004. Several tall residential buildings have been added since then, and construction continues apace on numerous other projects across the central business district. The AMOA/Museum Tower project is among a handful in Austin that represent a new building type that partners a not-for-profit institution with a conventional developer-financed commercial endeavor. Other similar downtown projects include the Austin City Limits Studio/W Hotel (designed by Andersson Wise Architects) and the 21c Museum Hotel (designed by Deborah Berke & Partners Architects).

Fred Clarke of Pelli Clarke Pelli describes the AMOA/Museum Tower project (shown at left), currently in preliminary schematic phase, as "one of the most significant commissions in the city." The project team includes associate architect Kendall/Heaton Associates of Houston and the Austin construction management

late 1990s

firm Herndon, Stauch and Associates acting on behalf of AMOA. The tower will be designed to encompass 425,000 square feet, including 10,000 square feet of ground-floor retail, and to achieve LEED certification.

The project is AMOA's third plan for a permanent home in the southwest quadrant of downtown where an array of cultural institutions have recently completed buildings or begun construction. Bounded on the east by Guadalupe Street between Third and Fourth streets, the site runs along the southern edge of Republic Square Park and is currently used for surface parking. The complex history of AMOA's taking possession of the property began in the early 1980s, with the museum eventually assembling the entire city block. AMOA ultimately sold half of the tract to Hines and will finance the museum project with proceeds from the sale. AMOA will retain ownership of half of the block, as well as owning the museum building outright.

According to AMOA Executive Director Dana Friis-Hansen, the project is a "multi-purpose development, so that the museum will be woven into the city." This vision acknowledges the growing residential and retail activity in the area and intends to strengthen the emerging Republic Square Park district that includes the recently opened Ballet Austin Dance Education Center, the newly renovated Austin Music Hall, the site preparation for Austin City Limits Studio/W Hotel, and a future federal courthouse. This connectivity was echoed by Travis Overall, a vice president for Hines, who said that the Museum Tower lobby would contain work of art and a side entrance to the AMOA, thus making the office lobby an extension of the museum to foster synergy between the two projects.

AMOA's origins date from 1961 at Laguna Gloria, the landmark estate on 12-acres where philanthropist Clara Driscoll's 1916 Italianate villa overlooks Lake Austin. Surrounded by two acres of formal garden, the mansion-cum-museum is located five miles northwest of downtown. "There has been desire for better exhibition spaces for a long time," asserts Judith Sims, director of AMOA's art school at Laguna Gloria. During her 35 years there, Sims, who describes the facility as "hybrid space," saw the construction of the art school office and studio classrooms (1984, Renfro + Steinbomer), the development of a master plan (2000, Lake/Flato), and a restoration of the villa (2003, Ford Powell & Carson with TBG Partners).

Meanwhile, to test the appeal of building a downtown gallery, the museum occupied 2,300 square feet of donated commercial space from 1980 through 1983. The downtown experiment was deemed a success, and led to AMOA's commissioning Venturi Scott Brown and Associates (VSBA) in the 1980s to design a building. That idea evaporated amid fund-raising shortfalls, as did a subsequent effort in the late 1990s that involved Gluckman Maynor Architects. Since 1996, AMOA has leased 16,000 square feet on Congress Avenue where one third of the space is dedicated for gallery exhibitions.

The VSBA design contained an ambitious four-story, 86,000-square-foot building for the original site on the northwest portion of the block. (See drawing below.) The architects proposed an urban palazzo with a limestone facade decorated with a colorful tile border supported by a giant order of piers.

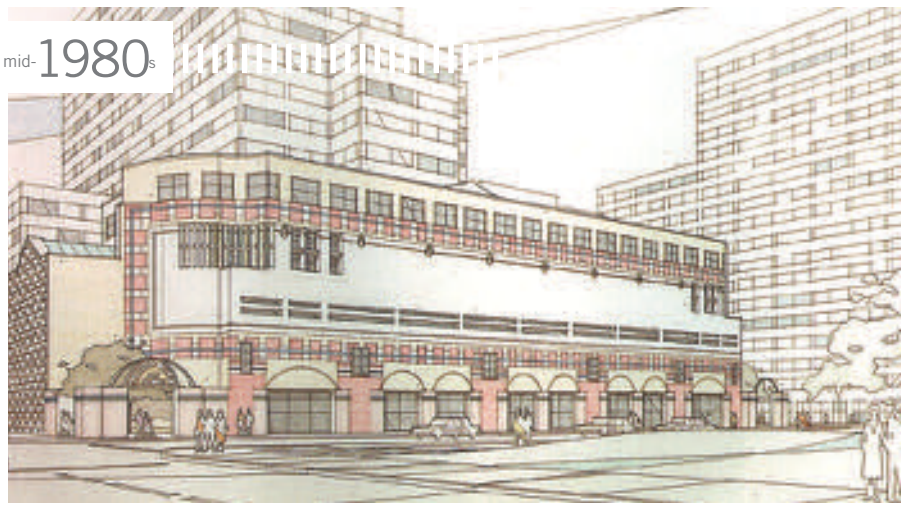
That initial project was the result of a decade-long effort to design and construct a permanent museum downtown. Financing for the original scheme was intended to be a combination of private donations and public funds from a 1985 municipal bond. However, during the economic downturn in 1990, plans ran aground after the City of Austin terminated its contract with AMOA when allegations arose that the city had awarded management of a public museum to a private institution without addressing the needs of smaller arts organizations, especially those with a more culturally diverse focus.

The downtown museum project resumed in the late 1990s as the local economy began reaping the benefits of a high-technology boom. Aspiring to build a first-class art museum, AMOA hired Richard Gluckman, known as the artists' architect for designing museums, art galleries, and artists studios. Gluckman expanded the earlier VSBA program, which increased the building's size from 86,000 square feet to 148,000 square feet. (See model at bottom left.) Yet, the projected annual operating expenses far exceeded the network of philanthropy to support such an inclusive and forward-thinking project. Then came the high-tech crash of 2000.

The current proposal by Pelli Clarke Pelli is modest by comparison with the VSBA and Gluckman Maynor schemes, but the plan vastly expands its present downtown facility. AMOA will more than double the area for exhibition galleries and education spaces currently available in the retrofitted bank lobby at 823 Congress Avenue. AMOA will be able to run and change exhibits simultaneously without closing down, as is the current practice. There will be a plaza for public art in front of the building and civic gathering places in a first-floor multi-purpose room and on a third-floor outdoor terrace. An important feature of the design is the possibility for future expansion, from three to nine floors. Parking will be available on nine floors in the adjacent Museum Tower, further reducing the building cost for non-art related expenses.

Bettye C. Nowlin, current president of AMOA's Board of Trustees, calls the project "affordable, achievable, and what's right for Austin right now." She made that claim during the February announcement and kicked off the fund-raising effort with a $3 million gift in collaboration with her husband, William C. Nowlin. Their pledge, along with an undisclosed amount from the sale of the land to Hines, reportedly brought AMOA halfway to its $23 million fundraising goal.

WENDY PRICE TODD



Cloepfil Addresses Dallas Forum On Booker T. Washington School

DALLAS As part of the events celebrating the opening of the Booker T. Washington High School for the Performing and Visual Arts, the Dallas Architectural Foundation invited Brad Cloepfil to speak about his firm's project located in the Dallas Arts District. Cloepil, principal of Allied Works in Portland, Ore., presented the lecture on June 6 at the Dallas Museum of Art. Cloepfil's skills as a speaker easily communicate the ideas and processes that inform the work of his firm. Viewed within the context of Allied Works' prodigious recent output (primarily of crisp, minimalist museums) BTW stands as almost an anomaly—a lyrical, happy anomaly.

Cloepfil's presentation began with an explanation of the concerns Allied Works attempts to address and resolve in its design work. He categorized these as issues relating to *resolution*, *forces*, *occupation*, *editing*, and *domain*. For Allied Works, *resolution* is the contrast between the crystalline architectural idea of the second half of the twentieth century (characterized in the lecture by Mies van der Rohe's Farnsworth House) and the actual experience of a work of architecture. In seeking to understand the influences that render the building or place specific to its site, Allied Works studies its surroundings and considers how these *forces* can be manifested in the design. He explained *occupation* as the way the building is given the opportunity to occupy a specific place, and the architect's understanding of the discipline and rigor with which this occupation can vary the perception of the space. It also seeks to extend a dialogue to the surrounding context through mediation with other things besides the building itself. Cloepfil provided the example of art in a museum which allows people another way to engage the building through an intermediary. *Editing* deals with what Cloepfil called the violence of intervention that building a building does to a place. By building something you are distinguishing things about a place. *Domain* asks what a building can create for itself by initiating a dialogue with its context.

Cloepfil illustrated each of these avenues of investigation with a project, examples from an impressive and consistently engaging body of work largely completed since Allied Works was first awarded the commission to design the Booker T. Washington High School. For the most part, these buildings, most set in urban locations across the country, clearly demonstrate crystalline ideas in both a literal and philosophical sense—despite his comments to the contrary. The buildings are too carefully executed, too beautifully made to be anything other than self-conscious objects to be admired and engaged with some level of awe. For all of Cloepfil's earnest embrace of the ideas of the firm, the end products can be categorized as a collection of serene and transcendent spaces, clearly cool and aloof repositories for art. The exception is Booker T. Washington, the one project he illustrated that obviously embodies all that Cloepfil strives to achieve.

Allied Works Architecture designed the expansion of the Booker T. Washington High School for the Performing and Visual Arts in the Dallas Arts District.

The High School differs from the rest of the work in the mysterious nature of its organization and in its dark color. Unlike the other projects shown, Booker T. Washington has a "green room" (the central courtyard) at its heart, rather than landscape on its periphery. The outdoor room is a place to make art and to learn, a place where students can get their hands dirty and work up a sweat. It is not a place for the quiet contemplation of work already done. It's the difference between a laboratory and a treasure chest. While his other projects felt familiar, despite their excellence, Booker T. Washington did not.

Cloepfil discussed the school's more than 80-year dialogue with its site and the city, and how that had changed over time. In his visits to the school, he said, he was impressed by the energy of the students and faculty in the old facility where the environment did very little to facilitate or support their efforts. He came to the realization that what he was feeling and seeing was not dependent on the building but the spirit of the place itself, and he saw his biggest charge as not screwing it up.

Cloepfil contends that Booker T. Washington is the philosophical reason the Dallas Arts District exists. He characterized the rest of the facilities in the Arts District as the crystalline buildings to which he alluded in the beginning of his lecture, and sees them all as the *forces* that have influenced the school. Allied Works' new building for BTW creates a protected space to nurture the students who are learning the lessons they need to claim those surrounding buildings and the ideas they represent.

MICHAEL MALONE, AIA

PHOTOS BY JEREMY BITTERMANN, COURTESY ALLIED WORKS ARCHITECTURE

AIA Austin Awards Seven Projects

AUSTIN AIA Austin honored seven projects during the chapter's 2008 Awards and Honors Gala held on April 19 at the Mexican American Cultural Center. The projects were selected from a pool of 65 entries submitted by local firms.

The Design Award jury was composed of Randy Brown, FAIA, of Randy Brown Architects of Omaha, Neb.; David Baker, FAIA, of David Baker + Partners Architects in San Francisco; and Julie Eizenberg, AIA, of Koning Eizenberg Architecture in Santa Monica, Calif.

The jury selected two projects for Honor Awards—Concrete Studio by Mell Lawrence Architects and Pilates Studio by M.J. Neal Architects.

Concrete Studio, built entirely from poured-in-place concrete, encompasses a garage, storage space, and second-floor studio workspace. Set among other structures within two acres of gardens, the studio is a tectonic object that celebrates both the structural and aesthetic qualities of the concrete material.

Pilates Studio includes a workout area, storage shelving, an office area for scheduling and paperwork, a restroom, and a changing room. The project employs a single sculptural element running the length of the space that "peels" up to become shelves, bench, and desk. Besides accommodating the programmatic needs of the project, it also hides the air handler, ducting, and plumbing.

Citations of Honor were bestowed upon three projects—04 Lofts by Dick Clark Architecture; Residence 1414 Renovation by Miró Rivera Architects; and U.S. Courthouse at Alpine by Page Southerland Page.

Located in Central Austin in the SoCo district, the **04 Lofts** is a condominium project that combines openness with comfort and sleekness with warmth. The northern glass facade of the 28-unit project commands expansive views of downtown Austin while its translucent glass railing provides privacy and a warm nighttime at night.

Residence 1414 Renovation consists of a complete makeover of a 1940s house located in a historic neighborhood. The project restores the exterior while transforming the interiors to bring in more light and provide a better connection with the backyard.

The **U.S. Courthouse** responds to the extraordinary quality of the desert landscape, the harsh climate of West Texas, and the very specific mission of the courthouse occupants. Clad in local sandstone, the exterior links the building to its surroundings while providing a high thermal mass appropriate to the climate with its high diurnal swing.

Merit Awards were presented to **Capps' Loft** by FAB Architecture and **Watersmark 35** by Mell Lawrence Architects.

The AIA Austin Studio Award was presented to **Firestation 14** by Adam Martin. The chapter's studio award program was developed to recognize outstanding projects by University of Texas at Austin School of Architecture students. This year's competition was juried by three Austin architects—Jim Susman, AIA, of Susman Tisdale Gayle; Al York, AIA, of McKinney Architects; and Earl Swisher, AIA, of the Lawrence Group.

BRIAN CARLSON, AIA

The writer chaired AIA Austin's 2008 Design Awards Committee.

Concrete Studio

Pilates Studio

04 Lofts

1414 Residence Renovation

US Courthouse

Capps' Loft

Watersmark 35

Firestation 14

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AIA Lubbock Recognizes 12 Projects

LUBBOCK In November, AIA Lubbock presented its 2007 Design Awards at the Merket Alumni Center on the Texas Tech University campus. The competition is held every other year to spotlight the talents of architects from the Lubbock area.

The 2007 jury was comprised of three Dallas architects. They were Bill D. Smith, FAIA; Tom Curtis, AIA, of the Curtis Group Architects; and Danny Nowak, AIA, of HKS.

Jurors chose two projects for Honor Awards: **Snyder ISD New Elementary School** is the conglomerate of six new schools formed into one new facility. The building is divided into two halves with the kindergarten through 2nd grades in angular wings in the southern half and the 3rd through 5th grades in rectangular wings in the northern half. The common use spaces such as the gymnasium, media center, and cafetorium formulate the central core connecting the two halves. The project's main goals include separation of the six socially compatible age groups, minimize traffic congestion and maximize safety, architecturally honor the six old elementary campuses, enhance security and health of the occupants, introduce as much natural light as possible, and use natural resources wisely.

Levelland ISD Academic Beginnings Center was designed with the primary user in mind, Preschoolers and Kindergarten aged children. With the project's primary focus being age-appropriateness, the architectural character of the building resulted in the use of bright primary colors and fun, friendly interior graphics and furnishings to help create a non-threatening, non-institutional atmosphere for students experiencing their first introduction to a formal learning environment. The building consists of core activities in the central portion with separate wings containing teaching pods of four classrooms.

Merit Awards were rewarded to the following six projects:

Levelland ISD Middle School consists of a radial wing plan with pavilions terminating each wing.

Lubbock Christian University McDonald Moody Auditorium was recently renovated into a more contemporary, yet classic style to reflect the new vision for the future growth of the campus.

Grace Clinic is a cutting edge medical facility where patients can have most of their health care needs met under one roof.

Parkhill, Smith & Cooper East Building contains perimeter offices with glass walls to allow natural light into the central office space in addition to the large skylights overhead.

United Supermarkets Market Street Store located at 98th Street and Quaker Avenue houses a specialty foods area and small dining area in addition to its standard market functions.

Turning Point Community Church has high spatial needs and a low budget. This pre-engineered metal building structure with tilt-up concrete walls with its fan-shaped plan makes efficient use of its versatile spaces in addition to allowing for future growth.

Citation Awards were presented to the following three projects—**Lubbock ISD Two New Elementary Schools** by Parkhill, Smith & Cooper; **Texas Tech University Larry Combest Community Health and Wellness Center** by MWM Architects; and **Lubbock Christian University Center for Academic Achievement** by MWM Architects.

In addition, an Honorable Mention was awarded to **Bristol Bay, Ltd.** by Craig Wallace Construction.

LAURA N. BENNETT, AIA

The writer chaired AIA Lubbock's Design Awards Committee.

Levelland ISD Academic Beginnings Center

Snyder ISD New Elementary School

RDA Forum: 'Good City, Good Citizen'

The Rice Design Alliance will hold a civic forum titled "Good City, Good Citizen: Vision" as part of its current series of civic forums about timely issues affecting the Houston area. Featured speakers for the event will be John Kaliski, founder of Urban Studio in Los Angeles, and Stephen Klineberg, professor of sociology at Rice University. The forum begins at 7 pm in the Museum of Fine Arts, Houston's Brown Auditorium. Admission is free and open to the public. JULY 23

Online Registration Opens for TSA Convention

TSA hosts its 69th Annual Convention in Fort Worth Oct. 23-25. The convention is expected to be the largest gathering of architects in the region this year. Keynote speakers are Jeff Salz, PhD., and James Timberlake, FAIA. For more information, call (512) 478-7386 or visit *www.texasarchitect.org/convention*. Online registration begins JULY 25

Texas Construction's Seek's 'Best of 2008'

Texas Construction magazine seeks entries for the Best Construction and Design Project Awards. The program recognizes excellence in Texas commercial construction and design projects completed between Sept. 1, 2007 and Sept. 1, 2008. Winners will be featured in the December edition. Submittal forms are available online at *www.texas.construction.com/*. Deadline for submittals is AUG. 8

'Landscape Architecture's History' at UT Austin

"Landscape Architecture's History: Marrying Research and Teaching through the Camera's Eye" distills documentation collected by Professor Mirka Beneš. The exhibit draws from a wide range of landscapes and supporting materials such as rare prints, maps, drawings, and written documents, as well as her extensive collection of almost 8,000 teaching slides. The exhibit is open to the public Monday through Friday from 8 a.m. to 5 p.m. in Sutton Hall. THRU AUG. 15

Viguier's *Cool Models* at McNay

Having recently reopened following completion of a major expansion, the McNay Art Museum in San Antonio is exhibiting a collection of architectural models designed by Jean-Paul Viguier. The Paris-based architect is the architect for the new wing, the Jane and Arthur Stieren Center for Exhibitions. His *Cool Models* illustrate his architectural designs in the form of miniature models assembled from glass, bronze, and plexiglass. For more information, visit *www.mcnayart.org/exhibit_viguier.html*. THRU OCT. 5

Texas Masonry Council presents;

Continuing Education Series

Friday, August 15, 2008

at The Galveston Island Convention Center

Rediscovering Masonry

Fire Safe Construction Cost Comparison Study **2 hrs**

Dr. Walt Schneider, P.E.

This program will introduce strong evidence why building with masonry is the right choice for fire safety construction.

Design / Build – Architects & Masons **1.5 hrs**

Architects along with the mason industry's leading masons will work together to build a masonry wall system.

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Architects will see first hand the training that each year's apprentice has received by showcasing their projects during this high skilled competition.

The Role of Masonry in Sustainable Design and LEED™ **1.5 hrs**

Christine Subasic

This presentation will give insight on the environmental building marketplace, as well as cover criteria and considerations used in selecting masonry products for LEED™ projects.

Sustainability in Masonry Construction **1 hr**

Chris Bupp

Topics to be covered:

- Reinforcement and Anchoring systems for CMU and steel stud back-ups
- Using anchoring systems successfully with air/vapor barriers
- Seismic and high wind load requirements for reinforcement and anchoring
- Designing for building movement (expansion & contraction)
- Advantages / Disadvantages of various flashing materials
- Moisture Management products / systems (limiting mold problems)
- Air Ventilation within the cavity

To register online, go to www.texasmasonrycouncil.org and click on the "Continuing Education" Link

Texas Masonry Council

TEXAS MASONRY COUNCIL
447 S. Seguin Avenue
New Braunfels, TX 78130
Phone: 888.374.9922
Fax: 830.625.4733

www.texasmasonrycouncil.org

CORE: A Compact Highly Adaptable Home

The design submittal from Hybrid/ORA of Seattle is the winner of the "99K House Competition" sponsored by the Rice Design Alliance and AIA Houston. The competition challenged architects to design a sustainable, single-family prototype that could be built for around $99,000 in Houston and replicated throughout the Gulf region. Hybrid/ORA's scheme promotes affordable green building strategies while innovatively reducing energy costs and supporting the longevity of its occupants. Regionally manufactured building materials and balloon framing reduce overall costs, making the project affordable to construct, purchase, and maintain. Additionally, the flexible floor plan allows inhabitants to re-arrange and personalize spaces, promoting social sustainability. The City of Houston and Land Assemblage Redevelopment Authority donated a site for construction in Houston's historic Fifth Ward. The completed house will be sold or auctioned to a low-income family with the help of the local Tejano Community Center.

A Little Room

The Los Angeles team of Amy Wynne and Mark Leveno received the Grand Prize (including $1,000) in the Temporary Outdoor Gallery Space Temporary Outdoor Gallery Space (TOGS) Ideas Competition sponsored by Art Alliance Austin and AIA Austin. Teams competed in designing a temporary architecture installation that will be built for Art City Austin 2009. More than 269 submittals from 20 countries were judged by panelists who sought to find the most creative, flexible design that also pushed the boundaries of expectations for outdoor gallery spaces. The installation is meant to create space for a gallery of selected artworks, while also showcasing the talents of emerging professionals in architecture and helping to bring Austin to the forefront of art and architecture within the global community. Adaptable to a variety of sites conditions, the structure shelters an interconnected field of gallery spaces. The base structure consists of wood decking on a welded steel frame with hinged side panels and hydraulic arms that reveal the storage of all the necessary components.

New Harmony Grotto

Inspired by nature, University of Houston Gerald D. Hines College of Architecture fifth-year students re-imagined Frederick Kiesler's Grotto for Meditation, originally commissioned in 1963 by Jane Blaffer Owen as a quiet and relaxing environment in the arts community of New Harmony, Ind. Though never built, the Grotto is considered one of the masterworks by the famed architect and artist who died in 1965. In their semester-long exploration, students studied Kiesler's esoteric concepts of "co-realism" and "continuous tension," as well as his early use of recursive geometry and biomorphic form in design. Using 3-D modeling software, they designed a quarter-scale, stainless steel prototype of the shell-shaped space. The students' Grotto will be constructed next to the college as a permanent fixture on campus and eventually will overlook a water garden already in construction. Faculty advisors for the project were Joe Meppelink, Assoc. AIA, and Andrew Vrana, AIA, with the assistance of visiting critic Ben Nicholson, associate professor at the School of the Art Institute of Chicago.

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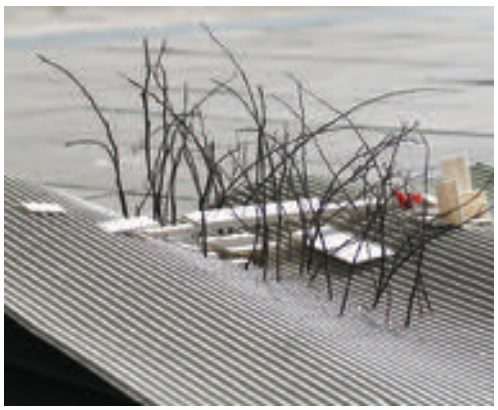
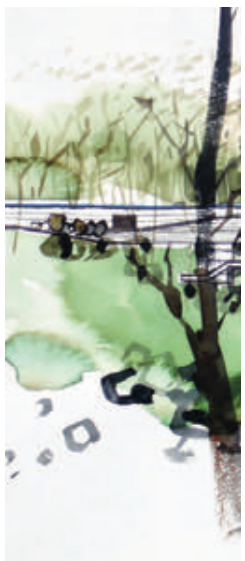
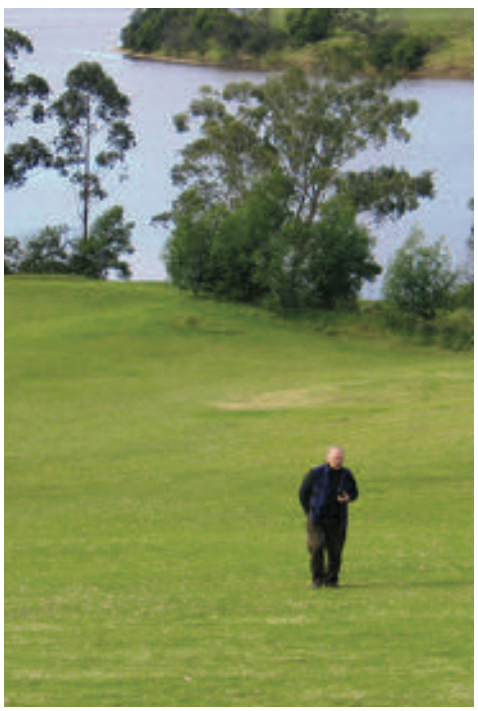




Learning from Glenn Murcutt



For a Texan, lessons from Australia's outback resonate

by MEETA AWASTHI MORRISON

"WE ALL HAVE TO DO ORDINARY THINGS but to do ordinary things in extraordinary ways." I heard Glenn Murcutt's inspired words on my first evening of his Master Class Riversdale, in West Cambewarra, New South Wales, Australia. In July 2003, I had the good fortune to be part of the Master Class taught by Glenn Murcutt. I had admired Murcutt's work published in books and magazines over the years and read a little

PHOTOS COURTESY LINDSAY JOHNSTON, ARCHITECTURE FOUNDATION AUSTRALIA (WWW.OZETECTURE.ORG); MEETA MORRISON

bit about his philosophy of building, so I was excited to be there, although somewhat prepared to encounter the celebrity. I was completely surprised by the person I met.

On a cold winter morning in July, the 32 women and men from 13 different countries met at the Sydney airport to be picked up by Professor Lindsay Johnston of the University of Newcastle. (Murcutt teaches his workshops in collaboration with Johnston, Richard Leplastier, and Peter Stutchbury.) The participants varied in age and experience, but there was the common thread of a sustainable approach to architecture, the reason that so many of us had made this journey to the bottom of the world. The three-hour bus ride to Riversdale was my introduction to Australia, an amazing land, barren and stark, with a quality of light that seems to bring everything into a very precise, even microscopic focus. The colors of the flora, greens and browns always tinged with a blue-gray brush, give way to the surprising intensity of orange or blue-black soil. Long stretches of feathery vegetation merge with vast charred areas, sooty with the residue of the frequent fires that are part of the natural cycle of the Australian ecosystem.

Cramped and jetlagged, we finally arrived at the Arthur and Yvonne Boyd Art Center located on the Shoalhaven River. Walking down into the valley, we caught our first glimpse of the famous building designed by Murcutt and Wendy Lewin, his wife and partner. Inside, I took note of its simple materials – concrete, wood and steel – but I was more aware of the view of the landscape and the river, which I had just seen. But, suddenly, framed as it was by the entirely open east wall of the main hall, it was as if I were seeing it for the first time. A minimal shelter that allows the sun and the wind to move through its spaces, the building appears self-effacing as if to reiterate the undeniable dominance of the Australian landscape. The gradual insertion of the building into the side of a hill allows the landscape to flow through the building like a fluid element.

That evening, after settling into our rooms, we shared our first meal with our four teachers at a long table in the common hall. Talking late into the night, we introduced ourselves, shared stories, and gazed at the stars in the intense darkness of the Australian outback.

The next day we hiked all over Riversdale with Murcutt, looking at potential sites for our project—a new museum for the work and collection of Arthur Boyd, the famous Australian artist. Along the way, Murcutt posed different questions to the class, asking us to place the new museum in various sites and to consider why we would build in one place as opposed to another. He pointed out the character of the stone outcroppings and the indigenous species of vegetation, explaining the reasons the wattle grew at the base of the mountain and why the banksias flourished under the tall gum trees. We sketched, photographed, made furious notes, and asked questions for hours as the cool of the morning dissipated and the sun climbed higher. Murcutt's eyes twinkled under his canvas hat as he listened, answered, and observed.

That evening at dinner, Leplastier spoke to us in his deep Aussie twang, declaring, "Man will never be able to civilize Australia, simply because the land won't let him." He went on to explain that cycles of wildfires and torrential rains, infertile soils, and extremes of climate are all part of the ecosystem in Australia. Such conditions, he said, have an unavoidable impact on the built environment and vice versa. Murcutt is keenly aware of this fact, an understanding that is fundamental to his design process. Even as I listened to the conversation that evening, I could not help but think that I don't come from a place that has this type of ecology. How does this approach apply to Texas, the U.S., or any of the places my fellow students had come from? Would my trip to Australia ultimately be about learning specifically about Glenn Murcutt's work, or would it actually help me to become a better designer?

Murcutt has a great respect for the Aboriginal people of Australia and he believes that their life experiences hold knowledge that can help forge a balanced relationship between a building and the landscape. Central to his method for designing a project is an exhaustive site analysis, which takes into account the elements of wind, sun, rain, earth, as well as the conditions of climate, history, and culture. He says, as an architect it is very important to be on guard, to really learn from the set of problems one is given for each project. Also very important, he says, is an awareness of what has come before, because as an architect, "I am only building a very thin layer over hundreds of years of knowledge. If you pay attention to what the site is telling you, the building will really just tell you what it wants to be."

I came away from the Master Class with a lasting admiration for Murcutt the designer and great respect for him as a teacher. He and his teaching partners have what my friend Chula Ross Sanchez of Galveston (GMMC 2002) describes as a generosity of spirit. With a genuine desire to impart knowledge and spread his ideas, Murcutt travels all over the world, describing with pictures and drawings how he works.

Parallel to the experience of learning from my teachers was the experience of learning from my classmates. Because the other participants came from diverse backgrounds – including veteran practitioners, teachers, engineers, designers, and students like me – each person brought a unique perspective to the class. Yet we shared an underlying awareness of our similarities. As the Aboriginal wise man who came to one of our sessions said, "We drink the same water, breathe the same air, tread on the same earth."

For Texans, Australia seems to hold a special allure. Since 2001 there have been 16 participants from the Lone Star State. As Candid Rogers, AIA, of San Antonio (GMMC 2007) puts it, "I believe the popularity with Glenn and Texas is the rural nature of his work and the similarities of the Australian outback with that of the Texas landscape. It is much easier for a Texas architect to fully appreciate Glenn's work over someone from NYC for example."

Even with differences in perspectives, this experience has become in many ways the tie that binds despite distance and cultural differences. Not only have Chula, Candid, and I maintained contacts and friendships from our own respective groups, we've also found new friends and collaborators within the larger GMMC community.

I brought back many lessons, and not a single day goes by that I don't refer to something I learned in Australia, but the quote I remember best is from Murcutt's talk to his students at the University of Newcastle: "Every compromise represents your next client." While this statement has many meanings, the most compelling is also the most difficult to live by. As designers we often are asked to compromise, but we often choose to compromise because of the fear of failure. If you make an attempt but fail, you will have learned something; if you give up without trying, you will have learned nothing at all.

Meeta Awasthi Morrison lives and works in Austin.

Judd's Legacy in Print

A new book documents the artist's enigmatic work in Marfa

by LAWRENCE CONNOLLY, AIA

In his foreword of Urs Peter Flückiger's *Donald Judd: Architecture in Marfa, Texas*, the eminent architectural historian Richard Guy Wilson describes Judd's Marfa work as overwhelming both in scale and quality. For Wilson, it speaks volumes about the nature of art that one would find Judd's enigmatic pieces in such an isolated place. Wilson recalls the observation of the French artist Jean Dubuffet many years ago: "True art is always to be found where one least expects it, there where no one is thinking of it, or mentioning its name." Because Judd's work is in such a remote part of West Texas, it easily qualifies as being in such an unexpected place. Or at least it used to be. That was truer back in the early 1970s than it is today. Marfa now enjoys a similar demographic to the artists' mecca of Taos, with Judd's work as the

magnet counterpart of the Taos Pueblo and San Francisco de Asis Church. Also like Taos, Marfa has turned into a prosperous little town where art and hospitality are its major industries.

Flückiger, the author of this latest book on Judd, is an architect from Switzerland who teaches at Texas Tech University's College of Architecture. Compelled to take a faculty position in Lubbock because of its proximity to Judd's work in Marfa, Flückiger used his studios to investigate what had gone on in Marfa since Judd's arrival. He and his students measured the artist's buildings and produced computer drawings.

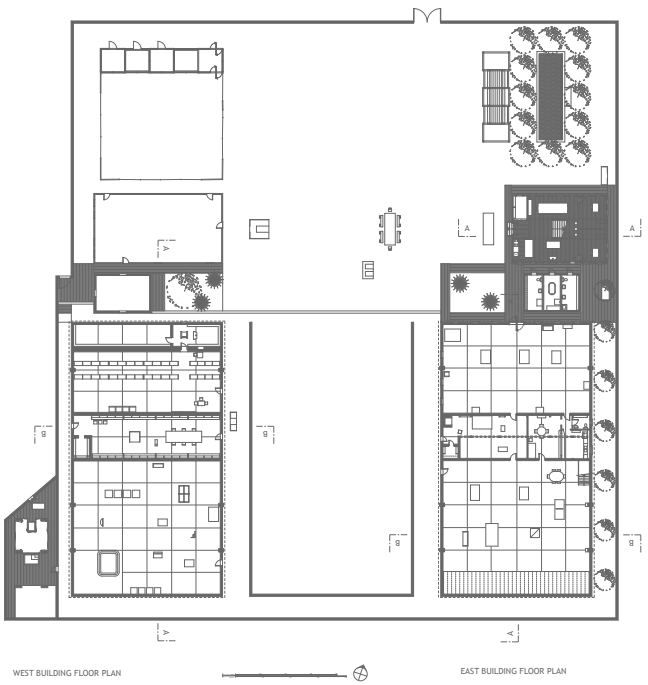
The first of the book's eight chapters comprises a brief biography that explains how and why Judd ended up in Marfa. The following seven chapters chronicle the acquisition and renovation of the properties Judd bought in and around Marfa. Those include nine buildings that served as his residence and three commercial properties in town; two artillery sheds and a hangar at the abandoned Fort D.A. Russell; and the four buildings at Las Casas, a ranch located three hours away and accessible only by off-road vehicles.

Each building is described – albeit a little cryptically – with often stunning images, along with a site plan, floor plans, elevations, and sections. The real value of the computer-generated drawings is that they offer a previously undocumented insight to Judd's lifestyle of eating, working, and socializing because the plans illustrate the placement of the artist's sculpture and furniture. Further, Flückiger inventories some of the books contained in each building. A comprehensive, chronological index of Judd's work also helps define the evolution of the two organizations dedicated to preserving the artist's legacy, the Judd Foundation and the Chinati Foundation.

In 1973, Judd purchased what was to become his residence in Marfa. Located near the county courthouse, La Mansana – also known as "the block" – is a walled compound of adapted military hangars and some new structures, all organized according to their respective personal use. These buildings required the most intervention to accommodate the needs of Judd and his two grown children.

Following his purchase of La Mansana, Judd acquired and repurposed two military artillery sheds and a hangar at the old fort that was established in 1911 just outside of town. Fort D.A. Russell had seen many uses over the years, including as a cavalry outpost, an air base, and a prisoner-of-war camp. Subdivided in 1949, the tracts were sold to local citizens. The sheds became the permanent home for Judd's 100 untitled works in mill aluminum, but considerable work was necessary before the buildings could be used as display envelopes. They had to be cleaned and restored, and their roofs had to be replaced. Readers might wonder whether Judd drew upon his Army experience with temporary buildings in the 1950s when he installed the corrugated-metal arc roof that recalls the profiles of a WWII Quonset hut.

The three commercial buildings were purchased and renovated in the 1980s. The Chamberlain Building is the largest and involves the restoration of a mohair company's warehouse and office. Stripped to the structure, it now serves as the venue for Judd's collection of John Chamberlain's sculpture. The Architecture



(preceding page) The West Building's library at La Mansana de Chinati, with bookshelves by Donald Judd. (opposite page) Two views of the East Building's north room, with works by Donald Judd; (top) view to the west; (bottom) view to the east. (this page) View to the south of the West Building's south room, with works by Donald Judd.

Studio is the adaptive reuse of the 1933 Marfa National Bank Building. The second floor functions as an architecture studio. The first floor, stripped of all finishes, with its 17-foot-tall ceilings, is used as exhibit space. The Wythe Building is the smallest of the three. Its single room serves as a living/meeting space for the complex that includes three other of Judd's buildings.

I met Judd twice at Chinati and once at the opening of his 1989 exhibition at the Dallas Museum of Art. Several of our conversations focused on how he despised exhibiting his work because it risked damaging the pieces, and how he thought most museums were inappropriate for displaying artwork. The problem for Judd, according to Flückiger, was "…that his sculptures were crammed in with other art in most museums and that the objects were denied what he considered their rightful independence and integrity." Judd advocated that an artist's work should be permanently displayed in a setting that met that artist's approval.

Determined to solve the problem rather than concede to convention, Judd started the Chinati Foundation in Marfa to counter the standard model of traveling art exhibitions. Judd thought that his permanent – and inflexible – curatorial position should apply to other artists as well. The result? A collection of artwork that has the resources of a foundation to ensure their permanent display in a setting approved by the artist.

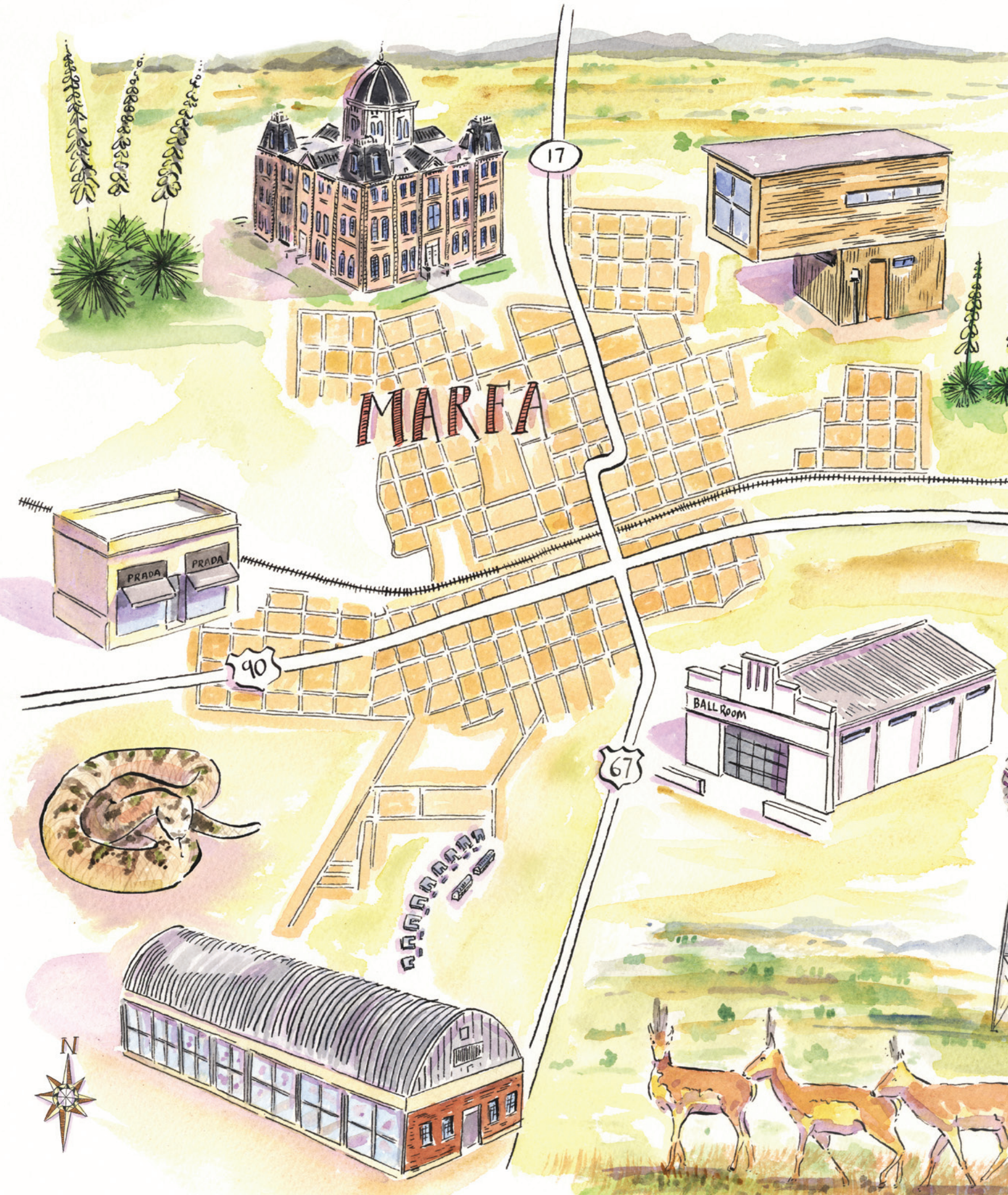
Flückiger believes that "Judd's altered buildings speak for themselves as architecture," and that his work "presents itself as remarkably fresh and timeless." The author adds, "In many ways his ideas for adaptive-reuse of old structures in remote locations can serve as an inspiration for architects today. His ability to re-orchestrate the raw space of a military building, a warehouse, or a ranch, employing a minimum of change to create a maximum result, stands unparalleled." Flückiger goes on to state that Judd's work "cannot fit with the traditional category of a style, because it is not a style: it is a philosophy of building. …in this regard, he succeeded in reuniting art and architecture, because his work attracts people across the design spectrum. Visitors may all see his work differently, but they leave Marfa enriched and inspired. … In the end, the question of whether Donald Judd was an architect is perhaps not important. It is more important that art and architecture relate to each other, and that art and architecture, artist and architect, can find common ground and share ideas, just as Judd intended…"

Even though the enormously appealing photographs and drawings often extend across two-page spreads, they seem restricted within the book's 8½x10-inch format given each image's expansive context. At 151 pages, Flückiger's book, like a Bavarian car, is clever, compact, and efficient, although sometimes bewildering to use. Despite its inconveniences, *Donald Judd: Architecture in Marfa, Texas* is well worth the effort to get to know. It is a book that belongs in every modern architect's library.

Lawrence Connolly, AIA, is a *TA* contributing editor.

Donald Judd: Architecture in Marfa, Texas (Birkhäuser, 2007) by Urs Peter Flückiger is illustrated with historical and contemporary photographs as well as newly drawn plans by the author and his students based on measurements taken on-site. Text is printed in both English and German.

PHOTOGRAPHY BY FLORIAN HOLZHERR COURTESY THE JUDD FOUNDATION; DRAWINGS BY URS PETER FLÜCKIGER AND STUDENTS OF TEXAS TECH UNIVERSITY, COLLEGE OF ARCHITECTURE


MARFA
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The Judd Effect

by J. BRANTLEY HIGHTOWER, AIA

ILLUSTRATION BY MICHAEL A. HILL FOR *TEXAS ARCHITECT*; PHOTO COURTESY FORD, POWELL & CARSON

WHEN SHE WAS YOUNG, VALDA LIVINGSTON LEARNED to accept that no one had ever heard of her hometown. There was no particular reason anyone should have heard of Marfa since it was located in the proverbial middle of nowhere between San Antonio and El Paso. That is why she was suspicious years later when a man from New York told her he was "going to put Marfa on the map of the art world."

Livingston was working as a realtor in Marfa in the late 1970s when Donald Judd made that claim and began buying up properties all over town. She was thankful for the business even if she was unsure of Judd's ability to succeed in elevating Marfa's cultural status. Today, Marfa has attained a level of cultural status unimaginable when Judd first walked into Livingston's office. The standard story is that Marfa was a dying community on the edge of the frontier when a maverick artist arrived and saved the town from disappearing into the Chihuahuan Desert. It is a compelling story, but one that is not entirely true. Judd and the Chinati Foundation he founded certainly did establish Marfa as a pilgrimage destination for die-hard minimalist art fans, but when Judd died in 1994 Marfa was in many ways only subtly different than before he arrived. However, in the more than 10 that have passed since his death, Marfa has been transformed. No longer a small town with an art community at its periphery, it has become a small town that is an art community.

With the possible exception of the Marfa Mystery Lights, the Chinati Foundation was the only show in town in the years immediately after Judd's death. But the late 1990s and early 2000s saw the steady emergence of cultural and culinary institutions outside of Judd's compounds. A bookstore opened in 1999 as restaurants began appearing in the empty buildings on the town's main street, Highland Avenue. In 2003, Ballroom Marfa was established as a non-profit space for contemporary music, art, and film. A theater group was formed, and in May of this year the first annual Marfa Film Fest was held.

In addition to these institutions, Marfa has developed possibly the highest gallery-to-resident ratio in the country with around 20 art galleries in addition to the Chinati and Judd Foundation spaces. Some irony can be found in the fact that such a vibrant gallery culture exists in a place to which Judd retreated specifically to avoid the New York gallery scene he found so obnoxious.

The tipping point seems to have occurred around 1999 when Marfa became generally acknowledged as "hip," with multiple articles appearing in the art, travel, and even real estate sections of the *New York Times* and

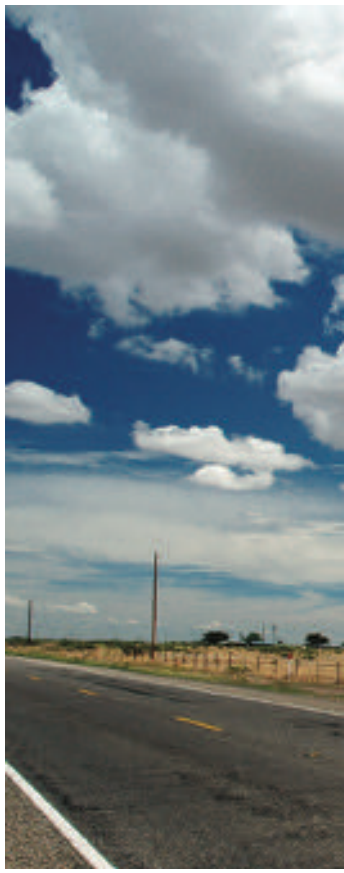
Los Angeles Times. The Chinati Foundation was part of the draw to be sure, but so too was the stark beauty of the landscape, the clear intensity of the light, and the overt friendliness of the local residents.

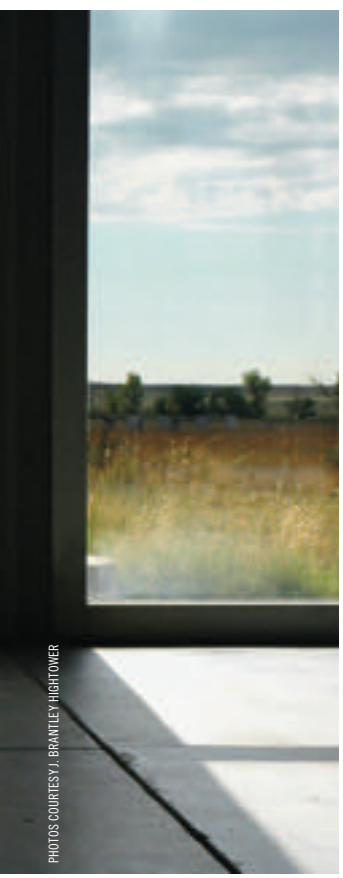
Of course, these local residents already knew about the landscape and the light and the community. Many had moved to Marfa for those same qualities. Susan Brown and her husband came to Marfa from Santa Fe in 1976. They chose Marfa instead of Fort Davis, she says, because they "didn't want to live in another tourist town." While she laughs now at that assessment, at the time Fort Davis was the town that tourists in West Texas dared not miss.

Brown and her husband draw several important distinctions between their former home in New Mexico and their current one in Texas. Marfa has often been called the "next Santa Fe," a comparison that most residents disdain. Santa Fe, with its proximity to a major airport in Albuquerque, enjoys a degree of worldly connectivity that Marfa will likely never have. Marfa's isolation is one of its biggest draws, as well as its most challenging issue. Also, unlike Santa Fe's ubiquitous adobe, Marfa's architecture is refreshingly eclectic. While it has its fair share of mud-brick buildings, it also possesses a spectrum of existing housing stock, including craftsman cottages, ranch houses, and a geodesic dome. Many of the more recent projects in Marfa represent varied interpretations of the Judd model of stripping a building down to its essentials to create a pure, minimalist space. Lake/Flato Architects of San Antonio took this approach with their 2005 renovation of the Thunderbird Hotel. In 2004, the Houston-based Carlos Jiménez Studio adapted this sparse aesthetic to a new 8,000-square-foot residential compound for the owners of the local bookstore. Other new dwellings range from an elegantly simple corrugated metal cabin completed by San Antonio architect Candid Rogers in 2007 to the 2006 "Box in a Box" house designed by Ronald Rael and Virginia San Fratello, two architects currently located in the San Francisco Bay area who also provided architectural services for the Ballroom Marfa project, as well as the "Prada Marfa" public art installation.

Other institutional projects include the new Inde/Jacobs fine art and sculpture gallery that is wrapping up construction on the east side of town. Designed by the Swedish architecture firm of Claesson-Koivisto-Rune, this graceful shed building will greet visitors arriving in Marfa from the east. Several unconventional planned communities are also in the works, including El Cosmico, a vintage trailer park community located between town and the Chinati Foundation. Though not yet open for lodgers, the grounds already have been used for a Woodstock-like event that brought together music, camping, food, and drink.

What is remarkable about these and other projects is how they have complemented the town without fundamentally changing its character. Most new construction has occurred within the existing city grid, resulting in a compact town in a landscape that would seem to encourage sprawl. While much of this is due to the desirability of a central location that takes advantage of the city's relative density, Marfa also is surrounded by large ranches whose owners have no interest in selling. The result of this geographic phenomenon is that development in Marfa has increased its compactness whereas typically it would have blurred its edges as is the case in nearby Alpine. As the population of Marfa remains less than half of its World War II peak of 5,000, infill growth has proven to be a viable option. Marfa's hard perimeter also creates a unique condition where houses on the edge of town have backyards that literally open up to the expansive landscape of West Texas.





PHOTOS COURTESY J. BRANTLEY HIGHTOWER

(clockwise from top left) Despite becoming an international destination for art, Marfa retains much of its small town feel. "Prada Marfa," by Michael Elmgreen and Ingar Dragset, stands along US 90 just west of town. The Presidio County Courthouse, designed by Alfred Giles, has presided over Marfa since 1886. Donald Judd, whose work is permanently displayed at the Chinati Foundation put Marfa on the map.

Of course, the price of these properties has risen considerably. In the 1970s and 1980s, real estate was far cheaper in Marfa than in the neighboring towns. This was one of the reasons Judd was able to buy up so much property. Land prices have skyrocketed along with Marfa's popularity, and properties that once sold for $25,000 now may sell for $100,000. One curious artifact of this boom is that it has not resulted in a significant population increase because many of the recent purchases are for vacation homes. And while property values have risen along with the city's associated property tax revenue, this has not resulted in a financial boon for the city. According to Mayor Dan Dunlap, tax revenues account for only eight percent of the city's total income.

Because of the high price of commercial real estate, many basic amenities do not exist in a town that nonetheless supports gourmet restaurants and a public radio station. Marfa still lacks the lumber stores, florists, and physicians it once had. A recent grass-roots effort did succeed in bringing a rural clinic to town but those requiring acute care or even a filled prescription must drive 30 minutes to Alpine. Prices at the local grocery store run higher than in much of the rest of the state and new residents are often surprised that the cost of living is not much less than the larger cities from which they came. Of course, the isolation that causes groceries and construction to be expensive also represents a significant part of the town's draw. "It's just so hard to get here," explains Chip Love, president of Marfa National Bank, "You got to be a hard-core Marfa lover to get here." Love's comments perhaps help to explain why even new arrivals feel a part of the Marfa community. Regardless of why one is in Marfa, a good deal of time and effort was spent to get there.

The manner in which the "old timers" and those the natives call the "new people" occupy the same town is compelling as well. Marfa's pre-Judd residents were a profoundly independent and intelligent bunch and it is difficult to detect any sign of resentment between those who grew up in Marfa and more recent immigrants. While the new arrivals sometimes sport fancier eyewear, at times it's hard to discern the rancher from the gallery owner. Love offers a clue: "The new guys don't comb their hair."

While probably best known as the backdrop for the 1956 epic Giant, an indication of Marfa's newfound cultural prominence is the fact that two of the films nominated for Best Picture Oscars in 2007 were shot in and around Marfa—*No Country for Old Men* and *There Will Be Blood*. Production designers appreciate the wide expanses of undeveloped landscape, while actors appreciate the lack of paparazzi and the relatively minor attention they receive in town. Marfa is probably one of the few places where Hollywood's A-list can enjoy an early morning jog without garnering much attention.

That sort of surreal juxtaposition has always been a large part of Marfa's appeal. The power of Judd's Marfa work comes from the technical precision of its execution when seen in contrast to the sublime roughness of the Texas landscape. This theme was behind the appeal of the Open House events Judd began hosting in 1986. These happenings were conceived as an opportunity to bring together art aficionados from around the world with the local Marfa community back when these two groups were much less integrated.

Over the years, Open House expanded to include performances by rock bands and a community-wide dinner held on Highland Avenue in the shadow of the historic Presidio County Courthouse. When last year's

contined on page 81

Historical Fusion

by STEPHEN SHARPE

PROJECT Grace Chapel (at Camp for All), Washington County
CLIENT Camp for All Foundation
ARCHITECT Curry Boudreaux Architects
DESIGN TEAM Peter Boudreaux, AIA; Ray H. Nayle, II; Daniel Ortiz
CONTRACTOR Brookstone, LP
CONSULTANTS Wan Engineering, Inc. (structural); TBG Partners Inc. (landscape); Curry Boudreaux Architects (lighting/furniture)
PHOTOGRAPHER G. Lyon Photography, Inc.

TO DRIVE THE BACKROADS OF RURAL TEXAS is to travel through history. Just below the surface of many small towns, a palpable immigrant heritage dwells. The signs are sometimes obvious, the annual festivals celebrating a community's cultural origins and the museums dedicated to preserving the locals' ethnic roots. Also, the old churches, many built by the hands of those who settled the area, often serve as tangible reminders of the unique narrative of a peoples' journey from faraway native lands in their quest for a new, more tolerant home.

The rolling hills between the Colorado and Brazos rivers proved an exceptionally rewarding destination in the nineteenth century for many émigré families who departed northern Europe in search of freedom from persecution and an opportunity to start life again. Vestiges of that era's migration wave are still recognizable in pockets of Central Texas, particularly in four counties – Lee, Fayette, Washington, and Austin – where several "painted churches" stand as enduring testaments to the religious devotion of transplanted Christian congregations. Organized mostly by conservative branches of Protestantism, these churches were designed as modest expressions of faith. Their humble exteriors, however, belie exuberant interiors adorned with brightly colored surfaces and boldly rendered attempts to depict architectural accoutrements far exceeding the parishioners pocketbooks.

In all, 15 houses of worship across Texas are recognized as "painted churches" in the National Register of Historic Places under the thematic category "Churches in Texas with Decorative Interior Painting." Added to the National Register in 1983, the group represents a variety of religious buildings throughout the state significant for their architectural, historic, and artistic attributes. The majority of these churches are located in the central part of the state within the triangle formed by Austin, Houston, and San Antonio.

In late April I drove east of Austin to see a few of the painted churches on my way to tour Grace Chapel, a new project by Curry Boudreaux Architects at Camp for All northeast of Brenham. Established in 1993 by two Houston physicians and a parent who lost a child to cancer, the Camp for All Foundation offers children and adults with chronic illness or disability the opportunity to experience the thrill of camp. Curry Boudreaux of Houston has provided architectural services to the nonprofit organization as the camp has added barrier-free facilities on its idyllic 206-acre site in rural Washington County. (See July/August 2003 *Texas Architect*.)

The latest addition to Camp for All is a small chapel designed to reflect the simplicity of churches in the surrounding area built by immigrant communities. The pastoral setting of Grace Chapel underscores its conceptual kinship with the historic buildings of the region.

St. Paul's Lutheran Church (Lee County)

The village of Serbin, about 10 miles southwest of Giddings, was established in the mid-nineteenth century by a group of 600 Wendish immigrants from the area south of Berlin near the confluence of the borders of present-day Germany, Poland, and the Czech Republic. Having suffered numerous travails along the way and even after landing in Galveston, the Wends walked with their scant possessions to the southwestern corner of Lee County. There they built houses and planted crops, eventually erecting a house of worship in 1868.

St. Paul's Lutheran is not included in the National Register group, but was among those highlighted in *The Painted Churches of Texas: Echoes of the Homeland* documentary produced in 2001 by public television station KLRU in Austin. The building's plastered exterior unadorned except for tall and narrow Gothic windows, a set of four on either the north and south sides, and a four-sided, metal-clad cupola crowing the gable roof. Only by entering the double doors does the visitor realize the visual splendor concealed within somber outside walls. The double-height nave features galleries on its two long sides, supported by square, wooden columns decorated to look like Carrera marble. The plank ceiling is painted a solid cerulean blue as a reminder of the heavenly reward that awaits worshipers who do not stray from the righteous path.

Wesley Brethren Church (Austin County)

Wesley is another tiny community surrounded by farmland and straddles the line between Washington County to the north and Austin County to the south, about eight miles southwest of Brenham. Originally called Veseli – the Czech word for "joyous" – the name was later Anglicized. Immigrant settlers established the first Czech school in Texas there in 1859 and then organized the first Czech Protestant and Moravian Brethren congregation in North America in 1864. Two years later, they built a small church used also as the schoolhouse.

The oldest building among those included in the National Register "Churches in Texas

(preceding spread) Designed to reflect the architectural traditions of German and Czech settlers in Central Texas, Grace Chapel at Camp for All near Brenham was completed in July 2005. (this page, top and bottom) The pastoral setting enhances the chapel's appeal as a place for contemplation. Gothic arches and clapboard siding connect the chapel to the historic churches of Washington County.

ILLUSTRATED BY MICHAEL A. HILL FOR *TEXAS ARCHITECT*

with Decorative Interior Painting" grouping, Wesley Brethren was independently added to the National Register in 1979 because of its artistic and cultural significance. The church stands in front of a cemetery where many of the community's founders are interred. The entry facade is iconic, with its whitewashed clapboard facade presenting a set of double doors under a fan-shaped window and flanked by narrow lancet windows. Above the doorway are the words, written in Czech, "I am the truth, the way, and the light, the words of Jesus Christ." The interiors were hand-painted in 1889 by Reverend Bohuslav Laciak, who died in a hunting accident before he could completely fulfill his vision. The minister decorated the walls and ceiling with geometric patterns and liturgical motifs. He also embellished some surfaces with primitive trompe l'oeil effects to create the illusion of brick coursework and columns of stacked marble that appear to cast deep shadows.

Bethlehem Lutheran Church (Fayette Co.)

Round Top is best known as a center for the antique trade and an internationally recognized cultural center for the arts and education through the programs of the International Festival-Institute. The town, with a fine stock of mid-nineteenth century buildings that have been preserved, exhibits a strong Germanic character that became predominant in the 1840s. In 1867, under the direction of Reverend Adam Neuthard, the newly organized Lutheran congregation erected a massive stone church.

Bethlehem Lutheran is not a "painted church," but is notable as an example of a structure typical of the congregation's German homeland. Members of the church were skilled stone masons who built the structure with limestone quarried on site. The plastered walls are several feet thick, and four stone buttresses support the south-side wall that overlooks a small cemetery.

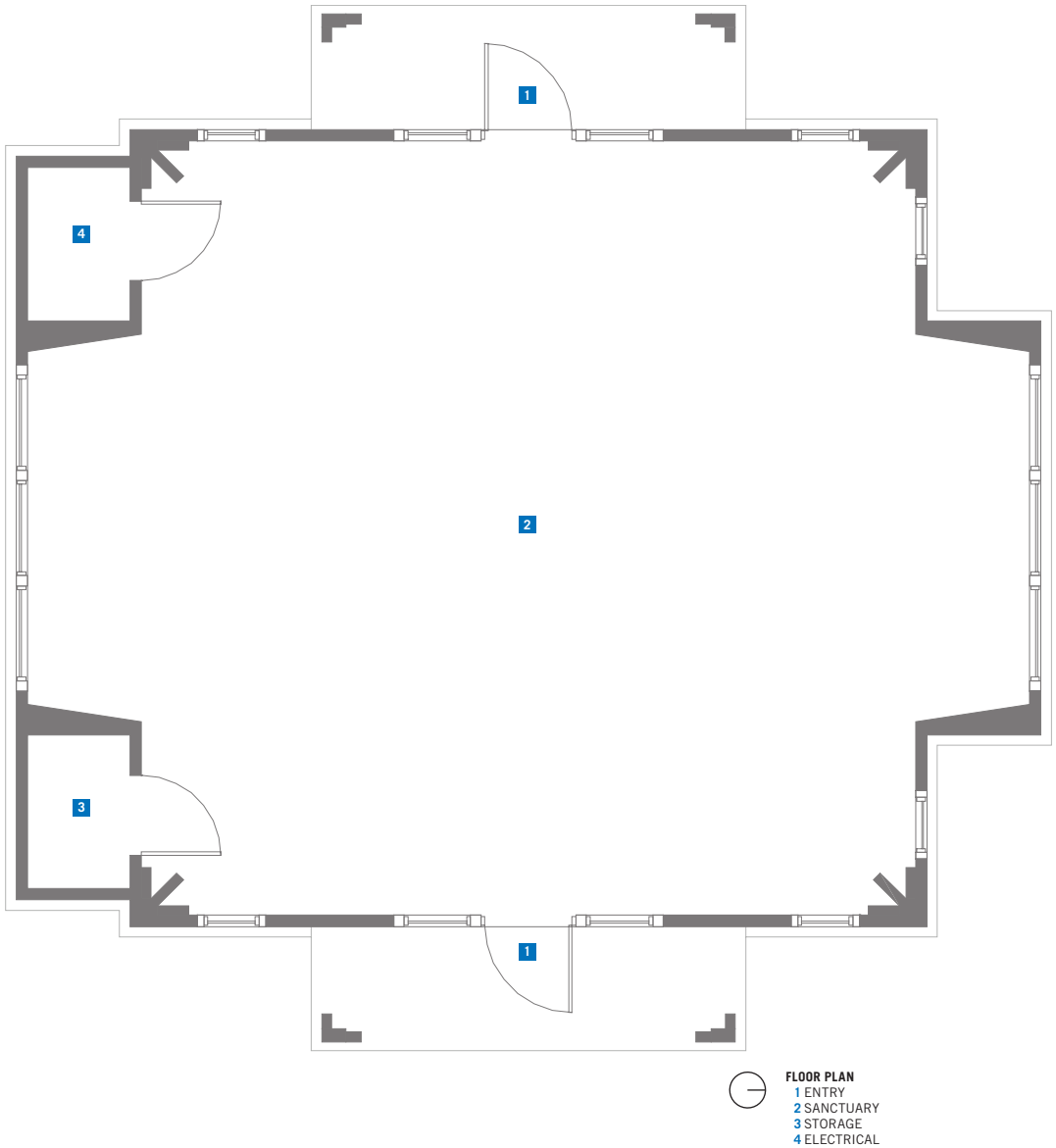
(below) Soon upon arriving in Central Texas during the mid-1800s, immigrants from Northern Europe built houses of worship based on the architecture of their homeland.

Grace Chapel (Washington County)

Camp for All is itself a community situated about five miles north of Burton and 10 miles west of Brenham. Isolated in the bucolic landscape, the camp encompasses two small lakes and densely forested parcels on 206 acres. After the land was purchased in 1997 by the nonprofit Camp for All Foundation, construction began on the first phase of development that would accommodate people with severe disabilities and illnesses who otherwise might never enjoy such close contact with nature. Peter Boudreaux, AIA, took his inspiration for the design of the camp buildings from the agrarian metal-and-wood structures built by German and Czech immigrants who settled Washington County in the mid-1800s. The firm's successful integration of the regional vernacular was followed by subsequent phases, including the addition of the 24,000-sf main lodge that is the heart of the camp. The most recent phase—construction of Grace Chapel, completed in July 2005—brought to completion Curry Boudreaux' master plan.

Like its predecessors at Camp for All, Grace Chapel extends from a respectful heritage of utilitarian structures. "We are using archetypes the early builders carried over from their native countries and working with those patterns with new sensibilities," says Boudreaux. "Call it 'polka fusion.'" The building demonstrates the filtering of historical techniques through modern technologies, such as bolted connections and laminated structure. "The form was inspired by the many small white churches scattered across Washington County. We did not focus on one particular church as a model," he says, "but the ideas these churches [in the vicinity] gave us were simplicity of form, respect for proportions, and gracefulness of a well-sited building." Indeed, the building's siting is paramount to the overall sense of tranquility one experiences when inside the chapel. The architects took advantage of a natural creek that forms a connection between the camp's two lakes, the smaller located a few yards from the chapel and framed by its tall north-facing window. At the entry, three large oak trees shade the east facade and an outdoor contemplation garden.

While the chapel's compact cruciform plan is more complex than the simplified basilica plans of the churches in Serbin, Wesley, and Round Top, the new building's configuration easily accommodates wheelchairs and expands the camp's mission to make facilities accessible



FLOOR PLAN
1 ENTRY
2 SANCTUARY
3 STORAGE
4 ELECTRICAL

to as many people as possible. Extended eaves protect visitors from the elements as they enter or exit through the chapel's two doorways. The similarities with the older churches range from a tower form that recalls their bell-tower cupolas to the Gothic arches that frame the wide and floor-to-ceiling windows opening to outdoors views from anywhere inside.

"The words people use to describe it are 'peaceful' and 'a place for reflection,'" says Kurt Podeszwa, the camp's director. Not intended for any specific use, the chapel is where informal meetings are held by staff and secular activities, such as yoga and dance classes, take place. Still, he says, the space seems particularly suited as a meditative refuge. "It's an especially beautiful place to be at dawn and at dusk," he notes.

"Our approach to the interior was for each detail to reinforce the overall design," says Boudreaux. "The detailing of the window frames within the laminated structure is all hand-crafted wood accomplished on site. The level of care and craft extended to the construction project manager personally installing the flooring."

Such attention to detail puts Grace Chapel in a class comparable to the hand-made churches of Central Texas, buildings created for communities where life focused on dedication to a larger purpose. As a result of such dedication, the latest addition to Camp for All can sustain its legacy of altruism and compassion in a new era.

Stephen Sharpe is the editor of *Texas Architect*.

(opposite page) The nondenominational chapel's modified cruciform plan and floor-level window openings help create a barrier-free building that offers everyone views to the outdoors. (this page) Tucked away in a corner of the 206-acre site, the chapel offers a quiet refuge from other high-traffic areas of the camp.

RESOURCES CONCRETE MATERIALS: Keystone Concrete Placement; MASONRY UNITS: W.W. Bartlett, Inc.; ARCHITECTURAL METAL WORK: Two Hills Studio, Inc.; CUSTOM LIGHT FIXTURES: Two Hills Studio, Inc.; PRE-FABRICATED STRUCTURAL WOOD: R.M. Rodgers, Inc.; ARCHITECTURAL WOODWORK: Panel Tech, Inc.; METAL ROOFING: MBCI; WOOD AND PLASTIC DOORS AND FRAMES: Panel Tech; GLASS: Ranger Specialized Glass; DECORATIVE GLAZING: Foster Stained Glass; GYPSUM BOARD: USG; WOOD CEILINGS: R.M. Rodgers, Inc.; WOOD FLOORING: Naylors Wood Floors; DESIGN SOFTWARE: AutoCAD (Total CAD Systems, Inc.)

Lost and Found

by VAL GLITSCH, FAIA

PROJECT Shangri La Botanical Gardens & Nature Center, Orange
CLIENT Nelda C. and H.J. Lutcher Stark Foundation
ARCHITECT LakelFlato Architects in association with Jeffrey Carbo Landscape Architects and MESA Design Group
DESIGN TEAM Ted Flato, FAIA; Robert Harris, FAIA; Joseph Benjamin; German Spillar; Jeffrey Carbo; Mike Lanaux, Jr.; Steven Noel; Paul Freeland; Tary Arterburn; Mike Konold
CONTRACTOR The Beck Group
CONSULTANTS Boyken International (project management); Raymond L. Goodson, Jr., Inc. (structural); Henderson Engineers, Inc. (MEP); Archillume Lighting Design (lighting designer); Earthly Ideas LLC (LEED); Supersymmetry (commissioning); Dickensheets Design Associates (acoustic); Meridian Energy Systems, Inc. (solar); Introspec Restoration Technology (specifications); Rolf Jensen & Associates (life safety); Accessibility Design Associates (accessibility); Dean Runyan Associates (economic); Alan Plummer Associates (environmental); Andrew Merriell & Associates (interpretative planning/design); Hands On! Inc. (exhibits); fd2s (graphics); Linda Covit (artist/sculptor); Science Engineering (geotechnical); Phillip Beard, PE, Inc. (structural); Water Features by Greenscape (fountain); Laserna Consulting Engineers (electrical); Brandon J. Monceaux Consulting Engineers (civil); Bill Fontenot (native plants); Dr. Neil Odenwald (historical plants); Country Pines Nursery (azalea and camelia); Fittz & Shipman Inc. (land surveyors)
PHOTOGRAHER Hester + Hardaway

'SHANGRI LA' CONJURES A DREAMY UTOPIA protected from the outside world. A much sought-after place of tranquility, ever-increasing wisdom, and beauty—the perfect paradise existing somewhere on this earth but hidden from sight. The movie-made-famous name, inspired by James Hilton's 1933 *Lost Horizon,* is the heaven-on-earth place just waiting to be found.

In 1942, wealthy lumberman and philanthropist Lutcher Stark began designing and constructing his own Shangri La on a 252-acre site along Adams Bayou, a cypress/tupelo swamp in Orange, at the far southeastern corner of Texas near its border with Louisiana. Working with a palette of color, view, and reflection, Stark described his nine-year labor of love as "designing with all the tools nature offered." Wildlife populated the waters, forests, and grasslands adjacent to lush azalea and camellia gardens; and, by 1950, as national magazines gave the place widespread exposure, thousands of people were visiting Orange. Unfortunately, in 1958, a rogue snowstorm also visited the town, destroying and eventually closing the garden for nearly 50 years. Stark had lost heart, and nature began to take back the site.

By 2002, the Nelda C. and H. J. Lutcher Stark Foundation decided to rebuild the botanical gardens and add a nature center. Following its mission to "mentor children of all ages to be kind to their world," the foundation hired noted landscape architect Jeffrey Carbo, FASLA, of Alexandria, La., and terrestrial ecologist Michael Hoke, recipient of a presidential teaching award and founder of the Nature Classroom (an environmental education program in Orange), as the managing director.

Supportive of an open programming process, the Stark Foundation allowed design discussions and site discoveries to inform the project's scope, saying only that they wanted it to be "as green as possible." Carbo researched Lutcher Stark's history and his philosophy of art, particularly its connection to nature. He also studied Stark's seemingly endless artifact collection, of which many pieces were eventually incorporated into the construction. As the magnitude of the effort and the educational possibilities revealed themselves, Carbo recommended a joint venture with Mesa Design Group in Dallas to take primary responsibility for the nature center while his firm took the lead on the botanical gardens.

Master planning the site together for a year and a half, and recognizing the potential of a equally important architectural component, Carbo and Mesa suggested Lake/Flato Architects of San Antonio as an obvious addition to their team. Together, the three firms designed the reclamation of the site, formalized its use with an architecture of minimal environmental impact, and defined the unique hybrid—botanical garden/nature center.

In 2005, when Hurricane Rita imposed a level of chaos requiring a six-month cleanup, the team took all necessary changes – as change *is* the role of nature – in stride.

When visiting the site, guests park remotely and are bused to the Orientation Center – an assembly of program-specific spaces that includes a volunteer headquarters, garden shop, and café – skirting a formally-edged lawn. Entry to the Orientation Center and view of the lawn occurs in the shade between the Administration Building and a water-draped Meditation Pavilion that serves as a preamble to the Exhibit Hall and Discovery Theater. Here visitors witness the history of Shangri La through clever displays and enlarged replicas of paintings commissioned by Lutcher Stark of his utopia. After walking through a *cool* "fog wall" (reminiscent of the *Lost Horizon* portal), visitors experience a video on the philosophy and beauty of the site. Afterwards, as a blackout screen rises to reveal a dramatic view into the actual site, visitors choose between exploring the two distinctly different parts of Shangri La—the Botanical Gardens and the Nature Discovery Center.

Botanical Gardens

Walking along the edges of the Wetlands Demonstration Area, which represent nature's swamp-cleaning methods, visitors are drawn toward the Botanical Gardens through a newly constructed gable joining two fully restored greenhouses built in the 1950s with aluminum and glass above brick bases. Beyond, two oval, granite-rimmed frog ponds from Lutcher Stark's construction anchor the arrival point.

Exhibiting over 300 species, the gardens are organized along a primary path. To the left of the path, the landscape is described in five garden "rooms." A more intimate circulation system – based on leaf patterning and veining – moves the observer *through* the rooms named for design elements of art—Line, Shape, Texture, Pattern, and Color. Right of the main path, biofiltration runnels hosting native plants channel water back to Ruby Lake, and visitors can choose to enter the Hanging Gardens, a rain shelter, or a shadow-slatted heronry blind reached from behind a thickly planted landscape buffer best described as a *people* blind.

Winding toward the Pond of the Blue Moon – a water feature anchoring the garden's most urban southeast corner – the path stops at the Cypress Gate, built from some of Rita's largest downed cypresses. The Gate appears to float

(preceding spread) The Shangri La complex opened to the public earlier this year. (this page, top to bottom) Metal-roofed pavilions – skylit and off-the-grid – constructed of cypress, cedar, and pine allow visitors to experience the site at its purest level. The Cypress Gate was built from some of the largest of the trees felled by Hurricane Rita in 2005. The limited material palette, sympathetic to what is already on the site, lends a no-compete aesthetic that heightens the serenity of the structures in the landscape.

and frames a potential sunset view from the middle of the pond. Here, Stark's interest in the reflective qualities of water are introduced, as azaleas – many salvaged from the original garden – begin to drape the perimeter.

Returning to the beginning/end, visitors can experience four additional sculpture-garden rooms designed by Canadian artist Linda Covit, whose work examines the connection of art and nature by thematically incorporating graphic figures reflected in plant forms—Spiral, Branching, Circle, and Stripe. The Magnolia Terrace then brings visitors back to the point where the alternate experience of the site can happen.

Nature Discovery Center

Conceived as an educational experience for all ages, the Nature Center includes the "Here We Grow" children's area built around a third Stark greenhouse. Dotted with cobalt bottle trees – an allusion to the Deep South – and Stark's antique birdhouse collection, the area allows budding horticulturalists to trace the planting cycle from germination through full bloom.

South of the children's area and halfway to Adams Bayou, sits a screened-in, hands-on classroom and science lab at the start of the nearly mile-long boardwalk system extending into the wetlands. Appearing to hover, although supported by steel helical piers carefully twisted in place for minimal tree disruption, the boardwalk leads toward the boat dock at the water's edge. Excursions along the bayou past a 1,300-year-old cypress – dubbed "The Survivor" – ferry visitors to two educational outposts. Each features a unique learning shelter efficiently situated at the verge of three eco-zones—swamp, forest, and grassland.

Sustainable Design

Shangri La is the first project in Texas and the fiftieth in the world to earn the U.S. Green

ILLUSTRATION BY MICHAEL A. HILL FOR *TEXAS ARCHITECT*

Building Council's Platinum Certification for LEED-New Construction.

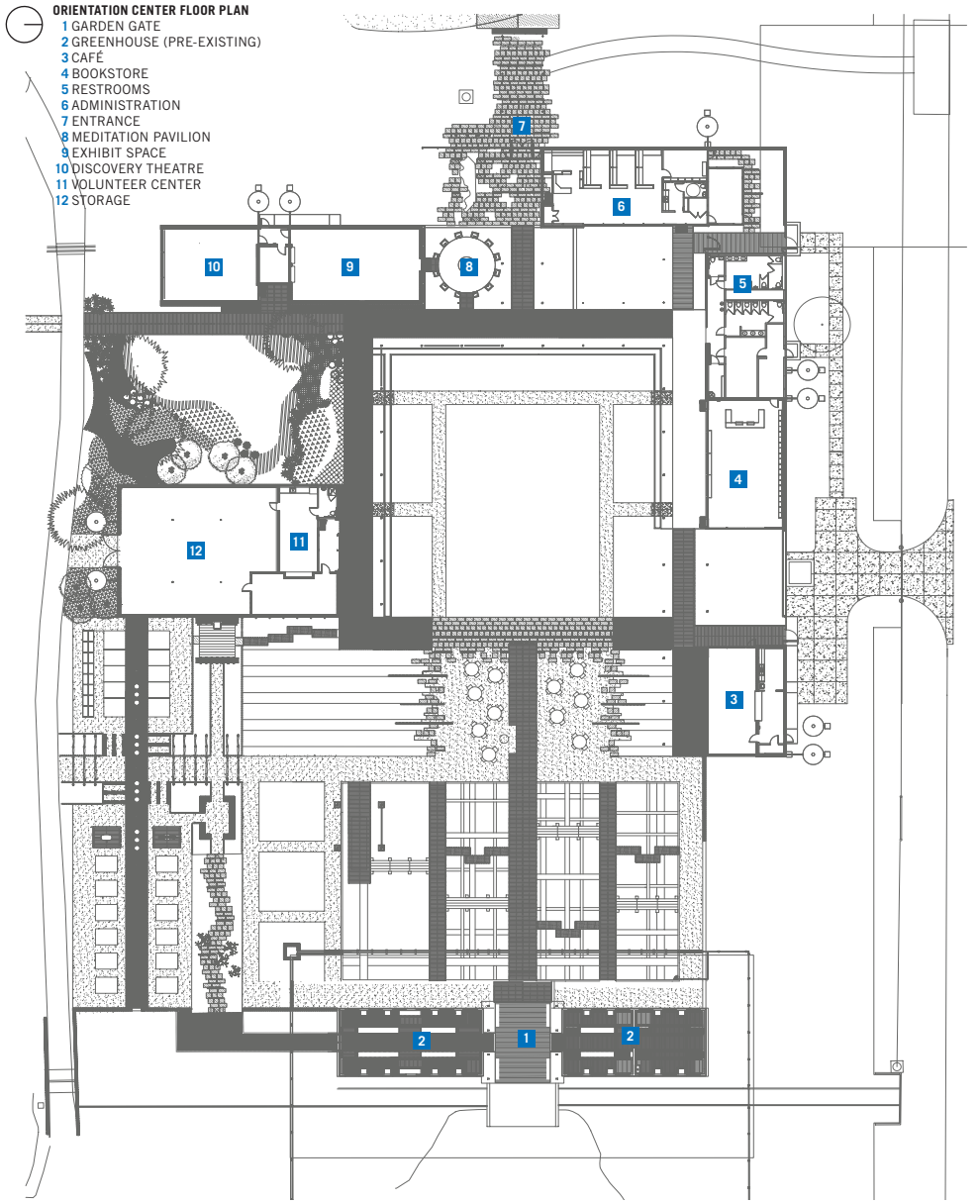
Significant to the environmental master-planning strategy was the decision to use new landscaping to filter and restore the water quality of the formerly nitrogen-stuffed, oxygen-starved pond and wetlands, nesting grounds for numerous species of water fowl. The vegetated wetland system takes approximately three months to filter the entire volume of Ruby Lake, running its water through the gardens and returning it clean. The Wetlands Demonstration Area educates visitors to this process and further polishes the water in a visible way.

Utilizing many green design strategies to first reduce the energy requirements of the built structures, the architectural design – along with high-efficiency equipment and lighting – reduces energy costs by 70 percent. Well-considered orientation of the buildings for passive solar heating and cooling, optimized overhangs, and window placement all contribute to energy savings. High-albedo roofing, chosen to reduce heat island effects, also collects rainwater for flushing plumbing fixtures and landscape irrigation systems. In addition, while much of the built project – approximately 14,000 square feet – includes open-air structures, facilities that are air conditioned employ a highly efficient closed-loop geothermal system that use the deep earth's more consistent and cooler temperatures.

Building material selections support the decision to make Shangri La a resource-conserving project. External choices included brick, cypress, cedar, and galvanized steel, which, rather than requiring the application of a possibly deteriorating secondary finish, should sustain themselves with low maintenance.

Additionally, resource-conserving fixtures were incorporated. Low water-use plumbing fittings, for example, save approximately 58,700 gallons of water annually—a 75-percent reduction. Also, 36 photovoltaic panels generate 21 percent of Shangri La's electrical needs.

Almost 13 percent of the building materials comprise recycled content: reclaimed brick (compatible with the existing greenhouses) originated in a 1910 Arkansas warehouse; 41-percent fly ash is substituted for Portland cement in concrete; Louisiana sinker cypress became siding, slats, and exterior fencing; boardwalks were manufactured from an eco-friendly product of recycled plastic and wood; and pervious parking areas re-used asphalt



from nearby re-paving efforts in Orange. And when Hurricane Rita destroyed over 55,000 trees on the site in 2005, much of the cypress was used for benches and tables at Shangri La.

The Impact

Michael Hoke, Shangri La's director, sees the impact of Shangri La as informing a three-part audience, with the overall message potentially rippling out beyond its East Texas locale. First is the influx of architecture students, teachers, and design aficionados, all of whom are willing to travel across the state to visit the new platinum-certified project and carry home lessons learned. Second are all of the contractors and suppliers who have become part of new, locally established networks. The high level of expertise culminating in this project can only help stock the region's toolbox of sustainable design strategies and techniques. And third is the demystification of "green" for the general public, especially for the people of Orange. Locals now know just how possible it is to be "greener than before" or even "green" at all.

Restoring the gardens of Shangri La to their original condition would be cause enough for celebration in Orange, but the newly re-discovered Shangri La goes much further. In giving back a reconnection to nature that is not only viewable, but usable, educational, and *kind*, the Stark Foundation has provided a deeper lesson—nature deserves continuous respect.

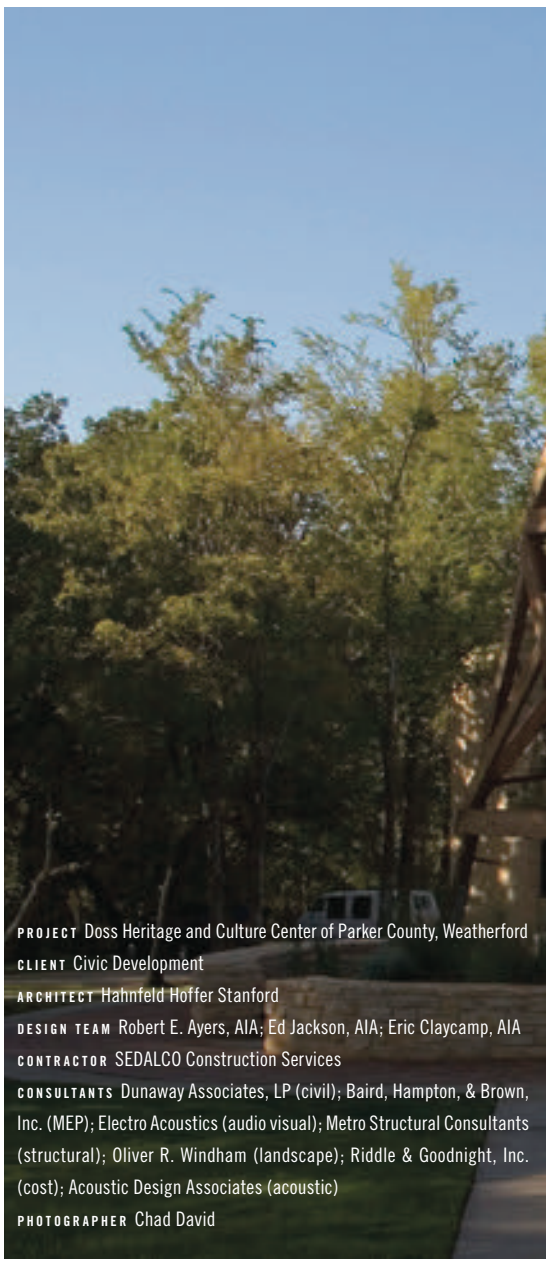
A *TA* contributing editor, Val Glitsch, FAIA, practices in Houston.

(opposite page and this page, top) The selection of low-maintenance building materials contributed to the project's achieving LEED Platinum Certification, a first in Texas for new construction. (this page, bottom) The heronry blind allows visitors to observe the birds nesting on the site.

RESOURCES WOOD CEILINGS: Green Mountain Builders, Vintage Materials; **SUNSHADES:** Griesenbeck Architectural Products, Inc.; **LABORATORY CASEWORK:** Vintage Materials; **BLINDS, SHUTTERS, AND SHADES:** Quiltcraft Industries (formerly Boriack Interiors); **UNIT PAVERS:** Boral Bricks; **CONCRETE MATERIALS:** Gould Concrete; **MORTAR AND GROUT:** Southwest Concrete Products; **METAL MATERIALS:** Berger Iron Works; **ARCHITECTURAL WOODWORK:** Vintage Materials; **MASONRY UNITS:** Featherlite; **LIMESTONE:** Mezger Enterprises; **BUILDING INSULATION:** BioBased (Cell-U-Insul, Inc.); **ENTRANCES AND STOREFRONTS:** Vistawall (Ameraproducts, Inc.); **UNIT SKYLIGHTS:** Kalwall (Griesenbeck Architectural Products), Naturalite (Ameraproducts, Inc.); **LAMINATED GLASS:** Viracon

‘Home on the Range’

by JAMES KIRKPATRICK, AIA



PROJECT Doss Heritage and Culture Center of Parker County, Weatherford
CLIENT Civic Development
ARCHITECT Hahnfeld Hoffer Stanford
DESIGN TEAM Robert E. Ayers, AIA; Ed Jackson, AIA; Eric Claycamp, AIA
CONTRACTOR SEDALCO Construction Services
CONSULTANTS Dunaway Associates, LP (civil); Baird, Hampton, & Brown, Inc. (MEP); Electro Acoustics (audio visual); Metro Structural Consultants (structural); Oliver R. Windham (landscape); Riddle & Goodnight, Inc. (cost); Acoustic Design Associates (acoustic)
PHOTOGRAPHER Chad David

WEATHERFORD, THE COUNTY SEAT OF PARKER COUNTY, is the headwaters of the West. When you imagine cowboys driving cattle through a small town in the “Old West,” Weatherford could easily be that town.

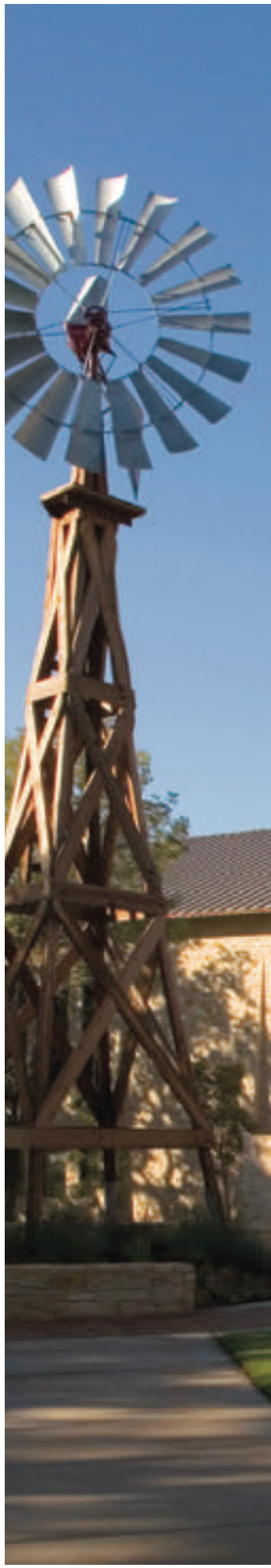
To preserve that rich history, the James and Dorothy Doss Heritage and Culture Center was created in 1975 in one room in the Weatherford Public Library. In 2006 the museum expanded into a new $5 million complex that houses cultural and historical artifacts of Parker County’s heritage. The 23,000-square-foot, multi-level facility is tucked within a densely wooded, seven-acre site on the campus of Weatherford College.

The architecture of the new Center captures the regional vernacular while accommodating a conference hall, which hosts on average 30 events a month, and three galleries—one for its permanent collection, one for rotating exhibits, and the Mary Martin gallery. Martin, who was born in Weatherford in 1913 and achieved worldwide renown as an actress of stage and screen, may best be remembered for her Broadway roles as Nellie Forbush in *South Pacific* and as the star of *Peter Pan*. Her son, Larry Hagman, himself an actor most notorious as J.R. Ewing on television’s *Dallas*, spoke at the opening of the Doss Center: “The architecture of the Center is truly awe-inspiring. It reflects all that is Parker County.”

Hahnfeld Hoffer Stanford, architects for the Doss Center, wisely made use of materials native to the area. As might be expected, given the hardiness of Parker County’s pioneers, the spirit of the building is lean and direct. The structure, with its long, open porch is reminiscent of the regional ranch vernacular. The walls, constructed of local fieldstone, are an appropriate organic extension of the site’s natural wooded, cross-timbers habitat. The wooded site makes use of native plantings, and the approach prepares the visitor to experience the Center. The architects thoughtfully provided each of the main galleries with an area where visitors can rest indoors and reflect on what they’ve seen both inside and outside.

The rich, golden-brown hardwood floors are made of local mesquite. As one walks through the galleries, viewing the numerous collections, it’s very easy to feel “home on the range.” The interior’s metal A-framing recalls that of a barn or other agricultural structure. The roots of this community and its heritage are not easily forgotten in this environment, though the Center is equipped with state-of-the art technology to help tell that story. Video and audio systems include a theater screen and an audio system that can be heard throughout the complex.

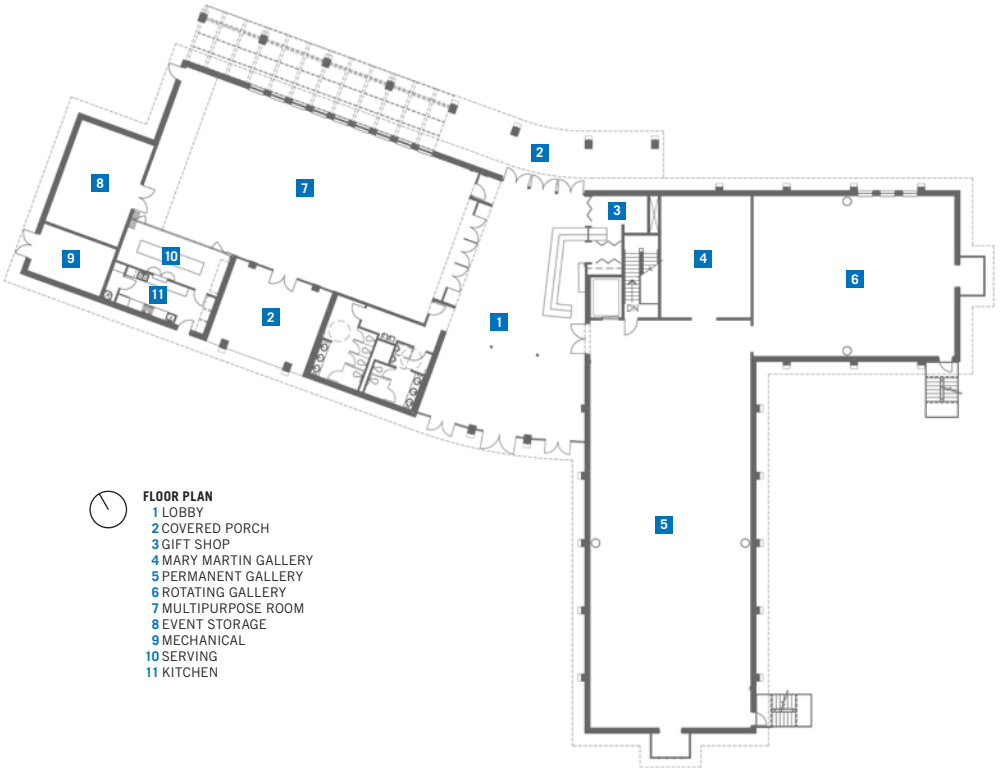
Located in the front of the building, in an area appropriately named “Windmill Plaza,” stands a windmill (part replica, part original) produced



and installed by local craftsmen. The 38-foot-tall functional windmill is based on a model referred to as "702," which was used primarily from 1933 until 1978. The wheel is original and stretches 10 feet in diameter. The tower was replicated in a historically accurate style, with legs slightly curved to make a more stable and sturdy structure. Having a windmill was an integral part of bringing Parker County to life. As families settled the area, a windmill was an indication that the land was now someone's homestead, and that their intention was to make their livelihood on that land.

Hahnfeld Hoffer Stanford has well captured and integrated the spirit of Parker County and its ancestors with the Doss Heritage and Culture Center. The project has been recognized with several awards, including a 2007 Merit Award from AIA Fort Worth and a Best of 2006 Award in the public building category from *Texas Construction* magazine.

James Kirkpatrick, AIA, practices architecture in Denton.



FLOOR PLAN
1 LOBBY
2 COVERED PORCH
3 GIFT SHOP
4 MARY MARTIN GALLERY
5 PERMANENT GALLERY
6 ROTATING GALLERY
7 MULTIPURPOSE ROOM
8 EVENT STORAGE
9 MECHANICAL
10 SERVING
11 KITCHEN

(preceding spread) The Doss Heritage and Culture Center of Parker County was completed in August 2006. (opposite page) The Rotating Exhibits Gallery overlooks the densely wooded site. (this page, top left and right) The Mary Martin Gallery features a piano once owned by the hometown actress. A detail of the ceiling in the gallery sitting/reflection booth. (center and bottom) As shown in the entry hall, the materials are native to the area. The windmill installed at the entry refers to Parker County's beginnings as a regional ranching center.

RESOURCES FLEXIBLE PAVEMENT COATING AND MICROSURFACING: Acme; RETAINING WALLS: Pavestone; SOLID POLYMER FABRICATIONS: Corian (Empire Countertops, LP); WATERPROOFING: Grace; METAL ROOFING: Berridge Manufacturing Co.; METAL DOORS AND FRAMES: United States Aluminum, RACO

Cultural Monument

by EDWARD R. BURIAN

PROJECT Mexican American Cultural Center, Austin
CLIENT City of Austin
ARCHITECT CasaBella Architects + Del Campo & Maru
DESIGN TEAM Jaime Beaman, AIA; Jaime Palomo, AIA; Teodoro Gonzalez De Leon; Martin Del Campo, AIA; Mark Knoerr, AIA
CONTRACTOR Solis Constructors, Inc.
CONSULTANTS Jose I. Guerra, Inc. (MEP and structural); Turner Collie & Braden, Inc. (civil); Stanley Architects (sustainability); Eleanor H. McKinney Landscape Architect, Inc. (landscape); Archillume Lighting Design, Inc. (lighting designer); Charles M. Salter Associates, Inc. (A/V and acoustical); Project Cost Resources (cost estimator)
PHOTOGRAPHER Paul Bardagjy

THE RECENTLY COMPLETED FIRST PHASE of the Mexican American Cultural Center (MACC) for the Cultural Affairs Division of the City of Austin's Parks and Recreation Department is dedicated to the creation, preservation, presentation, and promotion of Mexican-American cultural arts and heritage. Envisioned as a resource both for the local community and visitors through education and community participation, the center focuses on fostering an understanding and appreciation of Hispanic culture, as well as ambitiously featuring indigenous cultures of Americas. The programs and educational curriculum at the MACC includes the visual arts, theater, dance, literature, music, multi-media, and the culinary arts.

The MAMC was designed by the noted Mexican architect Teodoro González de León, recipient of numerous awards including the 2008 Gold Medal from the International Union of Architects, and is his only building in the United States. Yet this legendary figure in Mexican architecture, whose work is synonymous with monumental modernism, is not well known to most practitioners in the United States or even the American Southwest.

Born in 1926, Teodoro González de León studied at the Escuela de Arquitectura at the Universidad Nacional Autónoma de México from 1942–47. A scholarship enabled him to live in Paris and apprentice in the studio of Le Corbusier from 1948–49 where he worked on the Unité d' Habitation and the factory at St. Dié. He claimed that this experience "changed his life," and much of his mature work has echoed Le Corbusier's proclamation, "architecture is the masterly, correct, and magnificent play of masses brought together in light."

Returning to Mexico, he began his own professional practice, in which he has worked both independently and in collaboration with others. Over the past 40 years, González de León has developed a distinctive formal vocabulary characterized by a concern for abstraction, proportion, massive linearity, terracing, the reinterpretation of regional elements to control light (such as the arcade, shaded patio, and trellis), and the innovative and expressive possibilities of exposed long-span concrete construction. Many of his later works evolved into a highly sculptural language of large asymmetrical volumes of exposed concrete that are linked by a variety of long-span shading and enclosure devices. His work has been highly influential in the design of government and institutional buildings in Mexico since the mid-1960s.

Following his breakthrough project of the Escuela de Derecho (1966) at the Universidad de Tamaulipas in Tampico, González de León began his collaboration with Abraham Zabludovsky. They designed dozens of


MEXICAN AMERICAN CULTURAL CENTER

large public buildings that both expressed monumentality and permanence for a series of administrations in Mexico, including the Delegación Cuauhtémoc (1972–73), the tectonically expressive Mexican Embassy in Brasília, Brazil (1973), and the Colegio de México (1975), among others. With Francisco Serrano, he designed the Museo Rufino Tamayo (1981) and the Palacio de Justicia Federal (1987–92) in Mexico City. Independently he designed museums for the pre-Columbian Olmec archaeological site at El Tajín, Veracruz (1991–92), and the office building for the Fondo de Cultura Económica (1990–92). He also has served as a mentor to a number of talented younger architects in Mexico. He lent his support to Alberto Kalach and others for "The Lakes Project" (2000), a proposal to recover portions of the original lake system of the Valley of Mexico and halt the environmental devastation of the city.

Three firms worked closely together in the design of the Mexican American Cultural Center in Austin. Arq. Teodoro González de León of Mexico City was responsible for the schematic design of the project, Del Campo + Maru of San Francisco was responsible for the design development and construction documents, while the local firm of CasaBella Architects was responsible for the coordination of the overall design, the consultants, specifications, construction observation, and quality control. The working relationship was characterized by Jaime Beaman, AIA, principal of CasaBella Architects, as "one in which we all worked well together." According to his partner, Jamie Palomo, AIA, the main design issues González de León wanted to explore in the project were primarily compositional. These included issues of abstraction, proportional relationships, light and shadow, the expressive possibilities and materiality of concrete, and the creation of a signature work of architecture. Freehand sketches and increasingly detailed study models were the design method utilized by González de León to develop the schematic design.

Sited on the north bank at a bend in the Colorado River that becomes Lady Bird Lake at that point in its course through Austin, the project occupies a former municipal vehicle yard. The project is organized as a two-story, crescent-shaped block that faces southwest that forms an organizing horizontal datum for the project and defines a large plaza that opens towards the river to the south. Attached major spaces are expressed as shaped figural elements.

(preceding spread) The first phase of the City of Austin's Mexican American Cultural Center was completed in June 2007. (this page, top to bottom) Bisecting the six-acre site is a permanent art installation by Benito Huerta of colored pavers based on the markings of the Mexican milk snake, a species native to Mexico and Texas. The project's curvilinear form opens to the plaza and Lady Bird Lake beyond. The multi-purpose room is used for lectures and presentations.

Currently only the first phase of the project has been built—33,000 square feet that consists of an outdoor plaza, a two-story building with offices, classrooms, and meeting rooms, as well as surface parking and landscaping. Future phases will increase the total size of the project to 96,000 square feet, adding to the program an 800-seat theater, a more intimate 300-seat theater, a two-story wing (for education, exhibits, rehearsal space, and offices), and a multi-story parking garage.

The project is approached by car by winding though a grid of narrow, discontinuous streets in a former working-class neighborhood adjacent to the southeast corner of downtown Austin. The neighborhood of one- and two-story wood frame houses is rapidly transforming with recent luxury high-rise towers rising on properties closest to the lake and with the best views. After turning the last corner, the project appears and stands in dramatic contrast against the neighboring houses as a white, curvilinear, earthbound mass with sloping end walls with contrasting attached shaped sculptural masses that vaguely recall abstracted stepped pyramids. After parking at the rear of the site, the project is approached by foot through a two-story, open-air entrance covered by a glass roof. At this point the paved plaza shaped by the building is perceived surrounded by a grassy lawn and a screen of trees beyond. Hopefully, this screen of trees will be carefully trimmed and edited by the Parks and Recreation Department to allow views to the lake from the MACC. Unfortunately, the large free-standing sculptural shading devices envisioned by González de León have not been built in this phase. The additional shade is much needed—the plaza was hot on the 90-degree day in May when I visited. Viewed from the plaza in bright sunlight, the white concrete clad building dazzles the eye, as marble aggregate from Mexico has been added to the concrete mix and then painstakingly hand-chiseled to reveal the shimmering, slightly pink stone fragments. Alternately, the project

Sunshine through two radial skylights emphasizes the crisp detailing in the second-floor gallery space. The public facility hosts exhibits of artwork representing the many facets of Latino culture, as well as that of other cultures indigenous to the Americas.

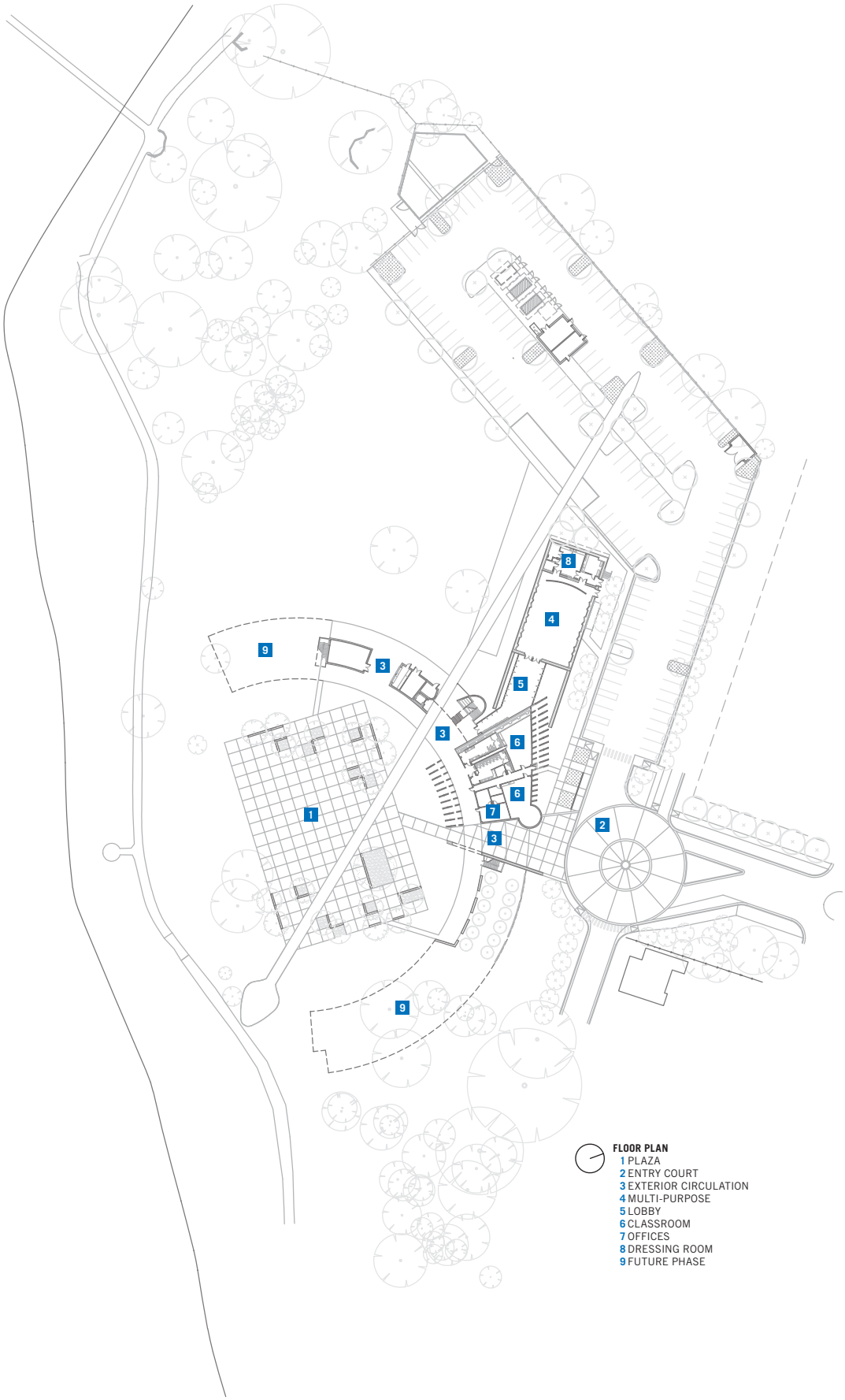
can be entered from the Lady Bird Lake Hike and Bike Trail that teems with walkers, joggers, and bicyclists at various times of the day.

Seeking shade along the inner edge of the building – protected from the sun by the cantilevered, continuous open-air corridor above – also gives access to functions on the ground floor, including the main office, classrooms, a lobby area that is currently used as a gallery, and a large multipurpose room. This area is one of most memorable spaces on the ground floor, as upon entering one is surprised to find shimmering reflective pools on either side of the room that seems to float in between. Here the detailing of the concrete floor, glass mullion with silicon joints, and gyp-board ceiling is particularly precise. Proceeding to the shaded open-air corridor again brings the visitor to the multipurpose room. Upon entering this soaring space one is struck by the meticulous detailing and good acoustics.

A freestanding stair in a shaped enclosure gives access to the second-floor open-air corridor that is covered and shaded. The corridor leads to classrooms and a gallery space at one end. The gallery space is a very brightly lit space with carefully detailed finishes that receives natural light from two large radial skylights above. Interior shading devices will be added in the future to control the light in this space.

The material palette of the MACC is intentionally limited, like much of the work of González de León. Here the major materials are white, exposed aggregate concrete panel cladding, white gyp-board partitions, aluminum and glass handrails, aluminum and glass storefront, metal or white plaster ceilings, and floors of either exposed concrete, light colored wood, or gray carpet. Structural framing and mechanical ducts are exposed in studios and classrooms.

The tectonic exploration of concrete is particularly innovative in the project. To achieve the desired finish, all the pre-cast concrete cladding in the project was shipped in over 150 truckloads from Mexico City. The pre-cast concrete cladding, mixed with integral white cement, was finished with sharpened #4 rebar chisels by craftsmen from Mexico to reveal the colored stone aggregate. The tilted pre-cast concrete vertical louvers are perceived as transparent when viewed frontally and opaquely when viewed at an angle. They continue of the exploration of a strategy utilized by González de León in projects such as the Conservatorio Nacional de Música (1994)



and Centro Nacional de las Artes (1994), both in Mexico City, and the Mexican Embassy in Berlin (1998-2006).

The MACC adds a highly personal sculptural building to the recent institutional architecture of Austin. It represents a much different approach to the representation of regional culture than the abstracted landscape of local canyons and collage of fragments of contemporary regional technology of the recently completed Austin City Hall by Antoine Predock in the nearby downtown. At the MACC, the connection to local Mexican culture is more subtle in terms of the materiality and craft of the concrete cladding system, the "century plant" cactus synonymous with Northern and Central Mexico at the entrance, the earthbound massing that recalls abstracted stepped pyramids, and even the re-representation of "official" modernist institutional Mexican architecture in Austin.

In the City Hall, Predock's building becomes the focus, while the MACC is, in some respects, a backdrop. Here the real "stars" are the talented members of the community that will use this place to create memorable works of music, dance, theatre, painting, and cuisine.

Edward R. Burian is an architect who teaches at UTSA. He wrote and edited *Modernity and the Architecture of Mexico* (UT Press, 1997). His forthcoming book explores the architecture of Northern Mexico from Independence in 1821 to the present day.

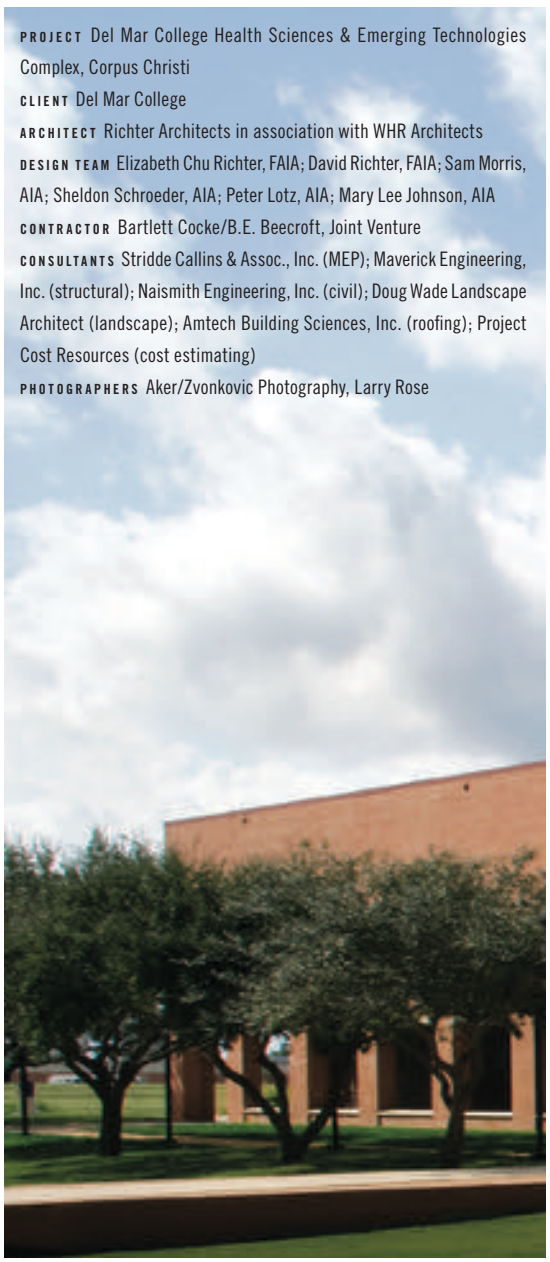
With his design for the MACC, Mexican architect Teodoro González de León continued his tectonic exploration of concrete. Fabricated with integral white cement and colored stone aggregate, pre-cast concrete panels were hand-chiseled by craftsmen in Mexico and trucked to the site.

RESOURCES POROUS PAVING: Pavestone; REFLECTING POOLS: Liquid Assets; PRECAST ARCHITECTURAL CONCRETE: Desarrollo Integral de Immuebles; METAL DECKING: Construction Metal Products, Inc.; ARCHITECTURAL WOODWORK: Advanced Lab Concepts; WATERPROOFING AND DAMPPROOFING: Sonneborn, Grace; MEMBRANE ROOFING: Johns Manville; ENTRANCES AND STOREFRONTS: Kawneer; GLASS: AGC Flat Glass North America; ACOUSTICAL CEILINGS: Armstrong,Wenger Corp.; PAINT: PPG; VISUAL DISPLAY BOARDS: Claridge; TOILET COMPARTMENTS: Comtec (DEA Specialties); GRILLES AND SCREENS: Ruskin (Texas Air Products); TOILET ACCESSORIES: Bradley (DEA Specialties); AUDIO/VISUAL: Ace Audio Communications, Inc.

An Identifiable Heart

by MARIO L. SANCHEZ, PHD

PROJECT Del Mar College Health Sciences & Emerging Technologies Complex, Corpus Christi
CLIENT Del Mar College
ARCHITECT Richter Architects in association with WHR Architects
DESIGN TEAM Elizabeth Chu Richter, FAIA; David Richter, FAIA; Sam Morris, AIA; Sheldon Schroeder, AIA; Peter Lotz, AIA; Mary Lee Johnson, AIA
CONTRACTOR Bartlett Cocke/B.E. Beecroft, Joint Venture
CONSULTANTS Stridde Callins & Assoc., Inc. (MEP); Maverick Engineering, Inc. (structural); Naismith Engineering, Inc. (civil); Doug Wade Landscape Architect (landscape); Amtech Building Sciences, Inc. (roofing); Project Cost Resources (cost estimating)
PHOTOGRAPHERS Aker/Zvonkovic Photography, Larry Rose



APPEARING MORE LIKE A SCATTERED OUTPOST than an organized assemblage of buildings, Del Mar College's West Campus in Corpus Christi lacked a "distinct architectural and academic identity," says Dr. Lee Sloan, dean of the college's division of business, professional, and technology education. To convey visual energy and instill a sense of community, Del Mar's leadership charged Richter Architects in association with WHR Architects to design the Del Mar Health Sciences and Emerging Technologies Complex. The architects responded with assurance to the region's environmental, cultural, and architectural context by creating a new "multi-dimensional facility." Completed in 2006, the campus now has an "identifiable heart," according to the husband-wife design team of David Richter, FAIA, and Elizabeth Chu Richter, FAIA.

Providing associates degrees and certification in vocational and applied sciences technologies to 11,500 students on two campuses, Del Mar's fast growth required a new facilities master plan in 2002. A subsequent voter-approved bond program allowed construction of the new complex after removal of six buildings from the 1950s and 1960s that had served as the nexus of the West Campus.

Fresh from their successful design of the headquarters for the Harte Research Institute at Texas A & M University-Corpus Christi, the Richters were first challenged with programming 20 different functions into the $28 million, 160,000-sf facility. Ranging from classrooms to laboratories to simulation surgical suites, as well as a community-shared health clinic, these functions could have been divided between two buildings. The designers, however, opted to split the program in favor of a four-building composition to improve access to natural light, provide better solar protection, and define a set of exterior spaces to foster social interaction.

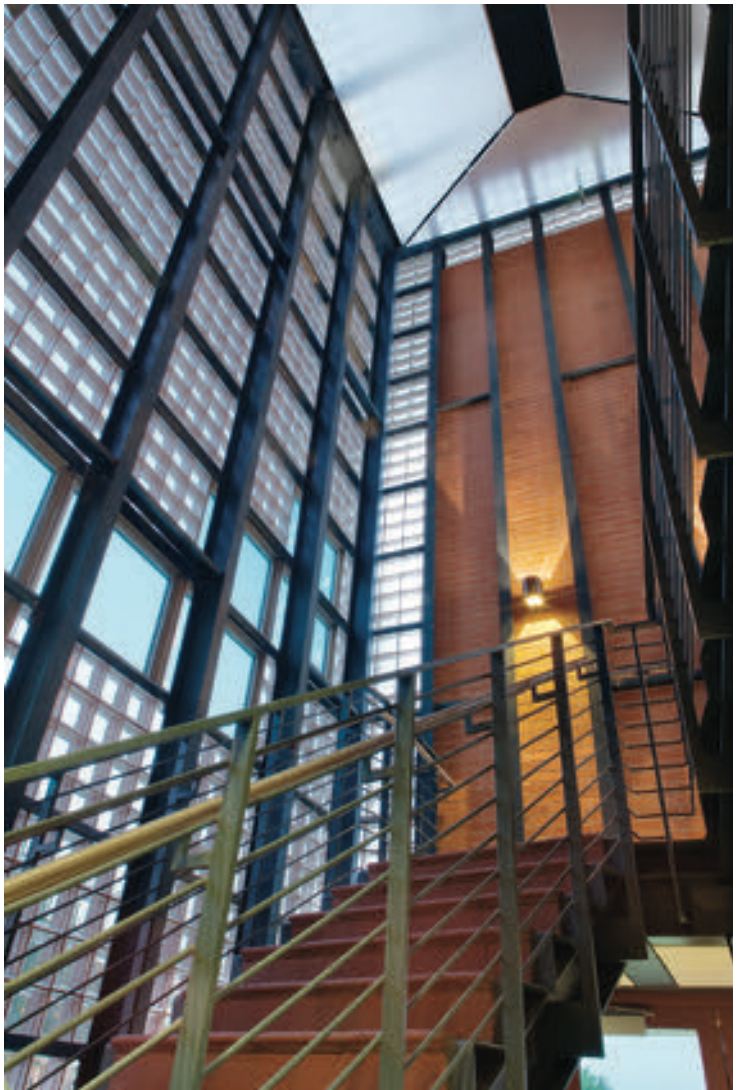
An existing allée of live oak trees laid on a north-south axis clued the designers to site the new pedestrian complex on a cross axis with Boaz Boulevard, the main vehicular roadway into the campus. Preserved in place, the trees shade and anchor the east side of a 300-foot-long grassy mall that now functions as the unifying element for the campus. Equivalent in length to the West Mall of the University of Texas at Austin, the gently concaved Del Mar mall also performs as a retention pond that drains away to ensure its return as an interactive outdoor space.

Two contrasting pieces of architecture define the new complex on either side of the mall. To the east, three health sciences buildings (HS 1, 2, and 3) extend almost the entire length of the mall and are connected by a slightly crescented loggia that brings clarity of circulation to the site.

Environmentally, the loggia provides shade to control heat, while its brick-covered upper elevation – animated by glass-blocked openings – offers protection from the western sun. Socially, the loggia's bricked seating surfaces offer opportunities for discourse, while its tilted openings reflect the wave-like configuration of the walkway's plastered soffits. Culturally, the colorful tiles lining the loggia's interior wall and laid in "rigorously geometric patterns" express South Texas' connection to Mexico and to Spain's Moorish heritage, according to David Richter. In tandem, the orange-hued D'Hanis brick sheathing the loggia and the entire complex also "captures the spirit of Mexican brick," he notes. With its top edge crisply defined by a dark orange metal coping, the elongated crescent cuts a dynamic swath as its meets the blue sky.

Perpendicular to the crescented loggia, the three health sciences facilities frame courtyards that serve as points of entry into the complex from the perimeter parking area. Oriented east-west, the courtyards filter natural light through north-south windows to the interiors, especially to the banks of faculty offices. Two-paneled metal frames in dark orange recessed within larger brick openings delineate windows in the courtyards and throughout the complex. The lower panel is fitted with hurricane resistant glass, while the upper one is covered with tile to provide color and to reduce the amount of specialized glass required in coastal zones.

At their eastern end, the courtyards fully open to the parking area and are enframed to each side by stair towers sheathed in glass block. Visually prominent and positioned throughout the perimeter of the complex, the stair towers "greet you at every direction as you approach the buildings," according to Elizabeth Chu Richter. Serving both as an emergency means of egress and as the lead entryway into the complex from the parking area, the towers evoke images of early German Modernism. Carefully detailed with a beveled metal coping and chamfered glass-block corner pieces, the towers denote transparency and "glow in the dark like a lantern," Sloan observes. Inside, exposed and closely spaced structural steel framing provides wind bracing to the glass-block units that are bonded with a dark orange sealant. In elevation, when viewed from the surrounding parking area and the street, the verticality of the stair towers, their glass-block skins, as well as the buildings' stepped configuration, break up the expanses of brick along the complex's perimeter walls. The



(preceding spread) Suspended by a network of cables and supported by a stainless steel pipe frame system, the 60x60-foot thin-shell concrete canopy is both a shading device and signature piece of the complex. Tilted for drainage, the impact of the falling water is attenuated by two "rosettes" with pointed limestone slabs in a radial pattern. (this page, top and bottom) The stair towers provide a welcomed vertical element to the composition of the complex. Inside each tower, a slightly skewed egress stair is enveloped by a structural steel frame assembly composed of closely spaced wide flange columns that provide wind bracing to the glass block units.

added texture of rusticated brick courses also lessens the massiveness of the walls.

Interiors are clear, bright, and well detailed. Each facility employs a loop corridor to organize circulation and maintain a line of sight between entry points. Orientation is reinforced by continuous banks of down lights along one side of the loops and by using a different color along each wall of the corridor. Colorful, tile-lined wainscots are located in areas of high traffic, while floor finishes in public areas include diagonally scored stained concrete mixed with small areas of 2x2-inch limestone pavers at intersections and elevator areas.

Immediately above the loggia and bridging HS 1, 2, and 3 along their second floors, student lounges afford ample views of the courtyards through aluminum-paneled curtain walls. The lounges' ceiling type – humorously called "pick up sticks" by the architects – is repeated in other public spaces. Composed of 1" x 12" planks of quarter-sawn oak, these are randomly suspended and recall the waves of the loggia soffit.

Other notable interior spaces include the Dental Hygiene Lab in HS 1 at the south end of the loggia where faculty-supervised students treat patients in 26 operatories overlooking a classically landscaped courtyard. HS 2, the middle facility, houses the Health Sciences Resource Center, a ground-level digital library with seating coves next to an organically themed courtyard. Connected to the loggia at its northern end, HS 3 is the only three-story structure in the entire complex. Its nearly windowless perimeter walls indicate simulation Surgical Suites and the Radialogic Technology Lab that serves as training venue for the majority of X-ray technicians in South Texas.

Across the mall, the western component of the complex, the rectilinear Emerging Technologies Building, contrasts with the curved loggia, and collects technologies identified by the local business community as vital to eco-

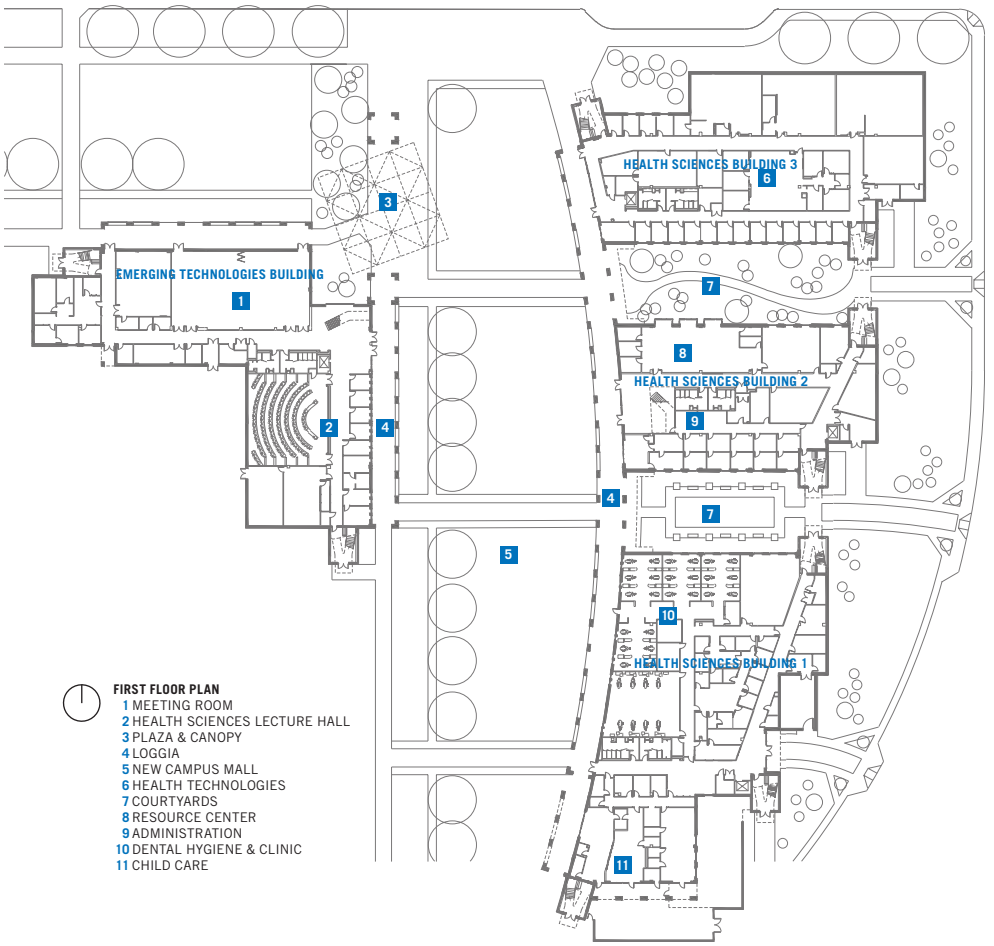
(this page) Courtyards enframed by glass block-sheathed stair towers fully open to the perimeter parking area. Clear-glazed panels inserted within the glass block skins provide views to the outside. The aluminum-clad curtain wall in the center denotes a student lounge overlooking the classically landscaped courtyard.

nomic development—avionics, CAD services, laser-fiber optics, and biomedical and chemical lab technologies. Similar to its neighbors, the step-configured structure is sheathed in orange brick and accentuated by glass-block stair towers. Inside, the Health Sciences Lecture Hall, with tiered seating for 150 students, showcases a gridded, custom-designed ceiling that gives an integrated look to the assembly of acoustical panels, ventilation, and lighting systems. A loop corridor with finishes similar to the HS buildings across the mall leads to two partitioned classroom spaces that can be linked to seat 300 participants for college or community events. The custom-designed ceiling is incorporated within the steel structural system to capture the full height of the space.

To its north, the Emerging Technologies Building engages one of two towers supporting a dramatic concrete canopy that functions as a shading device and as the focal point of the complex and the West Campus. Cast in place and monumentally scaled for the mall, the 60x60-foot canopy is the culmination of the Richters' exploration into the concept of thin-shell concrete construction. That innovative technology resulted in several notable buildings in Corpus Christi during the 1950s and 1960s, and the Richters have employed similar structural systems in their earlier projects, including the Harte Institute.

Framed by an armature of stainless steel pipes welded together by one of the talented local tradesmen serving Corpus Christi's many refineries, the canopy relies on the inherent strength of its geometric shapes. While a thinner, lighter assembly could have been achieved, the architects designed the canopy to a thickness of 4 inches "to serve as its own ballast" so it could resist the uplift of hurricane-strength wind loads, says David Richter.

Rotated in plan to spill outward into the mall, the canopy is also tilted for drainage. Large, pointed slabs of limestone in a radial pattern encircling two storm drains attenuate the water's 20-foot fall. From the east, the tilting allows full view of the intricate web of cables that suspend the canopy from the square-plan towers. With their six-story height, the towers supply a needed vertical feature to the campus and its flat surroundings of mixed residential, light industrial, and agricultural uses. At night, the towers are lit from within and cast light on their inverted pyramidal tops that appear to float in the sky.



Tangible, positive outcomes clearly demonstrate the success of Del Mar College's Health Sciences and Emerging Technologies Complex. Academically, Dean Sloan credits the "excitement of the facility" with the booming enrollment in the health sciences. Architecturally, the Richter design team senses the transformation of the West Campus through a complex that brings "significance and presence" to the college and to the city's entire Westside neighborhoods.

In the end, however, it may be the intangible outcomes generated by the thin-shell canopy that are most memorable of all. Hovering between its towers, the canopy is lyrical, as it changes in different shades of light and sky. It is metaphorical, as it evokes images of seagulls taking flight, a suspension bridge, or a sail rigged to its masts. And, it is historical, as it pays tribute to pioneering moderns of the 1950s – Candela, Ford, Colley, and Wilkerson – who embraced thin-shell construction as a building mode that could change the face of architecture. Appropriately located in Corpus Christi, the coastal hub of that once-promising innovation, the towered canopy at Del Mar College's West Campus stands as the most compelling of the regionalist responses displayed in this singular complex of buildings.

Mario L. Sanchez, PhD, is an architect with the Texas Department of Transportation.

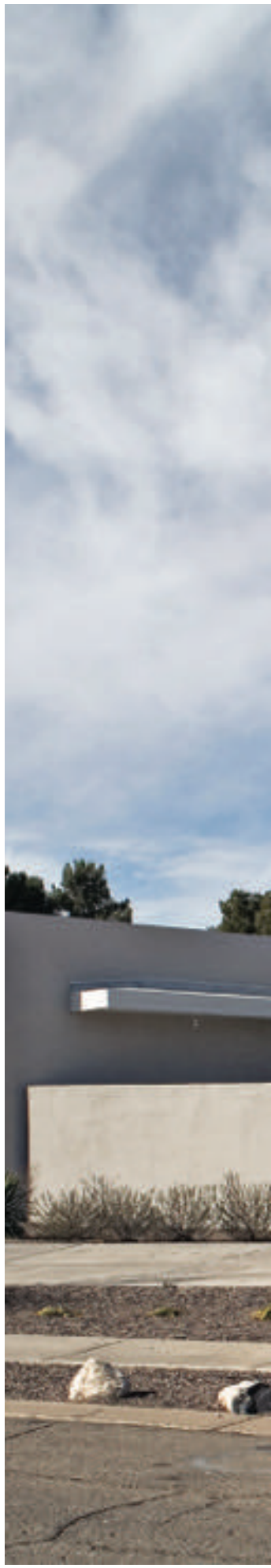
(opposite page) The loggia's undulating soffits refers to the college's coastal setting. (this page top and bottom) The brick-walled, crescent-shaped walkway defines the eastern edge of the grassy mall. An existing allee of trees at its western edge was preserved from the previous campus layout. Thin-shell concrete construction relies on the inherent strength of the geometric shapes. Cabling and stainless steel pipe support 16 four-inch-thick hyperbolic paraboloid-shaped concrete panels.

RESOURCES UNIT PAVERS: D'Hanis Brick & Tile Co. (Martini Brick Sales, Inc.); CONCRETE MATERIALS: Alamo Concrete Products, Inc.; MASONRY UNITS: D'Hanis Brick & Tile Co. (Martini Brick Sales, Inc.); GLAZED MASONRY UNITS: Martini Brick Sales, Inc.; ARCHITECTURAL WOODWORK: Imperial Mill & Fixtures; LAMINATES: Formica; ENTRANCES AND STOREFRONTS: Kawneer; GLAZED CURTAINWALL: Kawneer; GYPSUM BOARD FRAMING AND ACCESSORIES: Georgia Pacific; TILE: Dal Tile; WOOD CEILINGS: Imperial Mill & Fixtures; PAINT: PPG; LETTERS AND PLAQUES: The Southwell Co. (Corpus Christi Stamp Works); SIGNAGE AND GRAPHICS: Corpus Christi Stamp Works; ARCHITECTURAL RIGGING: Ronstan Architectural Rigging

A Celebration of Light

by ED SOLTERO, AIA

PROJECT Mansfield Residence, El Paso
CLIENT Dr. and Mrs. Lyndon Mansfield
ARCHITECT NINE DEGREES architecture + design, Inc.
DESIGN TEAM Cesar Molina, AIA; Isela Molina; Clarissa Molina; Daniela Molina; Javier Gutierrez; Rigoberto Molina; Edgar Molina
CONTRACTOR Laramie River Design and Construction, Inc.
CONSULTANTS Ponce Engineering (structural); John Ziegler (mechanical); Lorenzo de Santiago (electrical); Randee Mansfield (interiors)
PHOTOGRAPHER Fred Golden Photography



THE MANSFIELD RESIDENCE IN EL PASO WAS CONCEIVED from a fascination with the experiential qualities of light. Early in the design phase the couple expressed their interest in the genesis and propagation of light. Their personal appreciation of such is manifested through their extensive yet different collections of artifacts. An exquisite collection of menorahs defined hers, while his was embodied in a fascinating collection of cameras. The local firm 9 Degrees Architecture was first and foremost tasked with creating a place of living with the unique purpose of celebrating life each and every day.

Despite their different interests, light became the binding force for the architecture and ultimately the intersection of their lives. On the one hand, menorahs give light, while on the other optical instruments need light. This apparent symbiotic relationship paved the way for the concept of the residence. A overlapping of two circles formed the simple diagram, albeit highly imbued with symbolism. Each circle, in effect, represents an individual life. A geometry, deliberately picked for its continuous nature—having no beginning and end. The intersection of the two single-story parabolas, which form the great room, illustrates the connection in their lives. The remainder of the structure is subservient to the metaphorical shapes, the points where light is collected and distributed about the many parts of the residence.

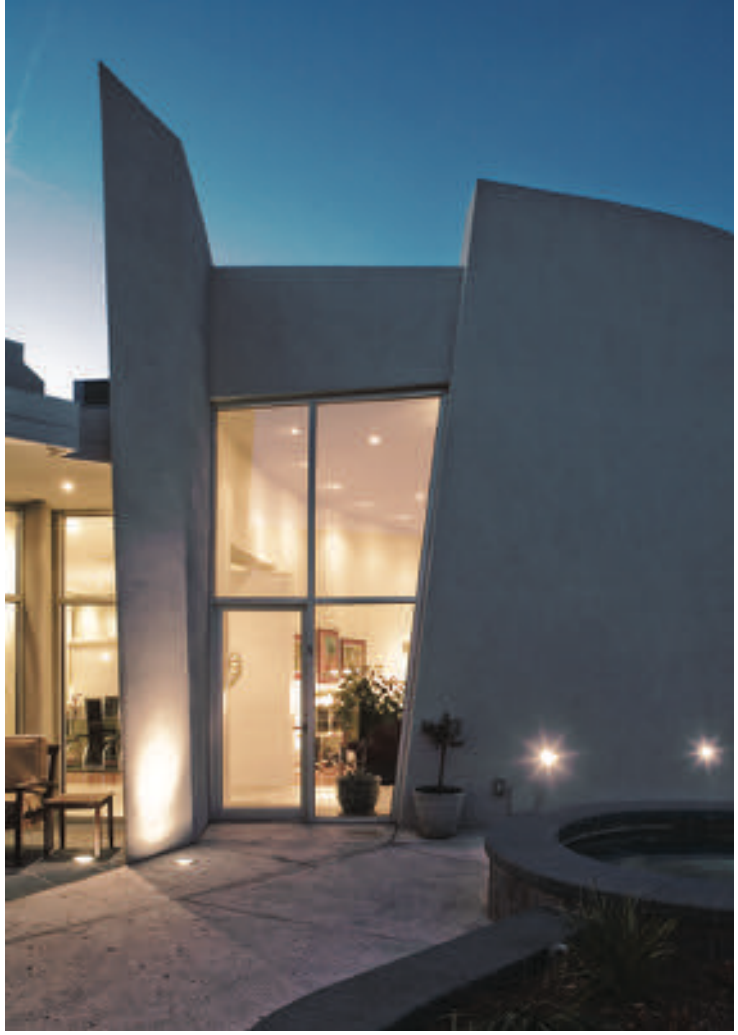
Narrow, glazed slots in the parabolas allow intensely glowing beams of sunlight to penetrate the house at sunrise and sunset, particularly noticeable during the Winter Solstice. At sunrise, light pierces the western-facing parabola to illuminate the menorahs, heralding the start of another day. The symbolic introduction of light draws directly from Jewish ritual that celebrates a person's life. At sunset, light is likewise channeled through the other narrow slot on the eastern-facing parabola. The rectangular body of light is redirected, reformed, and diffused through an opening in the opposing parabola and onto a translucent panel of glass that forms the gallery space.

The parabolas are, in symbolic sense, woven together by the movement, penetration, and projection of natural light from one to the other—another reminder of the celebration of the couple's union in life. The gallery wall supports glass shelving on both sides. One side holds another portion of the menorah collection while the other displays the camera collection. The juxtaposed silhouettes of each other's collections are, in essence, an extension and yet another reminder of their interconnected lives.

The varying thicknesses of the parabolic structures also contain other penetrations. Some are simple slots while others are formed through knife-edge intersecting walls which channel the different bodies of light elsewhere. A fascination with optics and manipulation of light is clearly evident in this space—akin to the multiple lenses in a camera body. In like manner, the different thicknesses of walls, heights, and angles of other spaces manipulate the spatial experience through the residence. In fact, the owners continue to express their fascination at the myriad of examples of reflection, refraction, opacity, transparency, and translucency throughout the different spaces.

The 6,400-square-foot residence is located on a suburban cul-de-sac property on the far west side of El Paso. It is entered via a pool court often used for gatherings with family and friends. Another reminder that the main purpose for the collection of spaces is to appreciate and celebrate life despite all of its inherent vicissitudes. The abode is comprised of a master bedroom, two smaller bedrooms, small guest quarters, an art gallery, kitchen, family room, and dining areas. The architect for the project, Cesar Molina, gleaned every opportunity to infuse all living spaces with natural light. The gallery has a combination of reflected and refracted light coming from the great room, while light wells bring a diffused light upon the glass gallery wall. The bedroom walls allow light into the space both through large windows and by means of refraction from the projecting walls that enclose them. The kitchen and dining areas filter light inwards through a combination of transparent and translucent storefront systems. The transparent portion hints at the daily ritual of life while the translucent sections provide some visual privacy from the neighboring homes.

The exterior of the home is clad with a homogenous gray-colored cement plaster system and a well-orchestrated composition of clear anodized aluminum commercial storefront with varying dimensions. Multiple overhangs protecting the glazing are likewise finished in plaster. The interior palette mimics the simplicity of the exterior. Painted gypsum board partitions are complemented by strip wood flooring, porcelain ceramic tile, and carpet. The delicate and unobtrusive pendant light fixtures are barely perceptible in a deliberate approach to emphasize the qualities of West Texas' sunlight. Although the intensity and

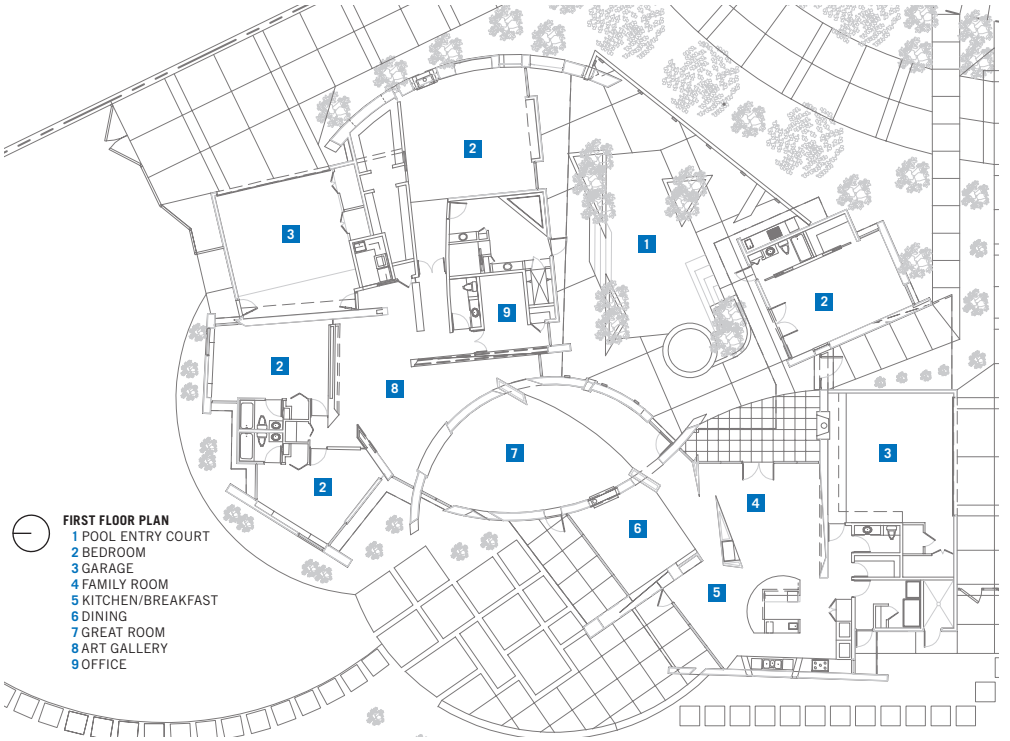


(preceding spread) The owners' fascination with the qualities of light drove the design development of their residence. (this page, top and bottom) The intersection of two curved walls at the south elevation creates an opening to a patio and pool. A collection of cameras hints at the underlying theme of light. The sculptural form of the central space is the project's unifying element.

RESOURCES CONCRETE MATERIALS: Jobe Materials; **MASONRY UNITS:** Del Norte Masonry; **STONE:** Jobe Materials; **INSULATION:** Owens Corning; **ENTRANCES:** Kawneer (Glass House); **GYPSUM BOARD:** Georgia Pacific; **TILE:** Dal Tile

glare of the abundant sunshine typically whitewashes everything, it has been handled here with sophistication and aplomb. The neutral interior and exterior palettes proved to be a wise choice. They do not detract from the interplay of light and shadows. Natural light has taken center stage in this new home—a celebration of light and its role in the Mansfields' life together. The architecture of the Mansfield residence serves as a wonderful backdrop for a tightly knit family and a strong reminder that one can find joy in the simple poetics of light.

Ed Soltero, AIA, is a *Texas Architect* contributing editor.



FIRST FLOOR PLAN
1 POOL ENTRY COURT
2 BEDROOM
3 GARAGE
4 FAMILY ROOM
5 KITCHEN/BREAKFAST
6 DINING
7 GREAT ROOM
8 ART GALLERY
9 OFFICE

Blue Star Lofts

TYPICAL RESIDENTIAL FLOOR PLAN
1 LOFT
2 INTERIOR CORRIDOR

PROJECT Blue Star Lofts, San Antonio
CLIENT Liberty Properties, LP
ARCHITECT Sprinkle & Co.; Robey Architecture (formerly Sprinkle Robey Architects)
DESIGN TEAM Davis Sprinkle, AIA; Thom Robey, AIA; Alan Neff
CONTRACTOR Sumner Hayes, LP
CONSULTANTS Civil Engineering Consultants (civil); AccuTech Consultants, LLC (structural); MEP Design, Inc. (MEP); Accessibility Unlimited (ADA); Edens, Inc. (code life safety)
PHOTOGRAPHER Hester + Hardaway Photographers

RESOURCES ARCHITECTURAL METAL WORK: MBCI; RAILINGS AND HANDRAILS: CableRail (Feeney Architectural Products); LAMINATES: Abet, Inc., Wilsonart; SIDING: James Hardie; ENTRANCES AND STOREFRONTS: Kawneer; INTERIOR DOORS AND HARDWARE: Alamo Building Specialties; GLASS: Bulverde Glass, Inc.; ACOUSTICAL TREATMENTS: Gyp-crete (Maxxon); PAINTS: ICI; DECORATIVE FINISHES: Dal Tile; LIGHTING: Cooper Lighting; ELEVATOR: Schindler Elevator Corp.

The Blue Star Lofts is located in the Blue Star Arts Complex near downtown San Antonio. The complex is an adaptive reuse of an area that was once made up of abandoned industrial warehouses. Today the area holds galleries, living space, and non-profit art space. The four-story mixed-use building was designed and completed by Sprinkle Robey Architects. The 29,000-square-foot building includes two lower levels of commercial space and two upper levels of residential space. The Blue Star Lofts holds 16 open-plan apartments with private balconies. The top floor of the residence includes mezzanines with individual access to the rooftop terrace. The building's mass was pulled in at the commercial levels to account for its primary orientation to the east. The solar shading created additional covered outdoor spaces where residents can enjoy the elevated patios and basement garden areas.

MEGAN BRALEY

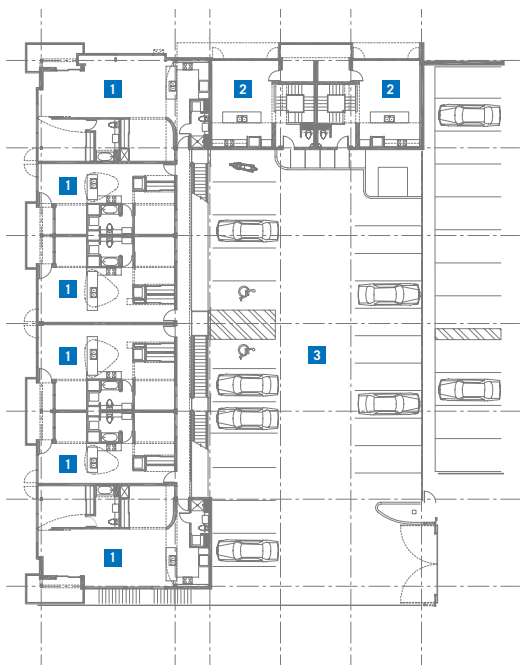
6th & Brushy

PROJECT 6th + Brushy, Austin
CLIENT Pegalo Properties
ARCHITECT Lawrence Group Architects
DESIGN TEAM I. Earl Swisher, AIA; Tamara Toon, Assoc. AIA; Tal Lerner; Bart Whatley, AIA
CONTRACTOR Brushy Street Builders
CONSULTANTS Architectural Engineers Collaborative (structural); Bay & Associates (MEP); LOC Consultants (civil); Christine Beall (exterior envelope)
PHOTOGRAPHER McConnell Photo

RESOURCES FENCES, GATES AND HARDWARE: Kee Safety (Empire Fence, Inc.); CONCRETE MATERIALS: Texas Concrete Materials; ARCHITECTURAL METAL WORK: Crippen Sheet Metal; CUSTOM CABINETRY: Design Specific; PLASTIC FABRICATIONS: Silestone; WATERPROOFING: Carlisle; MEMBRANE ROOFING: CertainTeed; SEALANTS: BASF Construction Chemcials: Sonneborn; SPRAY FIREPROOFING: Isolatek; METAL WINDOWS: Texas Fenestrations, Anchor Ventana Glass; UNIT SKYLIGHTS: Naturalite; METAL CEILINGS: Niles Expanded Metals and Plastics; HIGH PERFORMANCE COATINGS: Tnemec; DRYER VENT OUTLETS: Seiho; BLINDS, SHUTTERS, AND SHADES: Kennady Company

The new 30,374-square-foot mixed-use building, named 6th & Brushy, is part of the first generation of live-work properties to be built in east Austin. The project is located at the corner of 6th and Brushy streets, two blocks east of Interstate 35. The condo project was designed by Earl Swisher, AIA, principal of the Lawrence Group. The goal was to create comfortable and stylistic homes. Residential space is located on the second, third, and fourth levels, and consists of 16 loft units totaling 20,102 square feet, and two three-story townhouses totaling 4,394 square feet. Each unit includes a private balcony overlooking downtown. A 978-square-foot roof deck offers residents a place they can relax and enjoy a beautiful day. The building also includes 5,260 square feet of retail space facing 6th Street. Walls of glass and aluminum curtainwall create a continuous storefront window at ground level. 6th & Brushy has opened up new opportunities for the development of East Austin.

MEGAN BRALEY

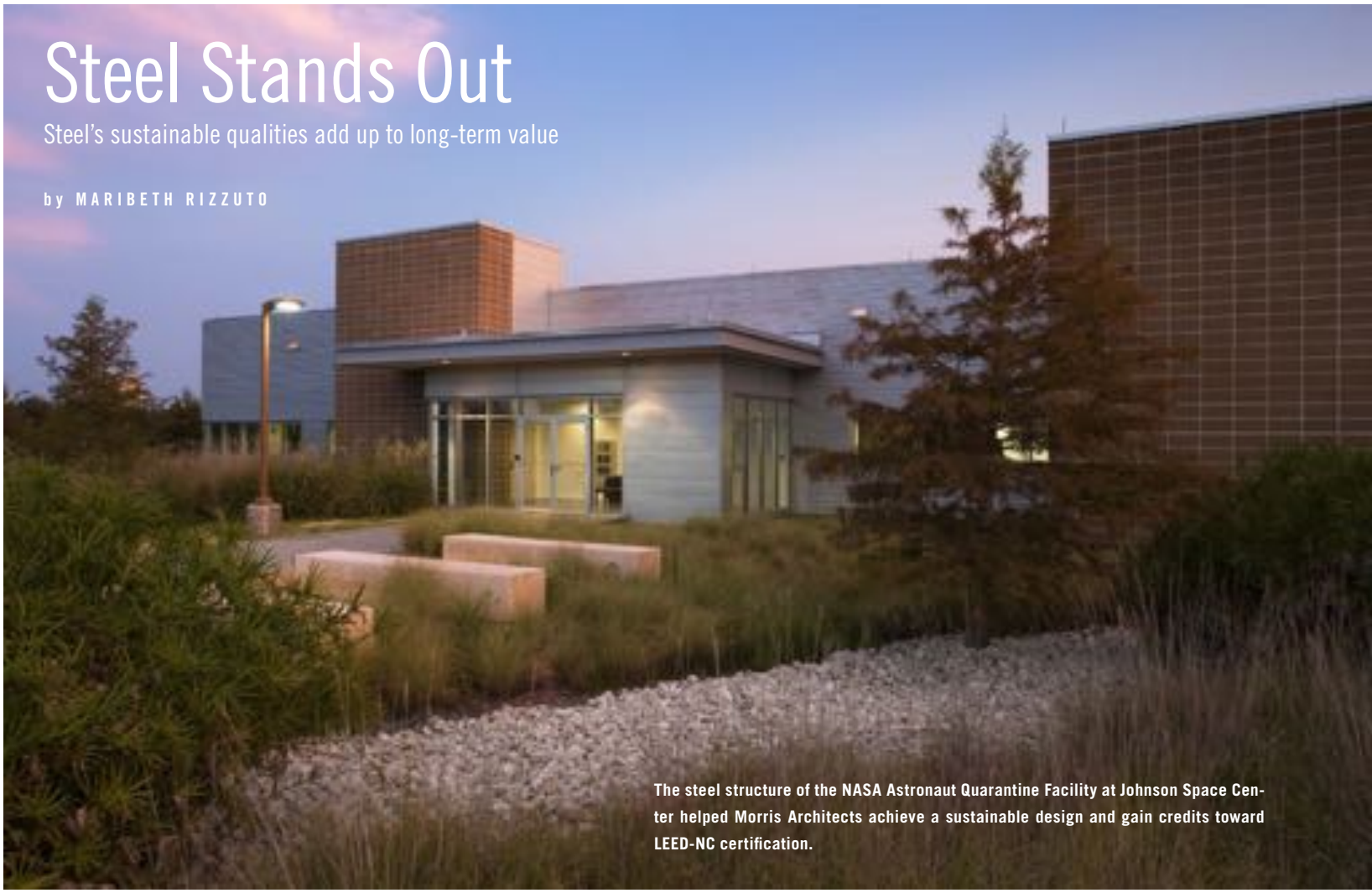


TYPICAL RESIDENTIAL FLOOR PLAN
1 LOFT
2 TOWNHOUSE
3 PARKING

Steel Stands Out

Steel's sustainable qualities add up to long-term value

by MARIBETH RIZZUTO



The steel structure of the NASA Astronaut Quarantine Facility at Johnson Space Center helped Morris Architects achieve a sustainable design and gain credits toward LEED-NC certification.

PHOTO BY JOE AKER, AKER/ZVONKOVIC; COURTESY MORRIS ARCHITECTS

Adapted with permission from the Steel Framing Alliance, this article originally appeared in the December 2007 edition of *Metal Construction News*.

In a report to the United Nations nearly 20 years ago, sustainability was defined as "progress that serves the needs of the present without compromising the ability of future generations to meet their own needs." ("Our Common Future," Brundtland Commission to the United Nations, 1988)

Never before has awareness and interest in environmental conservation been as high as they are today. And nowhere is this more evident than in the construction industry, where sustainable building practices have become as important to the success of a project as quality construction and good design. But since 54 percent of U.S. energy consumption is directly or indirectly related to buildings and their construction, this heightened sensitivity to "green building" promises to have long-term positive benefits for the earth.

An escalating population, depleting natural resources and recognition of changes in climate patterns are all driving architects, builders, designers, owners, and consumers to demand products that use resources wisely. With a minimum of 25-percent recycled content, steel meets the tests for an environmentally responsible material and can be an important addition to any project where sustainable construction and design is a critical requirement. As a recognized green building material, steel framing projects can also earn credits or points for green building rating programs as well as other government incentives.

While many agree that steel's recycled content is its hallmark environmental attribute, few are aware of steel's many other green benefits.

Steel is 100-percent recyclable

Steel is the world's most versatile material to recycle – from old cars, buildings and bridges to appliances and soup cans. Steel is also the most highly recycled material in the world – more than aluminum, paper, glass and plastic combined. Each year, nearly 68.7 percent of all steel scrap in North America is recycled.

Steel projects are built to last

Steel is highly durable, non-combustible and won't contribute fuel to a fire. Furthermore, its galvanized zinc coating (a natural element) prevents corrosion. This means the life of a structure framed with steel can last hundreds of years, which also reduces the need for future building resources.

continued on page 74

Steel Recycling = LEED Points

The use of steel building products enables designers to earn LEED-NC points under Materials and Resources Credit 2.1 and 2.2: Construction Waste Management and Reduction. The recycled content value of the steel produced in facilities that use basic oxygen furnace (BOF) technology exceeds the five percent and 10 percent goals in LEED. The same is true for steel produced in facilities that use electronic arc furnace (EAF) technology.

Steel has been recycled in North America for over 150 years. The BOF process uses 25- to 35-percent old steel to make new steel; the EAF process uses virtually 100-percent old steel to make new steel.

Recent research on steel recycling reveals:

- Each year, the North American steel industry recycles millions of tons of steel scrap from recycled cans, appliances, automobiles, and construction materials. This scrap is re-melted to produce new steel.
- 64 percent of all steel products are recycled—more than any other material in the U.S. including glass, paper, plastic, and aluminum combined.
- Steel recycling programs reduce the solid waste stream, resulting in saved landfill space, and help to conserve our natural resources.
- Steel recycling saves the energy equivalent of electrical power for about one-fifth of U.S. households (or about 18 million homes) for one year.
- Every ton of recycled steel saves 2,500 pounds of iron ore, 1,400 pounds of coal, and 120 pounds of limestone.
- Light gauge steel framing contains at least 25-percent recycled steel.

At a glance, the major environmental benefits of steel framing include: a 25-percent minimum recycled content and 100-percent recyclability; minimal job site waste due to standard quality (two percent for steel vs. 20 percent for wood); life-cycle energy savings due to the air tightness of the structure; and a long structure life reducing the need for future building resources (zero depletion of iron resources).

If we examine the total life-cycle assessment, regarding energy consumption, steel does not rely on "recycled content" purchasing to incorporate or drive scrap use. It already happens because it is economically cheaper to use recycled steel than to mine virgin ore and move it through the process of making new steel.

As a result, recycled content for steel is a function of the steelmaking process itself; after its useful product life, regardless of its BOF or EAF origin, steel is recycled back into another steel product. Thus steel, with almost 100-percent recycled content, cannot be described as any better than steel with 30-percent recycled content. The recycled content of EAF relies on the embodied energy savings of the steel created in BOF process.

For more information about steel and its inherent recycled content consult the following groups: Steel Recycling Institute *(www.recycle-steel.org)*, US Green Building Council *(www.usgbc.org)*, Building Design & Construction *(www.bdcmag.com)*, Steel Framing Alliance *(www.steelframingalliance.com)*, Metal Construction Association *(www.metalconstruction.org)*, and Metal Architecture *(www.metalarchitecture.com)*.

continued from page 72

Steel projects may use fewer materials

Steel framing allows for designs that use wider stud spacing and varying thicknesses of material. Cold-formed steel also has the highest strength-to-weight ratio of any structural building material, which allows builders and contractors to maximize the footprint of a structure by typically going higher with less impact on the foundation. As a result, it takes less material to build a project framed with cold-formed steel than for projects built with conventional materials.

Steel doesn't contribute to landfill growth

About sixty percent of the average landfill consists of construction debris. But because steel studs are straight and true, there is only a minimal amount of job-site scrap. Scrap from steel framing is always recyclable.

Steel is a healthier building material

Indoor air quality is regarded as one of our top environmental health risks today, and compromises the well-being and productivity of many people. Building materials can release volatile chemicals into the air through evaporation, which can continue for years after they are installed. This means people can continue to breathe these chemicals as they work, sleep or relax. Since steel does not contain any VOCs (volatile organic compounds), steel-framed structures provide a healthier environment because there is no opportunity to pollute indoor air. Furthermore, steel does not support the growth of mold.

Steel-framed projects are energy efficient

Buildings consume two-fifths of all material and energy flows. But unlike other construction materials that expand and contract with humidity and temperature changes, steel framing members remain straight and true from the day they are installed through the life of the structure. This means door and window openings framed with steel remain stable, which ultimately saves on energy costs.

Maribeth Rizzuto, director of Training and Education for the Steel Framing Alliance is a LEED accredited professional and serves on a task group as part of an initiative of the International Code Council and National Association of Home Builders to develop a residential green building standard. For more information about steel's green benefits, visit the Steel Framing Alliance at *www.steelframing.org*.

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Light and Flexible

By GEOFFREY BRUNE, AIA

PROJECT Baylor College of Medicine Margaret M. Alkek Building for Biomedical Research, Houston
CLIENT Baylor College of Medicine
ARCHITECT Lord, Aeck & Sargent
DESIGN TEAM Larry Lord, FAIA; Terry Sargent, AIA; Jerry Percifield, AIA; Grant Stout, AIA; Amy Blom Leathers, AIA; Aaron M. Wilner; Patrick McIntyre; Nerissa R. Jemmotte; Chris Fender
CONTRACTOR Vaughn Construction
CONSULTANTS Fluor Enterprises, Inc. (program manager); Bard, Rao + Athanas Consulting Engineers, LLC (MEP/FP); Walter P Moore, Inc. (civil/structural); SWA Group (landscape)
PHOTOGRAPHER Jonathan Hillyer

THE MARGARET M. ALKEK BUILDING for Biomedical Research, designed by Lord, Aeck, & Sargent's Architecture for Science Studio, is a signature facility on the Baylor College of Medicine campus. Completed in July 2007, the eight-story tower contains research facilities for interdisciplinary programs in cardiovascular sciences, cancer, pharmacogenomics, genomics, and proteomics. The building's open plans, with extensive use of interior glazing, enhance flexibility and collaboration while also adding a sense of transparency.

The opening of the 203,000-sf tower represents the first phase of the completion of a master plan for the Baylor College of Medicine in Houston. The master plan, also by Lord, Aeck, & Sargent, is incrementally phased to meet long-term development objectives established for the Baylor campus. The second phase was the renovation of courtyard space as the core component of the campus. Further phases will continue the growth with the addition of a new lobby and pavilion structure, another research facility, and a gateway entrance to the college from the southern edge of the campus.

The origins of the Alkek project extend back to 1999 when Baylor College of Medicine built an earlier research complex. That facility, designed by Page Southerland Page, was constructed below grade with a sculptural garden covering the roof (located at grade). As an additional component, area for a future tower was provided at the southwest edge of that courtyard-topped complex. Studies for the tower included several multi-level options, and feasibility assessments were evaluated for schemes designed with six, 12, and 18 floors. After Baylor determined that the six-floor proposal would accommodate its future plans for the tower, the architects and engineers were directed to design foundation piers at the edge of the underground facility that would accommodate a six-story, 120,000-sf structure of concrete with stone and glass window facades.

Then, in 2004, Baylor commenced efforts to commission architects and engineers to design the tower previously envisioned for the courtyard's southwest corner. Lord, Aeck & Sargent was chosen to design the building and renovate the existing courtyard rooftop garden.

As with many master-planned projects where initial construction has been set in place for future development, the needs and requirements of the owner changed over time. Baylor requested additional square footage to accommodate current requirements for its programs to be housed in the proposed tower. That expanded program resulted in the addition of another two floors to the six previously planned. Also, to further complicate the

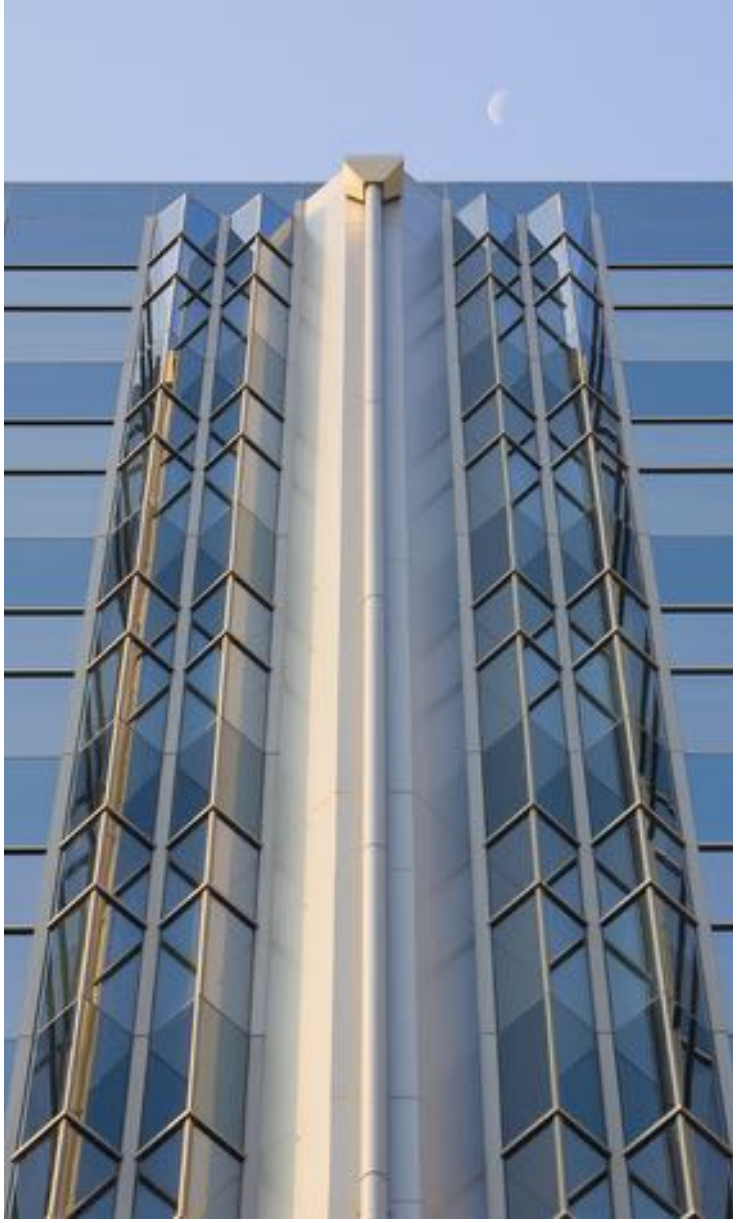
design issues, a larger floor plate would be necessary to allow a more flexible relationship of lab and computational space. The original configuration of concrete-pier bays would not accommodate the functional requirements of the program and space relationships. A different bay spacing would be necessary.

Lord, Aeck & Sargent was faced with the question of how the increased area could be fitted to and supported by the concrete piers already in place. It was clear that a conventional concrete frame and slab structure borne on the existing piers would not work for the larger building because the new loads were greater than their capacity. The structural system would be required to respond to new programmatic relationships resulting in a bay spacing different from the existing piers. In addition, with lessons learned in 2001 from Tropical Storm Allison, new flood elevations had been established by Baylor to protect critical functions from both floodwaters and wave action.

To resolve these issues, the architect proposed using metals to lighten the weight of the building, provide an aesthetic that would be compatible within the Baylor campus, and create flexibility in the interior spaces.

Engineering analysis determined that the existing piers could support the weight of the additional floor space by utilizing a steel structural system and lightweight exterior claddings. A composite deck system would satisfy loading requirements while reducing floor depth and perimeter wall area. To connect the steel system to the existing piers, the firm proposed massive concrete transfer beams three feet wide by five feet in depth. The piers were extended vertically so that the first-floor elevation would be at required flood height. The concrete beams were cantilevered over the piers on the southwest and northeast sides of the building to provide the larger required floor plates. These transfer beams were sized to support the new steel structure at optimum bay spacing for the new research spaces.

The composite steel structural system also allowed Lord, Aeck & Sargent to utilize the space between the major transverse steel beams to increase ceiling height at the exterior wall to 11 feet. The ceiling slopes approximately three feet to the laboratory ceiling, a height optimized for MEP requirements. The five bays of sloped ceiling planes at each long side of the building guide natural light from the exterior curtain wall at the dry space though the glass partitions into the deep bays of the lab space.



(preceding spread) The Margaret M. Alkek Building for Biomedical Research was completed in 2007. (this page, top) Lord Aeck & Sargent's architecturally expressed roof drainage system is integrated into metal columns. (this page, bottom) The metal armature casework systems provide visual lightness and functional flexibility to lab arrangements.

Another strategy for reducing the weight of the building was the installation of a metal and glass curtain wall. This glazing system references the glass wall of the Alkek Hospital that opened in 1998. However, the new facility's folded facets were designed to provide maximum natural light while sun-facing facets were protected with fritting and coatings to reduce heat gain and conserve energy. In addition, metal column covers are integrated into the glass facades to incorporate elements of the roof drainage system, with downspouts and overflows architecturally expressed as vertical elements. Lord, Aeck & Sargent utilized this exterior drain system in lieu of an interior system to further lighten the overall weight of the building, provide direct removal of water from the roof, reduce cost, and allow more flexibility for interior planning.

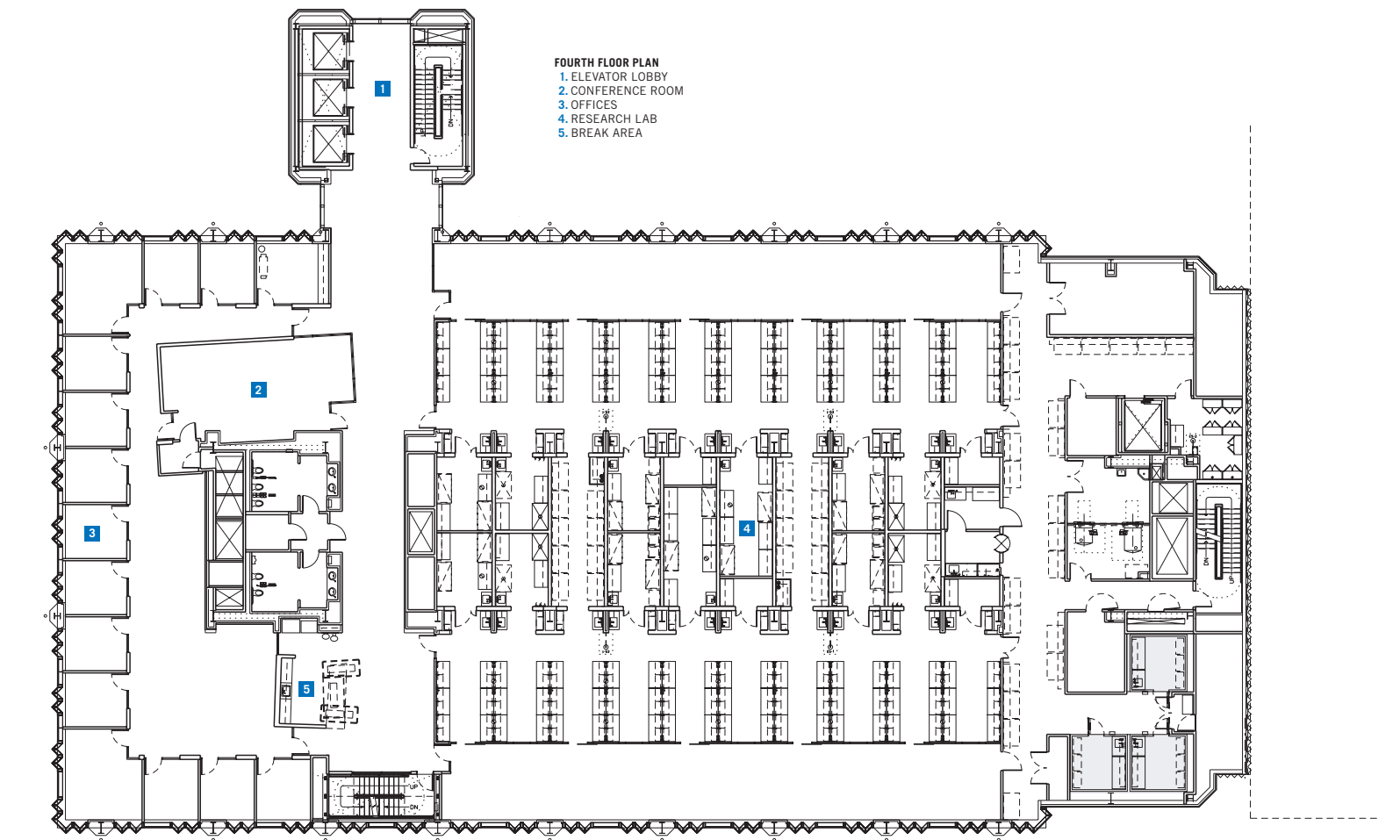
The rear wall of the main service core is clad with metal siding and the custom-fabricated 12-inch fold in the material scales effectively with the building mass while presenting a counter aesthetic to the adjacent stone cladding.

The use of metal is carried into the interiors with the aluminum framed glass wall and doors that delineate the "dry" computational areas located each side of the "wet" laboratory space. Furniture systems for both areas are designed for easy reconfiguration, allowing wholesale changes to occur without hard construction. This furniture system is comprised of metal armatures that hold metal shelving, counter surfaces, desktops, and base cabinets. The effect is a visually seamless interior that receives abundant natural light. The space appears open and lightweight.

Lord, Aeck & Sargent's design used inventive approaches to resolve the unique design issues presented by this project. The integration of innovative materials, flexible layouts, and strict attention to environmental and biosafety standards has resulted in a facility responsive to present and future research objectives.

Geoffrey Brune, AIA, teaches architecture at the University of Houston and is principal of GBA Archtecture/Design.

RESOURCES UNIT PAVERS: Pacestone; **FOUNTAINS, POOLS, AND WATER DISPLAYS:** Water Features by Greenscape; **FENCES, GATES, AND HARDWARE:** Anchor Group USA, LLC; **PLANTING ACCESSORIES:** Westco Ground Maintenance; **CONCRETE MATERIALS:** TXI; **METAL MATERIALS:** CMC/Safety Steel Service; **METAL DECKING:** Schuff Steel-Gulf Coast, Inc.; **ARCHITECTURAL METAL WORK:** Alucabond; **RAILINGS AND HANDRAILS:** York Metal Fabricators, Inc.; **CABINETRY:** MGC, Inc.; **FASCIA AND SOFFIT PANELS:** Alucabond; **GLASS:** Viracon; **GLAZED CURATINWALL:** Viracon; **ACOUSTICAL CEILINGS:** Armstrong; **POLYMER FLOORING:** Stonhard; **PAINTS:** ICI; **BLINDS, SHUTTERS, AND SHADES:** Quiltcraft Industries (formerly Boriack Interiors)



"The Judd Effect" continued from page 35

Open House was interrupted by a thunderstorm, visitors and locals, artists and ranchers, gallery owners and Dairy Queen employees all huddled together for half an hour beneath the awnings of downtown buildings. That mosaic of humanity represented much of the draw of Marfa—a diverse community sharing the same experience in an unexpected place of sublime beauty.

As it turns out, 2007 was to be the final year of the Open House. Earlier this year, the Chinati and Judd Foundations announced they would no longer host the annual celebration, choosing instead to concentrate on more focused lectures and symposiums throughout the year. The event had grown too large to be supported by the hosting foundations and diverged too far from its original purpose of showcasing the work of Judd and his contemporaries.

While some will regret the passing of this tradition that outgrew its host town, the argument could be made that Marfa has outgrown its need of the Open House. What was once an unknown outpost of culture of the edge of the frontier has become the state's best not-so-well-kept secret. While it will still be known for the Mystery Lights and as the place where James Dean and Elizabeth Taylor once stayed, it is now known for its gallery scene and as the place where Donald Judd and Daniel Day-Lewis once roamed.

In its 125-year history, many groups have passed through Marfa. Ranchers, the railroad, and the military all affected how the city developed. Each group left a distinctive architectural imprint on the city that successive groups have occupied in unpredictable ways. It speaks of the ability of the landscape and those who choose to occupy it that it can accommodate a variety of needs, interests, and ambitions. While there can be little doubt that Judd provided the catalyst for the most recent round of development, people will always be drawn to places of sublime beauty, comfortable climate, and friendly community.

J. Brantley Hightower, AIA, practices in San Antonio.

The annual Open House brought together the entire community, long-time residents and newcomers alike.

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Wilson Associates Honored by *Hospitality Design*

Hospitality Design magazine presented design firm Wilson Associates of Dallas with three awards at this year's annual *HD* Awards. The competition received 400 entries and the judges created the Judges' Award for Best Guestroom award specifically for Wilson Associates for the superior design at the Westin Guangzhou in China. The Westin's design incorporates a recurring theme of bright whites integrated with rich colors, straight lines and geometries, creating a clean yet comfortable space for guests.

Meeks + Partners Receives NAHB Award

Meeks + Partners received the Pillars of the Industry Award for Best Garden Apartment Community from the National Association of Home Builders. The award recognizes the firm's Dallas project, The Dakota In The Village, as representing the best of multi-family design, construction, finance, management, and marketing. Building alignment, preservation of existing trees, and attention to the flow of pedestrian and vehicular traffic are central to the plan. Special attention was given to convenience, variety of floor plans, and aesthetically engaging architecture. The award was presented to the firm at the NAHB Annual Conference in Colorado Springs.

Omniplan's NorthPark Center Recognized by ICSC

Dallas' NorthPark Shopping Center once again has been recognized for excellence in design with a merit award from the International Council of Shopping Centers 31st International Design and Development Awards. Designed by Omniplan of Dallas, it was one of the five winners in the category of renovations and expansions over 500,000 square feet. The renovations added over 900,000 square feet of retail space on two levels, with a movie theater on the third level. The original planning concept and materials remain consistent in the new expansion and the palette of stained concrete floors with contrasting bricks still prevails. The original NorthPark was honored last year with the Texas Society of Architects' 25-Year Award and the expansion received a 2007 TSA Design Award.

Presidential Citation for THC Courthouse Program

The Texas Historic Courthouse Preservation Program received the Preserve America Presidential Award for its exemplary commitment to preserving historic architecture. An initiative of the Texas Historical Commission, the program is designed to preserve and restore Texas historic county courthouses. Since its inception in 1999, the program has awarded $207 million to counties throughout Texas and to date over half of Texas' 234 surviving historic county courthouses are participating in this state-run program.

TAMU's gro-Home was assembled on the National Mall in Washington, DC, last October.

PHOTO BY PRAKASH PATEL COURTESY TEXAS A&M UNIVERSITY COLLEGE OF ARCHITECTURE

Regional and Beyond

With an eye toward universal adaptability, TAMU's Solar Decathlon team tweaks its gro-Home

by PLINY FISK, III

Since its inception in 2002, the U.S. Department of Energy's Solar Decathlon has attracted more and more interest in each biannual competition to design and build a 800-square-foot, off-the-grid, solar-powered house. The 2005 and 2007 Decathlons included university teams from Puerto Rico, Spain, and Germany, along with those from several U.S. schools. Because of the interest from farther-flung places, the project entries need to be adaptable to various site, whether or not the house travels halfway around the world after it is assembled and disassembled on the National Mall in Washington, DC, for the judging. So the question of how to address regionally appropriate design – as well as Design for Disassembly (DfD) and Design for Manufacturing (DfM) – is always critical to the project.

The issue of where and how all these very expensive mobile life-support systems end up after the competition – and whether they fit in once they are relocated – calls for these buildings to perform well wherever they might end up. Performance that is almost universally adaptable is one of the most dynamic aspects of the Decathlon. For Texas A&M's 2007 entry, the long-term challenges – and payoffs – of looking beyond the Decathlon have become evident.

TAMU's gro-Home was built with disassembly in mind, and was awarded first place in the Environmental Protection Agency's DfD competition. This presumably meant that relocation would be a simple and easy undertaking. We recently had a chance to test the project's adaptability when the house was re-assembled at a temporary location at the George Bush Presidential Library in College Station. We are finding that the buzzwords "plug and play" and "adaptability" have their challenges, specifically in the areas of joints and seals. We're also learning that what we teach – DfD, DfM, and BIM – are not completely understood by everyone at every stage of the design and manufacturing process.

We at TAMU need to take this more seriously, and we soon will have the chance: The ambassador of Ecuador visited the gro-Home on the National Mall and loved our approach, so we are now expecting to sign a $1 million contract for designing and prototyping a Conservation International research community in the Galapagos Islands, the next stop on our journey toward understanding evolutionary structures of all types.

Pliny Fisk, III, was the lead advisor for the 2007 TAMU Solar Decathlon team.

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