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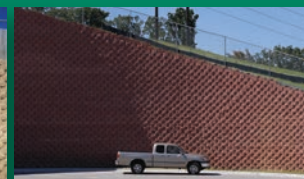
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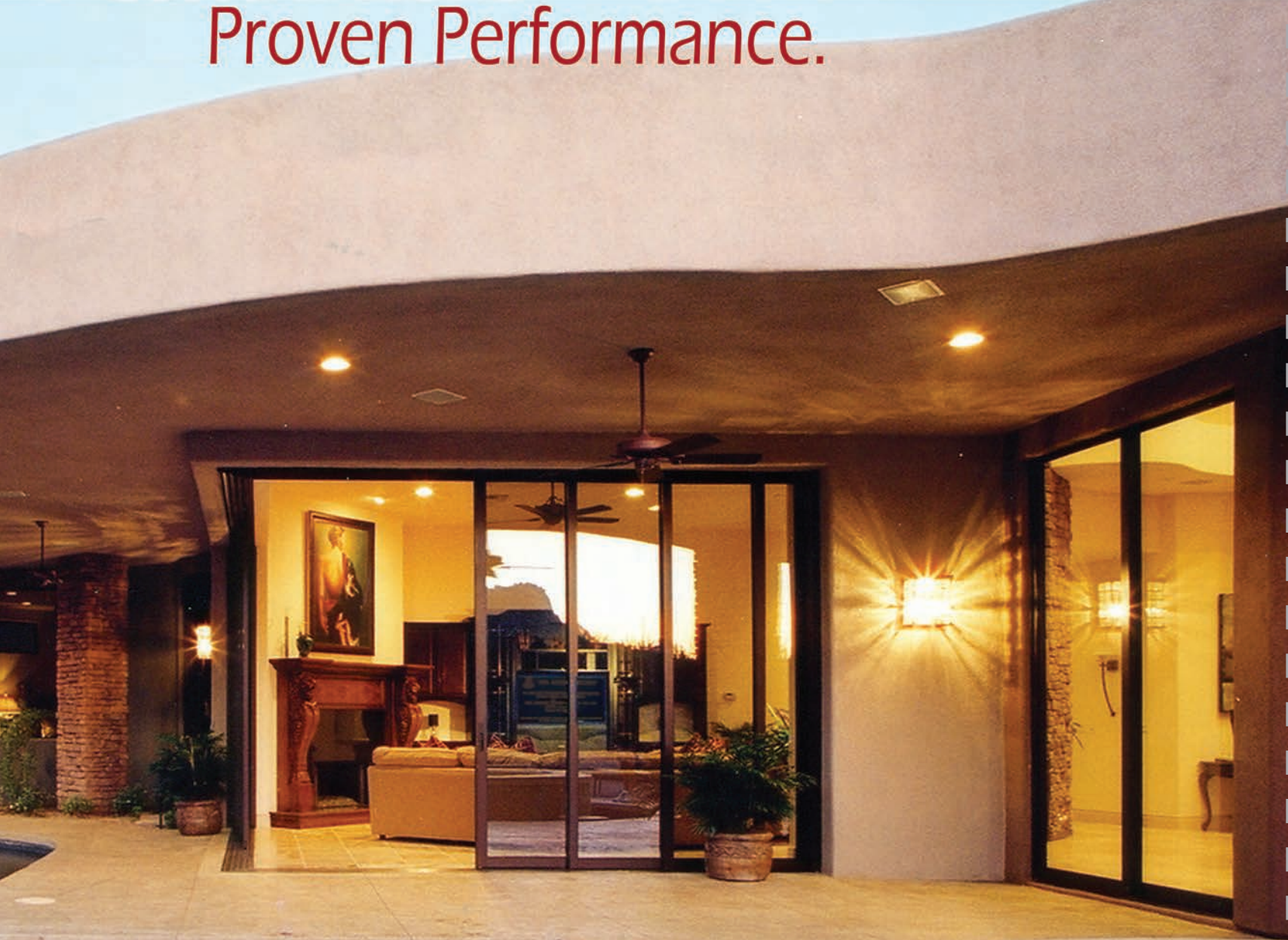
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3:30 p.m. James Timberlake, FAIA, a provocative look at the future of the profession
(note: KieranTimberlake Associates is the 2008 AIA Architecture Firm Award recipient)

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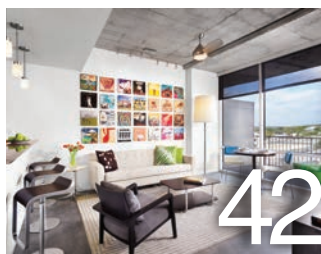


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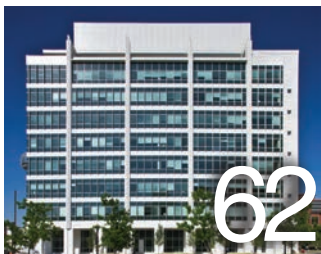
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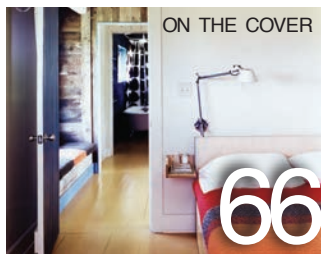
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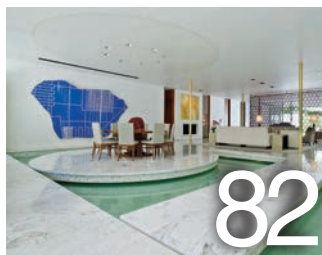
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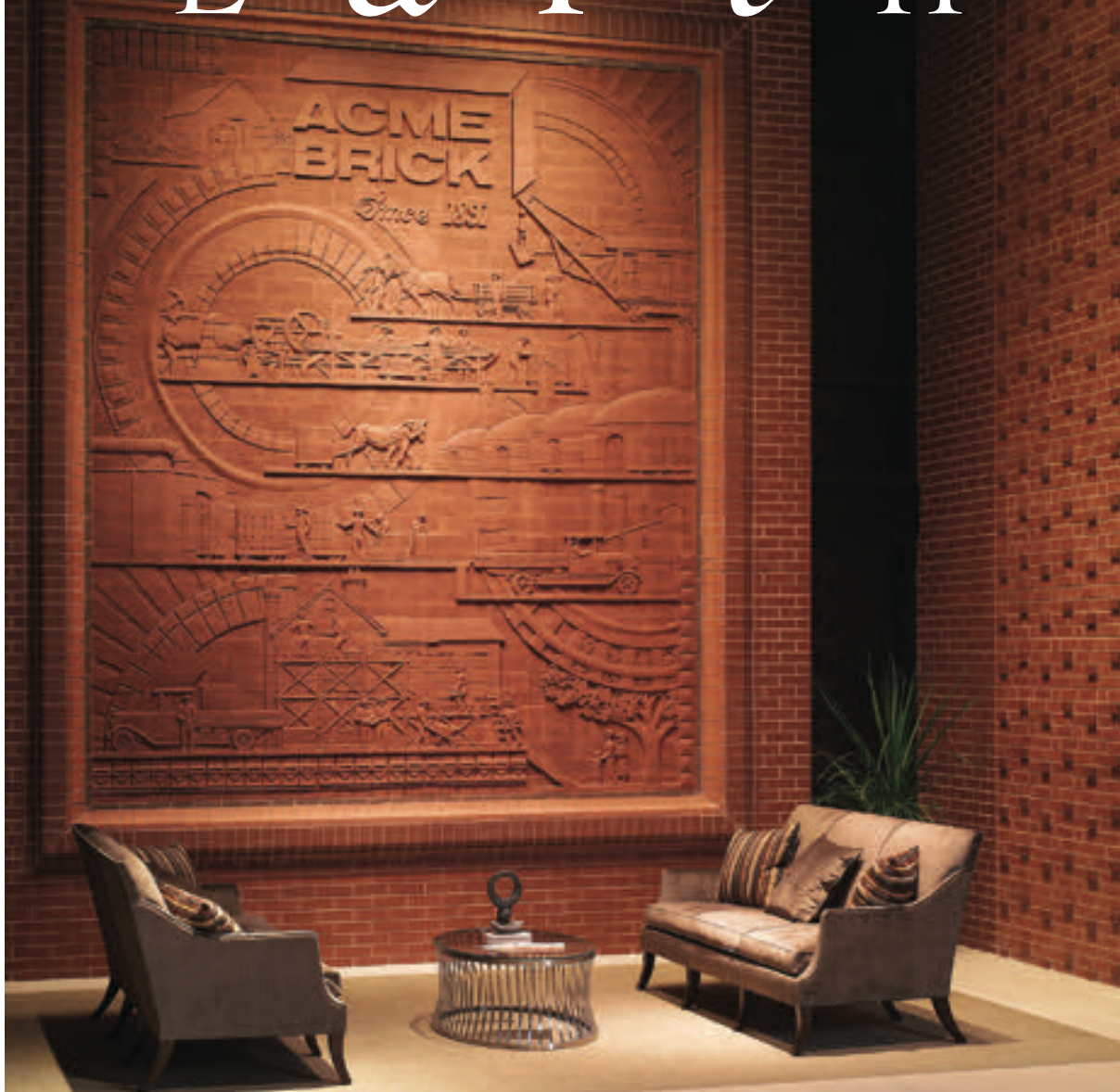
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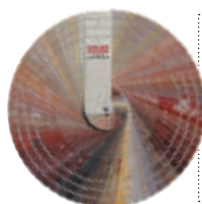
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— Gordon B. Arnold, AIA, Gideon Toal



architect **Gideon Toal Fort Worth**
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Excellence Endures

Before awarding the Water Gardens, judges considered its unfortunate past

IN THEORY, THE TASK OF SELECTING THE TSA 25-YEAR AWARD is fairly simple. The jury's work this year, however, posed a dilemma—to recognize the best of the lot or to reject it because of tragic events in its past. Of the five nominees one clearly stood out. But as magnificent as the Fort Worth Water Gardens is, no one who knows the park's history can brush aside the fact that six people have died in accidents there since its opening in 1974.

That reality gave the jurors pause during their deliberations in Austin where they had gathered (with two in virtual attendance via telephone) to discuss the relative merits of the nominated projects. Shortly after the meeting began, four of the five judges said they had placed the Water Gardens at the top of their individual lists. But the fifth juror said he had listed it as third because of the catastrophes. Ultimately, after further discussion, the vote was unanimous. [See news article on p. 12.]

Designed by modernist Philip Johnson and presented as a gift by philanthropist Ruth Carter Johnson to the citizens of Fort Worth, the Water Gardens sublimely contrasts a hard-edged feel of geology with the unceasing tumult of moving water.

As the architect well knew, the hint of danger begets fascination. And, soon after the park opened 34 years ago, the sense of peril also induced anxiety among city officials about the potential for injuries. In fact, the city was sued in the 1980s after a woman slipped and broke her ankle. A more horrific accident occurred in 1991 when high winds toppled a light standard, killing Michael S. Barnett and Larry J. Watkins. But a worse calamity took place on June 16, 2004 when four people drowned in the Active Pool after one of them, an eight-year-old girl, fell into the roiling water. Recent heavy rains and a malfunctioning pump had caused the water level to rise to nine feet, about six feet above the normal level. The victims, all visitors from Chicago, were Myron Dukes, his daughter Lauren, his teenage son Christopher, and family friend Juanitrice Deadmon.

After that tragedy, the park was closed and city officials undertook a \$3.2 million renovation that included installing safety features such as metal railings and concrete benches to serve as protective barriers around the Active Pool. Also, the pool was re-engineered to maintain a constant two-foot level of water.

Following the completion of the work, the Water Gardens reopened on March 4, 2007. Much to the relief of many who feared that the safeguards might ruin the excitement of the Water Gardens, the improvements were accomplished with sensitivity and intelligence. In his letter supporting the nomination of the Water Gardens for the award, Darin Norman, AIA, wrote: "Although recent changes have been made that lessen the perceived danger offered by this picturesque design, I believe that efforts toward safety have not detracted from Philip Johnson's design intent. The majority of renovation efforts have focused on elements completely undetectable by the average visitor."

As one of the jurors for the 25-Year Award, I must admit to having reservations about choosing the Water Gardens. But at the same time I had no doubt that its architecture surpassed that of the other four contenders. Johnson's design is unforgettably powerful. And because the power of that place is accessible for everyone to experience first-hand, the Water Gardens sends an important message about how public space can enliven the urban landscape. In exemplifying excellence in design and maintaining a beneficial impact on the public realm, the Water Gardens rises above the sad events in its history.

STEPHEN SHARPE

Recent improvements to the Water Gardens have not detracted from Johnson's design.



See What We Learned at Southern Methodist University.



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— G. Allen Atkinson, Jr., AIA
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False Claims in 'RFI Shootout'

I am writing on behalf of the 1,800 contractor members of the QUOIN Chapter, Associated General Contractors and many other contractors who read with interest and disdain the article entitled "RFI Shootout." [See p. 67 in May/June 2008.]

The authors, both whom I know and respect, are way off base on this issue. Their notions are completely absurd that RFIs are asking "inappropriate questions"; are being used for establishing contracting "means and methods; are serving as substitution requests"; are used to create "ambiguous answers"; are only used to "track architect shortcomings"; and are used to "inflate numbers and response times from architects."

I am not naïve enough to think that some of the above might not happen from time to time, but to insinuate that those are the predominant reasons for issuing RFIs is not true.

RFIs are a recognized means for answering questions concerning the documents. If the average number of RFIs on a job is increasing, there must be a reason. Sometimes in finding the answer one needs only to look at one's self. For years the industry has lamented the declining quality of documents from which the project must be built. There are a number of reasons for this, from owner-caused uncertainties to reduced fees for all parties involved. Regardless of the reason, architects must accept full responsibility for the documents they produce.

Today, contractors are often required to build jobs from incomplete plans. Not necessarily because of the architect, but rather because of an owner whose schedule is unrealistic or who has whittled the architect's fee to the bone. Whatever the case, as the teams responsible for delivering a quality product, we must learn to work together. My suggestion is that instead of pointing fingers at each other, we find a way to be more effective as a team.

The authors crafted a list of approaches to reduce RFIs used by successful contractors. It was a backhanded compliment. However, that list could easily be turned around and applied to architectural firms whose projects receive fewer RFIs. Thus, the number of RFIs would certainly be reduced if architectural firms:

- had experienced employees;
- had complete documents;
- did thorough research of codes, laws, etc.;
- held effective meetings;
- had thorough and effective coordination of consultants and their designs;
- responded early to issues; and
- maintained good relationships with the owner and contractor.

In closing, I would like to rebuff one more notion from the article. The idea that RFIs are a means for getting more money for the contractor or establishing a pattern for a later claim is not true. Again, RFIs are intended to clear up ambiguities in the plans and to establish the "intent" of the documents.

I guess this issue could be debated for days with no clear resolution. It suffices to say that if projects are to be built safely, on time, within budget, and to the owner's desired quality levels, architects and contractors must work together effectively or risk losing our traditional roles.

Raleigh K. Rousell
QUOIN President and CEO
Dallas

[Grant Simpson, FAIA, and Jim Atkins, FAIA, respond: We appreciate Raleigh Rousell's response to our article. We have known him for many years, and we have nothing but the greatest respect for him. He is an able and enthusiastic advocate for the AGC. However, his criticism misconstrues the message of our article. For example, we stated early in the article that an RFI "is *most frequently and legitimately* used by contractors to ask architects questions about the intent of the construction documents..." However, in his letter he erroneously assumes that we characterized all contractor-generated RFIs as unscrupulous. The article is clearly about the misuse of the RFI by some contractors, not all of them. We're not just making this up: these documented acts are supported by lawsuit and claim records, experts' reports, and many architects' experiences. While our message might be troubling to the contractors, no matter how few of their members are abusing the process, the problem is real and it is doing damage to architects.]

CORRECTIONS

Due to an editing error, the news article "AIA Lubbock Recognizes 12 Projects" on p. 20 of the last issue omitted the names of many of the firms responsible for the award-winning projects. A revised news article is printed on p. 24 in this issue. *Texas Architect* regrets the error.

The name of the photographer was misspelled in the project credits on page 48 in the July/August 2008 edition. Chad M. Davis, AIA, was the photographer for the feature titled 'Home on the Range' about the Doss Heritage and Culture Center of Parker County.

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Architect on the project was Valerie, Dewalt, Train Associates, Inc., Chicago. General contractor was Popper Construction, Chicago.

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Water Gardens Picked for 25-Year Award

A U S T I N Having enthralled visitors since its opening in 1974, yet despite the grim fact that six people have died there in two harrowing accidents, Philip Johnson's idyllic Fort Worth Water Gardens is recognized this year with the Texas Society of Architects' 25-Year Award. The project notably instills the agitated urban landscape with a refreshing serenity at the south edge of downtown, on a formerly blighted site adjacent to the municipal convention center.

The annual award recognizes a project completed at least 25 years earlier that exemplifies exquisite design and has maintained its original design integrity. This year's panel of judges were Rick Archer, FAIA, current chair of the TSA Design Awards Committee; Chris Hudson, AIA, current president of TSA; Ronald Skaggs, FAIA, 2007 recipient of the TSA Lifetime Achievement Medal; Andrew Vernooy, AIA, dean of Texas Tech University's College of Architecture; and Stephen Sharpe, editor of *Texas Architect*.

The Fort Worth Water Gardens began in 1970 when philanthropist Ruth Carter Johnson, who more than a decade earlier had commissioned the renowned New York City architect (then practicing with Alan Ritchie) to design the Amon Carter Museum, hired him again (this time with John Burgee) to envision a civic amenity on a 4.3-acre site purchased by the Amon Carter Foundation. The daughter of the late multimillionaire oilman Amon Carter wanted to present a gift to the people of Fort Worth.

As documented by Frank D. Welch, FAIA, in his monograph from 2000, *Philip Johnson & Texas*, the architect's client was underwhelmed when presented with a relatively staid scheme. He went back to work and produced a second concept that infused vertiginous tectonics with the mesmerizing drama of water in motion. "Ruth Johnson was thrilled with what she saw..." Welch wrote. "Johnson's plan for the Water Garden was a free, abstract composition of angular, shardlike polygons seeming to

shift and slide past each other in a fixed pattern of kinetic movement. Three large irregular sections were planned for water features; the balance of the site given over to walkways leading to a large 'plaza' and banks of platforms and tiers of retaining walls for trees and greenery in raised and sunken planes."

Philip Johnson's detractors were less than thrilled when they saw one more instance of his taking liberties with another designer's work—this time that of Lawrence Halprin, a landscape architect whose Lovejoy Fountain in Portland from 1968 bore more than a passing semblance to Johnson's terraced plan for the Water Gardens. (Halprin also designed a maze-like plaza, replete with greenery and waterfalls, that was built at the opposite end of downtown Fort Worth and opened in 1976.)

The public dedication of the Fort Worth Water Gardens took place on October 19, 1974, coinciding with the birthday of Ruth Carter Johnson. Among the dignitaries in attendance was Peter Blake, a noted architectural writer and publisher of the *International Magazine of Architecture*. According to the *Fort Worth Star-Telegram*, Blake likened the park to an "outdoor

theater in which the people are the actors as well as the audience."

In the words of author Frank Welch, the "pièce de résistance" of the project was the Active Pool located on the east side of the Water Gardens' plaza, where a "palpable sense of danger permeates this gorge of overlapping geometric plates, awash and rushing downward to a roiling sinkhole, which has to be the quintessential threat of architectural engulfment. Johnson's often vaunted sense of portentous quality in architecture — exciting wonder and awe — is present here in spades. For the strong-hearted, a meandering series of blocky, freestanding steps, elevated above the water, descends the glistening ravine of rushing and flowing water, which disappears in gushes through a dentiled basin at the bottom. It is a design and psychological *tour de force*."

Unfortunately, the Active Pool also was where three children and one adult drowned on June 16, 2004. Witnesses said one child jumped or fell into the pool, which, due to the malfunction of a recirculating pump and recent heavy rainfall, contained nine feet of water. When the three others tried to rescue the young victim,

they all perished. Following the installation of safeguards and re-engineering the Active Pool to maintain a maximum depth of two feet of water, the park was reopened on March 4, 2007. According to the *Dallas Morning News*, the four victims' families agreed to an out-of-court settlement in their lawsuit against the city. The newspaper reported that their lawsuits against the architect, engineers, and other parties were unsuccessful.

An earlier freak accident caused the death of two adults when an 80-foot light pole toppled in 1991 in high winds.

Before selecting the Water Gardens for the award, the TSA jury considered the project's history. Following their discussion, the judges voted unanimously to recognize the Water Gardens with the 25-Year Award. [See "Editor's Note" on p. 7 for an insider's view of the jury's discussion prior to that decision.]

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TSA Announces 2008 Honor Awards

A U S T I N The Texas Society of Architects has announced this year's Honor Award recipients. The awards recognize significant contributions to the architectural profession and the quality of the built environment and will be presented during the 69th Annual TSA Convention Oct. 23-25 in Fort Worth.

The Medal for Lifetime Achievement in Honor of Llewellyn W. Pitts FAIA will be presented to **Velpeau (Vel) E. Hawes Jr., FAIA**, of Dallas. This honor recognizes a lifetime of distinguished leadership and dedication in architecture and community. (See sidebar below.)

The TSA Architecture Firm Award will be presented to **Marmon Mok** of San Antonio in honor of its significant contributions to the architectural profession and the community during the past 55 years. (See sidebar p. 16.)

The Award for Young Professional Achievement in Honor of William W. Caudill FAIA will be presented to **Camilo Parra, AIA**, president of Parra Design Group in Houston, for his strength in architectural design, practice, and community. Parra has been recognized for his design skills with awards, publications, articles, and tours of his work. In addition, he teaches as an adjunct professor at Texas A&M School of Architecture at Prairie View, and he has been published in *Architectural Digest*, *Texas Architect*, and the *Houston Chronicle*.

The Award for Community Service in Honor of James D. Pfluger FAIA will be presented to **Robert L. Meckfessel, FAIA**, of dsgn associates in Dallas. For more than 25 years, Meckfessel has played a myriad of roles in community organizations that directly impact the built and natural environment of Dallas. He has been involved in Dallas' *Balanced Vision Plan* for the Trinity

River and has served as president for Preservation Dallas, helping to update and strengthen a preservation tax incentive program and provide greater protection to historic buildings.

The Award for Outstanding Educational Contributions in Honor of Edward J. Romieniec FAIA will be presented to **Edward M. Baum, FAIA**, of Dallas. Baum served on the faculty at Harvard while starting a practice with C. Stifter and received recognition from *Architectural Record* early in his design career. In 1988, he joined the University of Texas at Arlington School of Architecture as dean, where during his tenure the school and its students gained national recognition. He founded the Dallas Architecture Forum with a mission to educate the public through knowledge and discourse on architecture.

continued on page 16



TSA Medal for Lifetime Achievement

Velpeau (Vel) E. Hawes Jr., FAIA, graduated in 1958 with a bachelor of architecture degree from Texas A&M University in College Station. After four years of service as an infantry officer, he began a 38-year career as a licensed architect and licensed interior designer with several architectural firms in Dallas, including Omniplan, HOK, and PGAL.

After retirement in 2000, Hawes was asked to manage the design and construction of the Nasher Sculpture Center project for Raymond D. Nasher, a longtime client. In addition, Hawes is currently serving as architectural consultant on two other significant Dallas civic projects—the Booker T. Washington Arts Magnet High School and the Museum of Nature and Science.

Over the years, Hawes has received numerous project design awards, which include eight TSA awards and four AIA Dallas awards. He was elevated to Fellow AIA in 1983 and named a Richard Upjohn Fellow in 1990. In 2006, Hawes received both a Lifetime Achievement Award from AIA Dallas and an Outstanding Alumni Award from the Texas A&M College of Architecture.

"It's truly a privilege and honor to nominate Vel for the Lifetime Achievement Medal. Chapters of his career have been representative of traditional practice as well as alternate roles that have come with great responsibility and high profile. Additionally, he has and remains a valued member of AIA Dallas and has provided critical leadership through the years including as chapter president," wrote J. Mark Wolf, president of AIA Dallas, in a letter recommending Hawes for the award.



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Arthur Calcaterra, Assoc. AIA, of Quorum Architects in Fort Worth, has been named Associate Member of the Year. The honor is awarded to an individual TSA associate member who best exemplifies the highest qualities of leadership and has demonstrated an unparalleled commitment to their local or state component. Currently, Calcaterra serves as the TSA associate member director. In 2008, he organized the Austin Intern Grassroots AIA Fort Worth, which was attended by representatives of TSA chapters. In 2006 and 2007, he was elected to serve as the intern/associate director on the Executive Committee. As a valuable member of the TSA Board, Calcaterra has participated in chapter meetings, board meetings, Intern/Associate Grassroots, TSA Grassroots, and AIA Grassroots.

The Associate Mentorship Award will go to **Jonathan Benson Smith, AIA**, of Lake|Flato Architects in San Antonio for his commitment and dedication as a mentor to young professionals and high school students.

The TSA Associate Special Merit Award will go to the **Professional Practice Leadership Program (2PLP)** of AIA San Antonio. The mentoring program, founded by Steve Patmon, AIA, is designed to build confidence, leadership, and vision in future architects through a variety of topics explored during an 11-month course of study.

The Award for Excellence in the Promotion of Architecture through the Media in Honor of John G. Flowers Hon. AIA will go to the following individuals:

Patsy Pittman Light of San Antonio for her book *Capturing Nature: The Cement Sculpture of Dionicio Rodríguez*. The book documents the life and work of a pioneering craftsman and the unique contributions he made to the built environment throughout the United States, Europe, Mexico, and Central and South America.

Tracy Self and Joe Self, AIA, for their Fort Worth radio program *Design Talk Radio*, an hour-long talk show about the holistic world of design and architecture. The program is broadcast weekly on KTCU.

TSA will award a Citation of Honor to the following organizations:

Friends of the Parks in San Antonio for its tireless effort in the restoration of the Japanese Tea Garden in Brackenridge Park.

City of Tyler for creating the Tyler 21 Master Plan, which sets the city on a path for balanced growth during the next 18 years.

In addition, TSA Honorary Membership will be granted to the following individuals:

Bonnie Conner, a former San Antonio city councilwoman, for her 20-plus years of service and advocacy on behalf of sustainability.

J.D. Granger, executive director, Trinity River Vision Authority, Fort Worth, for his contributions to the architectural profession and improvement of the natural and built environment.

Martha (Marty) V. Leonard, community volunteer, Fort Worth, for her generous civic spirit and time supporting her community through its many different agencies and organizations.

Stephen H. Lucy, PE, managing principal, Jaster-Quintanilla, Dallas, for his leadership and voluntary contributions of time to improve structures in the Dallas community.

T A S T A F F



TSA Architecture Firm Award

Founded in 1953 by Harvey V. Marmon Jr. and Edward Mok, Marmon Mok is now led by Stephen R. Souter, FAIA, who has served as managing partner since 1988; William Reeves, AIA; Greg Houston, AIA; Dror Baldinger, AIA; Carlos Moreno, AIA; Mary Bartlett, AIA; Braint Harkiewicz, AIA; and Montgomery Howard, AIA.

Besides contributing two TSA presidents, seven AIA San Antonio chapter presidents, and numerous AIA board members and committee chairs, the employees of Marmon Mok have made many more contributions to the profession. They have contributed and volunteered for organizations such as Habitat for Humanity and Northside ISD Education Foundation.

During its long history, the firm has received 28 AIA San Antonio Design Awards and over 30 regional and national awards. The company has been repeatedly ranked as one of the top three

architecture firms in the city by the *San Antonio Business Journal* and was ranked first in 2006, its 53rd year of continuous practice.

"Because Marmon Mok demonstrates high quality in design work, overwhelming support for the profession, and numerous contributions to community organizations, their high standards and overall consistency have lasted over five decades, exemplifying the finest offered by Texas firms," said Matt Morris, FAIA, a member of the Honor Awards Committee.

Several of Marmon Mok's landmark San Antonio projects include the South Texas Medical Center Master Plan; Confluence Theater, Hemisfair World's Fair, U.S. Pavilion; San Antonio International Airport Terminal 1; the Alamodome; and Oliver Wendell Holmes High School in Northside ISD. Recently, the firm's Bunny Raba Chapel at Seton Home in San Antonio graced the cover of the 2007 Nov/Dec issue of *Texas Architect*.



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Standing Tall in Beaumont Since 1906, Home's Large Columns Being Restored

BEAUMONT The latest stage in the ongoing restoration of the 1906 McFaddin-Ward House in Beaumont will return the Beaux Arts Colonial Revival structure's four 22-foot-tall Ionic columns of the front porch to their original condition. A century of exposure to the tropical Gulf Coast climate has rusted iron anchors and rotted cypress column, capital, and base components. Oak Grove Restoration Company of Laytonsville, Maryland, is directing the work.

Oak Grove project manager Hank Handler explains that most of the original material in the colossal columns will be kept and new parts will be milled from reclaimed old-growth cypress, preferably "river-recovered" logs harvested more than 100 years ago and only recently extracted from river bottoms where they had settled during transport to mills. Handler said the original two-story columns were manufactured circa 1906 using 2,000- to 3,000-year-old timbers. A dendrochronology test on a selected replacement timber, he said, indicates that the log was milled in 1853 and is estimated to be about 3,500 years old. Handler said molds will be made from a "good" capital to make plaster replicas for those too deteriorated to repair.

The current restoration campaign began in 2002 with replacement of the roof and contin-

ued with a 2007 project to restore the adjacent carriage house. Oak Grove also accomplished those projects.

The house and its contents were first restored in 1983-1986 after its last resident Mamie McFaddin Ward (1895-1982) provided for the home to be transformed into a museum. She established the Mamie McFaddin Ward Heritage Foundation to preserve the house and its original furnishings and to continue her charitable works. Her grandfather, William McFaddin (1819-1897), was granted land in southeast Texas for his service at the Battle of San Jacinto, and he acquired adjacent land from the heirs of Noah Tevis, one of Beaumont's first landowners. He built a home in 1859 on the former Tevis property for his family of nine children. McFaddin expanded his land holdings into a cattle empire, and several generations of McFaddins were prosperous in cattle, rice farming, milling, and later, in oil.

McFaddin's daughter Di (1851-1908) and her husband W.C. Averill were living in the original family homestead when it burned in 1905, escaping with only their bed clothes and few items. Determined to build a new home as well-appointed as their previous one, the Averills hired local Beaumont architect Henry Conrad Mauer (1873-1939) to design a grand house with modern comforts on McFaddin Avenue. A befitting carriage house was located on the original



With scaffolding in place to support the two-story portico, the four columns were removed on Aug. 6. Replacement shafts, milled from old-growth cypress, will be installed along with newly cast bases and capitals.

McFaddin land grant, behind the main house, on North Street.

Mauer, a La Grange native, was one of several architects attracted to Beaumont in the boom years following the discovery of oil at Spindletop in 1901, south of Beaumont. Anthony Lucas brought in the Spindletop strike on land leased from Mrs. Averill's brother William Perry Herring McFaddin (1856-1935) and others.

When the house was nearly completed in 1906, it was sold to Mrs. Averill's brother, W.P.H. and his wife Ida Caldwell McFaddin (1872-1950). They and their children, Mamie, Perry Jr., and James Caldwell, moved in early 1907. In 1919 Mamie married Carroll Ward, and the newlyweds took residence in the house.

The house was entered into the National Register of Historic Places in 1971 and was designated a Texas State Historic Landmark in 1976. Opened as a house museum in 1986, it is one of the last Beaux Arts-styled houses open to the public and is one of the few house museums in which the home's original furnishings are intact and on display where the owners intended.

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RUDAT Outlines Boerne's Options As Growing Town Charts its Future

B O E R N E A five-day charrette in June led by an AIA Regional & Urban Design Assistance Team (RUDAT) highlighted the challenges facing this Hill Country town 25 minutes north of San Antonio. RUDAT personnel drew upon the knowledge and aspirations of a wide range of local citizens to formulate its assessment that is being produced as a report for the City of Boerne. As one observer remarked, "The city was alive and united for the week of RUDAT. So now we hope to keep that excitement up throughout implementation."

During its five days in Boerne, the RUDAT members studied how to create a vision for the community's future. Their work was supplemented by a large amount of public participation through questionnaires, public meetings, open-mikes, and group discussions.

Knowing that successful urban design can enhance the quality of life for those who live, work, and play in the area, the Boerne RUDAT was requested from the AIA by Paul Barwick, ASLA, senior planner for the City of Boerne. Barwick asked the team to provide ideas and solutions to a wide range of concerns in Boerne's "three Cs"—Cibolo Creek, the central business district, and the civic campus (a tract of land to develop the new library, city hall, and other municipal facilities).

A preliminary report, which is now being finalized for city officials, includes a section dedicated to "Civic Health." While ideas of regenerative design, community image, historic preservation, and downtown densification have piqued the interest and generated excitement within the community, it was that issue of "civic health" that began to address the fragmented, sprawling, and divided aspects of the community and its surrounding areas. In addressing that issue, Joel Mills, who as director of the AIA Center for Communities by Design participated in the RUDAT, pointed out that Boerne lacked gathering spaces—or, as he called them, "third places"—that can bridge social and cultural gaps within a community. For example, he suggested that the town's Germanic culture may have led to a rather staid-minded community that only grudgingly accepts change and growth. The result, he said, is both a fragmented social network and the city's sprawling physical layout. "Compare it to a large city like Austin and you might notice the lack of interactive spaces, such



To celebrate the regional character of Boerne, the RUDAT charrette developed a plan for creating four "gateways" along Interstate 10 with cooperation from the highway department. Monumental artwork and landscaping would mark the entrances to Boerne and attract motorists traveling through the Hill Country.

as coffee shops, music venues, bistros, or small parks," Mills said. "For people who move into a new area, these spaces are often the most vital in establishing a sense of home and acceptance. These creative, social, and entertainment venues offer for people to come together in a non-partisan and communal way."

Another section of the report-in-progress is called "Image of the City" and draws upon recommendations by RUDAT member James Abell, FAIA, who suggests the city create pocket parks, or small recreational areas along Main Street or at other strategic points, that will provide activities for area youth who are currently at a loss for places to gather. Another section in the report is titled "Forward Together," in which Joel Mills proposes an alliance between social groups that would provide an outlet for people to socialize outside of political gatherings.

The face-to-face meetings during the RUDAT's five-day visit were especially refresh-

ing in an era when "virtual communities" such as MySpace and Facebook seem to have changed our sense of social interaction. Particularly helpful was the opportunity to have actual conversations and make personal connections with professionals and peers in both San Antonio and Austin. For example, John Nyfeler, FAIA, (who chaired the Austin RUDAT in 1991) and Bill Brice of the Downtown Austin Alliance provided Boerne leaders with a wealth of coaching for the initial design assistance phase and future implementation. Nyfeler counseled patience, as cities take decades to evolve, stating, "There is no time limit for these visions." He suggested that the overall vision needs to be accepted and embraced by the community for the plan to become the groundwork for development in the years to come.

BEN ADAM, AIA

The writer was co-chair, along with Paula Hayward, for the Boerne RUDAT.



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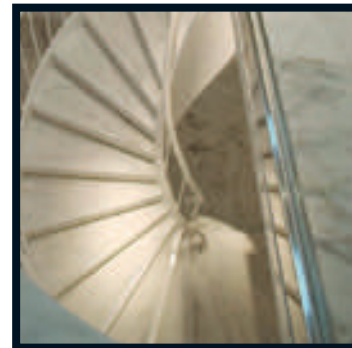
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DMA Exhibits Work by UTA Studios

DALLAS Planes of sewing thread, a panel of drinking straws, pillows of concrete, and 3-D tiles of laser cut paper – materials used out of context to challenge ordinary associations – form the basis of two walls created by students at UT Arlington’s School of Architecture for the inaugural exhibition in the Center for Creative Connections at the Dallas Museum of Art.

“Materials and Meanings” emphasizes the materials of which works of art are made and addresses the meanings both artists and viewers associate with these materials. Eight artworks from the DMA’s collection, which form the core of the exhibition, are made of materials ranging from the everyday to the sacred, from cardboard to gold. The DMA invited UTA to create the first community partner response to “Materials and Meanings”.

The two UTA walls subdivide the space of one gallery and comment on the role materials play in architecture and interior design. The pieces were produced as studio projects in the Interior Design and Digital Fabrication studios during the Spring 2008 semester.

The Interior Design studio – under the guidance of instructors Elfriede Foster; Susan Appleton, AIA; and Marian Millican – “appropriated” products such as sewing thread, binder clips, and rubber bands to construct panels that hang in an open framework. These panels – through translucency, opacity, color, or texture – create a dialogue between the adjacent spaces. They



(clockwise from top left) Interior Design students appropriated hex nuts and copper wire to fashion one of the displays. The wall in the foreground displays work from the UTA Interior Design Studio, with the wall in the background representing surfaces created in the UTA Digital Fabrication Studio. A detail of the paper tile screen illustrates the complexity of the material. The paper tile serves as a backdrop to a Gehry chair.

also engage the visitor in physical exploration – touching the panels is encouraged.

The Digital Fabrication screen, developed in the studio of Brad Bell, presents two different sides: one composed of cast concrete tiles and interactive motion sensor lights; the other of a paper tile backdrop for one of the DMA artworks, Frank Gehry’s *Easy Edges* chair. In each side, digital modeling and laser cutting allowed the creation of a complex tile surface in which none of 144 tiles are alike. For the concrete tiles, non-Euclidean geometry and scripting programs were employed to design formwork for fabric casting,

giving the concrete a seemingly soft surface. For the paper tiles, Voronoi script software produced bubble-shape cutouts that were manipulated in scale through four layers of paper to create complex three-dimensional spatial patterns, giving the paper a brittle appearance.

Both walls invite the public to consider the contributions that materials and processes make in the built environment.

SUSAN I. APPLETON, AIA
BRAD BELL

“Materials and Meanings” remains on display at the DMA through October.

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Lubbock Recognizes 12 Design Projects

[Editor's note: Due to an editing error, a news story in the July/August edition about AIA Lubbock's Design Awards inadvertently omitted the projects' architecture firms. The complete list follows.]

L U B B O C K AIA Lubbock presented its 2007 Design Awards on Nov. 29, 2007.

Honor Awards

- Snyder ISD New Elementary School by Parkhill, Smith & Cooper
- Levelland ISD Academic Beginnings Center

by BGR Architects.

Merit Awards

- Levelland ISD Middle School by BGR Architects
- Lubbock Christian University McDonald Moody Auditorium by SLS Partnerships
- Grace Clinic by Parkhill, Smith & Cooper
- Parkhill, Smith & Cooper East Building by Parkhill, Smith & Cooper
- United Supermarkets Market Street-98th Street Quaker Avenue by MWM Architects
- Turning Point Community Church by Parkhill, Smith & Cooper

Citation Awards

- Lubbock ISD Two New Elementary Schools by Parkhill, Smith & Cooper
- Texas Tech University Larry Combest Community Health and Wellness Center by MWM Architects
- Lubbock Christian University Center for Academic Achievement by MWM Architects

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L A U R A N . B E N N E T T , A I A

The writer chaired AIA Lubbock's Design Awards Committee.



Snyder ISD New Elementary School



Levelland ISD Academic Beginnings



Levelland ISD Middle School



LCU McDonald Moody Auditorium



Grace Clinic



Parkhill, Smith & Cooper East Building



United Supermarkets



Turning Point Community Church



Lubbock ISD Two Elementary Schools



TTU Community Health and Wellness



LCU Center for Academic Achievement



Bristol Bay, Ltd.

TAMU Fills Administrative Posts

C O L L E G E S T A T I O N Changes within the administrative suite at Texas A&M University's College of Architecture recently went into effect, including the appointments of a new interim dean and four permanent department heads. Meanwhile, the search will continue for a dean to succeed Tom Regan, Assoc. AIA.

Jorge Vanegas, Assoc. AIA, is the interim replacement for Regan, who will remain at A&M as a professor of architecture.

On July 1, the four department heads were appointed. They are Glen Mills, AIA, of the Department of Architecture; Forster Ndubisi of the Department of Landscape Architecture and Urban Planning; Joe Horlen of the Department of Construction Science; and Tim McLaughlin

of the newly created Department of Visualization Sciences.

Coinciding with the recent administrative appointments, the College bid farewell to Charles Graham, AIA, who will become dean of the University of Oklahoma's College of Architecture. Graham's career included 25 years of teaching at TAMU.

T A S T A F F

Nasher Center Anniversary

The Nasher Sculpture Center of Dallas presents “The Story of the Nasher Collection: A Tribute to Raymond and Patsy Nasher,” the 2008 fall exhibition commemorating the center’s fifth anniversary. Opens SEPT 20

East Texas Historical Association Fall Meeting

The East Texas Historical Association Fall Conference will take place at the Fredonia Hotel in Nacogdoches this September. Register online at www.easttexashistorical.org. SEPT 25-27

Texas Treasure Award

The Texas Historical Commission and Texas’ First Lady Anita Perry have collaborated to honor Texas communities that display an authentic “sense of place” through preservation of culture and architecture. Nomination applications are available at www.thc.state.tx.us. Nominations due OCT 1

RDA Announces Fall Lecture Series

The Rice Design Alliance will present a four-part lecture series on the increasing creative importance of building engineers in architectural projects and design. Lectures will take place at the Museum of Fine Arts in Houston. For more information, visit www.rda.rice.edu. Through OCT 1

APA Texas 2008 Conference

The Texas chapter of the American Planning Association will hold its annual conference and awards ceremony in Galveston. For more information, visit www.txplanning.org. OCT 1-4

Architecture Lecture Series at Umlauf

Austin’s Umlauf Sculpture Gardens present the Michael Hsu Design Office as the keynote speaker of October’s session of the Architecture Lecture Series. For more details, visit www.umlaufulsculpture.org. OCT 2

TAMU Hosts ‘Lessons from Rome’

Texas A&M University’s College of Architecture presents the “Lessons from Rome” exhibition. The exhibit will be showcased in the Langford A Gallery. For more information, visit www.archone.tamu.edu. Opens OCT 20

TSA Convention & Expo

TSA hosts its 69th Annual Convention and Design Products & Ideas Expo in Fort Worth. Information on CE sessions, exhibitors, and online registration is available at www.texasarchitect.org/convention. OCT 23-25



Planned TCC Campus a Bridge Too Far

F O R T W O R T H In an about-face that came as a surprise to many, officials of Tarrant County College (TCC) have abandoned plans to build a new and eagerly anticipated downtown campus on both sides of the Trinity River. Instead, TCC announced on June 25 that it had purchased the recently completed downtown headquarters of Radio Shack for a retrofit. The additional news that one of the city’s proudest corporate citizens has been reduced to renting leftover space from the community college was in itself an unexpected and demoralizing development. However, the decision by TCC, after years of steadfast support for the new campus project, was truly shocking.

Few architects have failed to be inspired by Daniel Burnham’s famous remark to “Make no little plans. They have no magic to stir men’s blood...” And when the design for the downtown Fort Worth campus of TCC was unveiled by Bing Thom (of Bing Thom Architects in Vancouver, B.C., in association with Gideon Toal of Fort Worth), the blood of the local residents was stirred indeed. The sweeping plan moved beyond the basic program of the college by incorporating an urban design strategy intended to alter the relationship between the city center and the Trinity River. The campus actually spanned the waterway, with the central spine envisioned as a public space leading to the water and connecting to other future improvements.

That TCC’s ambitious plan elicited more gasps of amazement than howls of protest was a testament to the unprecedented scope of the undertaking, the sound “pay as you go” financing, and the compelling architecture of the

campus itself. True, voices were soon heard questioning the idea of building on the bluff in the shadow of Texas’ grandest county courthouse; others felt that the entire concept was far too hubristic for the fundamental educational mission of TCC. And it was long after the plan was in the public domain that influential philanthropist Ed Bass led an unsuccessful effort to change a key component of the design, the “sunken plaza” gateway to the campus and the river. But “on time and budget” is a powerful response to critics of public projects, especially projects that were so well promoted by TCC’s chancellor and the elected board of trustees. So what happened?

One could reasonably argue that the project was another victim of Hurricane Katrina, since the scheme relied on a bridge and a major building constructed over the existing levee (in anticipation of its later removal). While the Army Corps of Engineers was involved in the project from the inception, the post-Katrina approval process soon stretched from months to years. The anticipated start of construction on the northern portion was soon far behind schedule and the budget continued to grow as building material costs continued to increase. Finally, the project became an issue in the election of TCC board members, with one outspoken critic winning a seat. Through it all, Thom remained positive and resolute in defense of the campus design and its growing budget, casting the scheme as a once-in-a-lifetime opportunity for the college and the city. But with the final cost and occupancy dates still uncertain, TCC trustees opted to cut their losses and acquire the Radio Shack headquarters.

GREGORY IBAÑEZ, AIA

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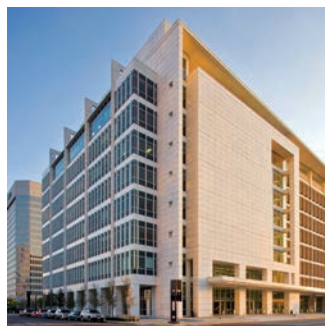


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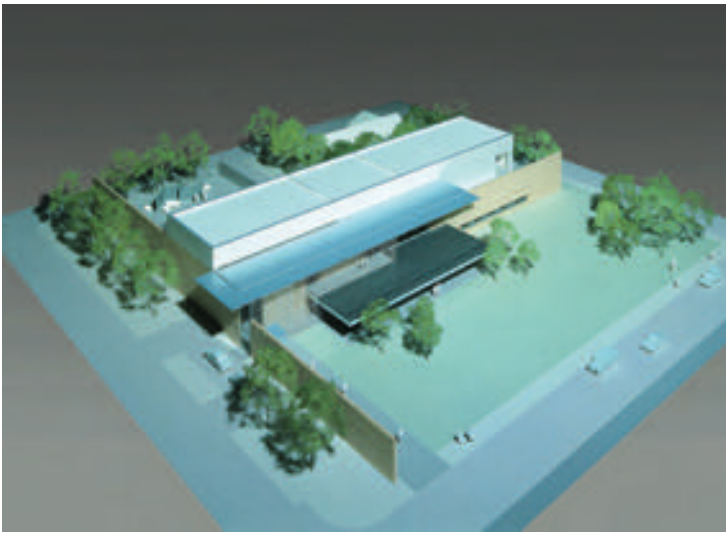
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Asia Society's Texas Center

Designed to reflect the harmony and elegance of modern Asian architecture, the Asia Society's Texas Center project was led by internationally celebrated Yoshio Taniguchi, the architect responsible for the 2004 expansion of New York's Museum of Modern Art. Located in the heart of Houston's Museum District, the \$50 million two-story facility spans over 38,000 square feet and includes over 5,000 square feet of galleries and spacious foyers for public interaction, to encourage the Center's objective of deepening cultural interactions between Asian and American societies. The refined exterior of the building is composed of Jura limestone and glass curtain walls with stainless steel and aluminum accents, carefully assembled to support Taniguchi's adherence to simplicity of form, detail, and the incorporation of nature in design. Kendall / Heaton Associates of Houston is the architect of record, and Geoffrey J. Brune, AIA is the design liaison for the project. Construction is estimated to be complete in 2010.

West 7th Street District

Centered in the heart of Fort Worth's Museum and Cultural District, an exciting new urban redevelopment has been designed by Good Fulton & Farrell Architects of Dallas. Spanning five city blocks, 900,000 square feet, and conveniently situated across University Drive from The Modern Art Museum, the mixed-use complex is projected to re-establish the West 7th Street area as a thriving entertainment and shopping district. The project includes multiple offices, retail space, grocery stores, theaters, multi-family residential units, health clubs, and a hotel. Residential units and parking spaces are located above ground-floor retail space to ensure that residents can thrive in the center of the action. Two outdoor plazas represent the central organizing focus of the site, providing open spaces for public interaction and strengthening a sense of community. The architecture is engaging and eclectic, with each different type of building seen as an opportunity for visual complexity and variety. Construction is projected to be complete in October 2009.




Helix Pedestrian Bridge

The globally acclaimed architectural firm RTKL Associates, of Dallas has designed a pedestrian bridge in Macao, China, called The Helix. Inspired by the cultural intersections of technology and nature, the 161 meter curvilinear footbridge stands 11 meters over a developing tropical garden and water park, connecting two shopping malls within a large mixed-use entertainment superstructure. Attention to the pedestrian's walking experience is paramount in the design. An enclosed conditioned cabin provides a comfortable trek and shelter between buildings while contributing to the visual complexity of the exterior form. More importantly, the indirect shape of the path was designed using principles of Feng Shui to optimize the fluidity of human walking patterns and movement. In addition to serving the needs of pedestrians, the unique helical form stands as a timeless symbol of the technological achievements of the society as well as its natural growth patterns and advancement into the future. The bridge will be complete in early 2010.



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In choosing 25 'great' homes, author looked beyond the usual suspects

by HEATHER MCKINNEY, FAIA

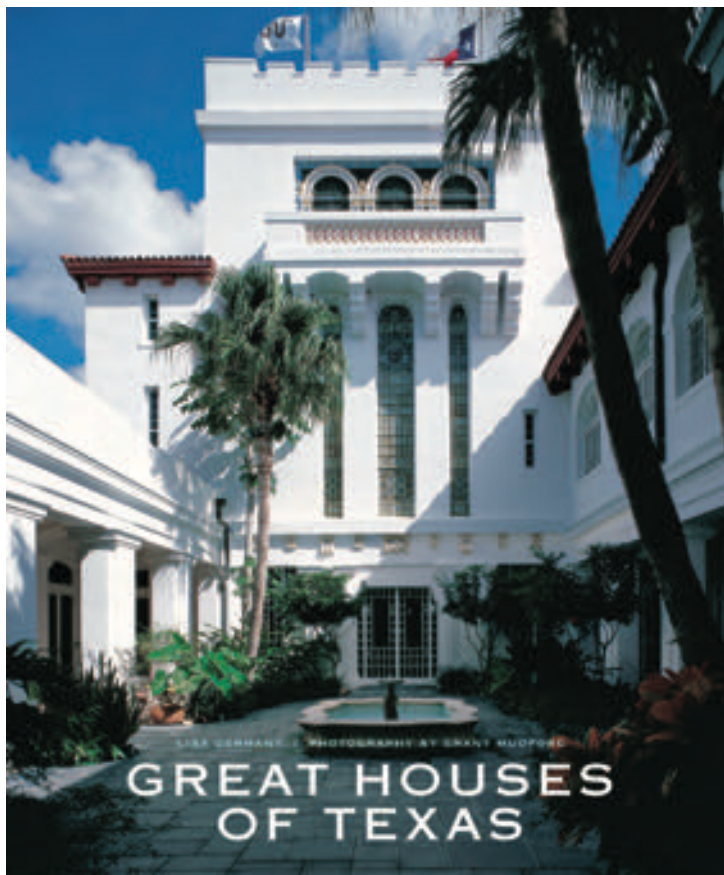
Lisa Germany's latest book, Great Houses of Texas, was published this year by Harry N. Abrams Publishing Company illustrated with photographs by Grant Mudford. The author recently answered questions posed by Austin architect Heather McKinney, FAIA.

TA: *Great Houses of Texas* is an audacious title. What were your criteria for choosing these houses?

LG: When Harry Abrams signed me to write a book on Texas residential architecture, the title with "great houses" was already the working name of the book and it was clear that it would remain. My job was to find no more than 25 houses that fit that description. Having said that, I was completely free to choose. They could all be historical, they could all be contemporary, but ideally they would tell a story. I was always afraid that there would be those who thought "great" meant "grand" and they would find the book disappointing. And I always knew that architects, who naturally feel strongly about the built environment, would quibble about the choices. My thought was to make such a strong case for my choices that the critical reverberations would be muffled somewhat.

Thus my idea, which was inspired by the mid-century Modernism of O'Neil Ford, had its inception in the frontier, which was to recur again and again in his houses and those of others, and which has continued to influence architects practicing today. It was not a maudlin sense of the frontier that I sought, but rather a subtle thread of influence. Fredericksburg-born Chester Nagel's little Bauhaus house in Austin best made the point because his sensibility in a modern idiom did not compromise what he knew to be the way to build in Texas and how to handle the heat and the creamy limestone of his hometown.

My thinking was that to write about the frontier meant that I should include a short chapter at the beginning that showed Texans rejecting the frontier in an attempt to communicate that the state was not only settled but fashionable. But even here I wanted to avoid the usual suspects such that Greek Revival would be represented by Woodlawn, not the Governor's



Mansion; Nicholas Clayton's Victorian not by the Bishop's Palace, but by the League House; Atlee Ayers, not by the McNay Museum, but by his first venture into Spanish Revival, the Hogg House. Of all these houses from the first part of the book, I would guess that architects might consider Henry Trost's own home a "usual suspect," but his Prairie School style would be new to the layman. And, in any case, I was grateful to reach to the far West for one of my homes. [An attempt to include the Donald Judd house in Marfa was so bogged down by the Judd Foundation's bureaucratic demands and fees that it was finally dropped.]

The third chapter concentrating on the Modernism in Texas and the last chapter are self-explanatory, I think, but the second chapter "Stirrings of Place: The Romantic and Practical"

might seem to entangle the thread of my argument so I will speak about it a minute. I have always been fascinated by homes of the early twentieth century that are dreaming of somewhere else. California has dozens of such picturesque houses, but my thought was that Texas architects and clients had their own take on these myriad styles, which always came down to the land. The enormous live oaks and mossy, sylvan lot of the Armstrong Ferguson house gave way to a Moroccan room, memories of the Dust Bowl shaped Charles Dilbeck's Norman houses, and the King Ranch and the Stable translated the practical aspects of their existences into styles that had clear points of references—the working missions of the Southwest and European structures that were at home in the woods, respectively. And the Crespi Mansion, built before zero-lot lines became the norm for our current mansions, occupies 28 acres in the veritable heart of Dallas.

When it was all over, neither Grant nor I wanted the book to be called *The Great Houses of Texas*. I had always felt that the story I was telling was just one of many stories that could be told, and I was well acquainted

continued on page 33

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Nagel House by Chester Nagel

continued from page 31

with great homes that would have fallen under the rubric of a different theme. Finally Abrams compromised by leaving out the “the,” which was to indicate that these were just some of the great houses in the state. It is a subtlety that is easy to miss.

TA: Let’s delve a little more deeply into your leitmotif of the Texas landscape as the protagonist that influences Texas architecture.

LG: When Lyndon B. Johnson was President, he had a sign erected outside Mueller Airport that said “595 miles to El Paso” to impress the press corps with how big the state was. It was Texas as “empire,” that idea I had so ardently embraced as a schoolgirl. But now I was being asked to capture that land in words and images—to show it to be both mythic and realistic, and it occurred to me that in the best houses those ideas had perfectly mingled. In most cases, it was the architect who saw the opportunity to express the ideas that Texans valued. And so I thought about architects who had defined various different landscapes—Clayton in Galveston, Staub in Houston, Frank Welch in the hinterlands (in this case), Ayres in San Antonio, Trost in the West, and so on. And I made a point to study how they had interpreted their surroundings.

Deep in the book, in the chapter “The Frontier of Today,” I quote New York architect Steven Holl in this way, “Architecture does not so much intrude on a landscape as it serves to explain it,” and it occurred to me that that was exactly what I was trying to do with this book.

Texans love the land—love to own it, use it, look at it, and it is my hope, my humble hope, that readers will look at my choices, urban and rural or modest and lavish, and find that greatness always lies in the perfect melding of the practical and the poetic. In this particular sense, I think, all the houses in the book open wide a pretty great vision of Texas architecture.

TA: Every house in the book has a “people story,” the eccentrics and visionaries that designed and lived in and loved these structures. Do you find that every “great” house comes with such a story?

LG: Many of these stories were unknown to me when I started my research for the book but, yes, I have found that all interesting houses have backstories.

You may have noticed that most of the stories are the stories about architects, and that is because the development of a sensibility and the way it is applied in certain circumstances is very interesting to me. When I wrote this book, I kept reminding myself of my probings into Harwell Harris’ ideas when I wrote the monograph on him. That idea of an individual point of view is very compelling to me. And I’m lucky because architects generally tend to be interesting in very idiosyncratic ways which are exposed in the designs of houses.

TA: The photography in the book is extraordinary and yet it would be insulting to call this book a coffee-table book. What was it like to collaborate with Grant Mudford?

LG: I was thrilled to be working with someone with the stature and talent of Grant. Although I selected the houses, I found that he was always showing me aspects of the architecture that I had not seen before. I chose the houses, so he never knew from day to day what he would encounter, but his lens captured the best of what he was seeing, and because he is an architectural photographer, even the interiors are probing into the spatial concerns of the structure, the plan is hinted at, and the junctures of the construction are all revealed. Besides all that, he was a lot of fun to drive around Texas with.

TA: Who did you consider to be your audience?

LG: I wanted to combine the lush photography with rigid, historical fact and compelling stories in order to reach a broad audience. I wanted the book to be free of architectural jargon but to still be rigorous enough for architects to enjoy as well as the layperson.

TA: Could you do a *Great Houses of Texas II*?

LG: Certainly. There were houses that I wanted to do that I had to drop because of logistics. There were houses that I found too late to be included. There are houses that I’m still discovering. And there are houses that are gone that I would love to include in a future compilation of *Great Houses of Texas*. The best example of the last is the Birthday by Frank Welch which may be the truest Texas house of the bunch because it is the closest to the land. ☺



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Lessons from Rome

Exhibition shows city's influence on four American architects

by TAEG NISHIMOTO

“Lessons from Rome” explores the enduring impact of the ancient metropolis on Robert Venturi, Tod Williams, Thomas Phifer, and Paul Lewis. The four architects are Fellows of the American Academy in Rome (AAR) whose experiences there continue to inform their design work. Curated and produced by Smilja Milovanovic-Bertram, an assistant professor at the UT Austin School of Architecture, the exhibition juxtaposes photographs of Rome with images of the architects’ subsequent work. The exhibition, funded through grants from the Graham Foundation for Advanced Visual Studies and UT Austin, opens on Oct. 20 at Texas A&M University’s College of Architecture.



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Tod Williams

While in Rome, Tod Williams observed permanence and materiality. He explored Rome’s density and construction—“things that are heavy.” It was important for Williams to assimilate the connection between a building and its site. He made a drawing per day, exploring both the density of the paper and the density of Rome, typically on 3” x 5” note cards.

In the Pantheon I am particularly drawn to the minute changes made by the movement of the sun as it spreads across the coffers... the jiggling, the shaking of the edge of the light... I look away for a moment and its place has changed. I realize that we have only begun to touch our ability for directing the sun to enter a building and to move the way it does in the Pantheon.

I wanted to make buildings that lived and existed longer than my own life... Being in Rome awakened ambition, I wanted my buildings to outlast my existence. From my stay in Rome, until our recent work in India we’ve done no commercial work... I wanted the buildings to be personal commitments. I wanted them to have grounding; to be serious and well-built.



<<< Paul Lewis

Paul Lewis was not interested in Rome as a source of design form or history, but rather as the interaction of social life in a contemporary city that is treated as a museum. He saw Rome as a city based on accumulation: the accumulation of history, the accumulation of building materials. To Lewis, these two types of accumulation were presented simultaneously to the observer, producing a density, a layering through time. Lewis enthusiastically photographed Rome and used a Macintosh computer, a flatbed scanner and PhotoShop software to generate design propositions that took the ordinary into the extraordinary.

I was trying to grasp the contemporary condition of Rome, not so much Rome as the location of wonderful history, but the result of that wonderful history and the friction between tourism galvanized around that history and the daily life of the city.

We are exploring the spatial and temporal effects of excessive repetitions of materials and objects. And, certainly, this has been influenced by the seductive qualities of the temporal density of Rome.





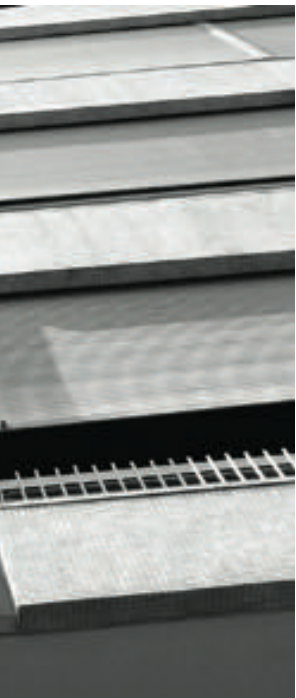
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Thomas Phifer

At the AAR, Thomas Phifer was driven by an intense curiosity while most of his work was done sequestered in his studio. The book, *Light in Japanese Architecture*, a pivotal text he read while in Rome, provided material for reflection. He became interested in how the movement of the sun and subsequent passage of time affected buildings, people, and experiences. In Rome, Phifer was guided by Malcolm Bell, the archaeologist and historian, and developed an appreciation for the order and hierarchy of Roman temples, construction, and landscape.

I was interested in how buildings breathe environmentally, how buildings are shaped, and how all of that is bundled into the 'man connecting with nature' idea, which evolved from the ideas of movement of the sun, the sound of the wind, and the opening up of buildings again.

It's the choreography, the sequence of spaces when you are moving from one to the next, from the landscape or the city, how you move through different spaces to get finally to the inner sanctum of a program.



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Robert Venturi

During his sojourn in Rome, Robert Venturi was fascinated with Baroque and Mannerist architecture for its complexity and exuberance, its quality of urbanism. Later, he expressed an appreciation of early Christian basilicas for their power of narrative. At the AAR he did not draw or take photographs, he wanted to experience Rome, to "absorb" Rome. Venturi used his expatriate experience in Rome as a means to better understand American architecture.

I am inspired by starting all over again, starting afresh, and at the same time testing yourself via your memory, your past experience—being inspired by past experience, by testing via historical samples.

In a way, it was not from Rome that I derived the building as a signage, but rather from Las Vegas. It was wonderful to go to Las Vegas, to discover the sign and then come back to Rome to see a whole new dimension beyond space. I now get fed up with space, because it is a cliché that is still used a lot: architecture is shelter, architecture is signage. Denise and I love to say, 'From Rome to Las Vegas and then from Las Vegas to Rome!' 📍

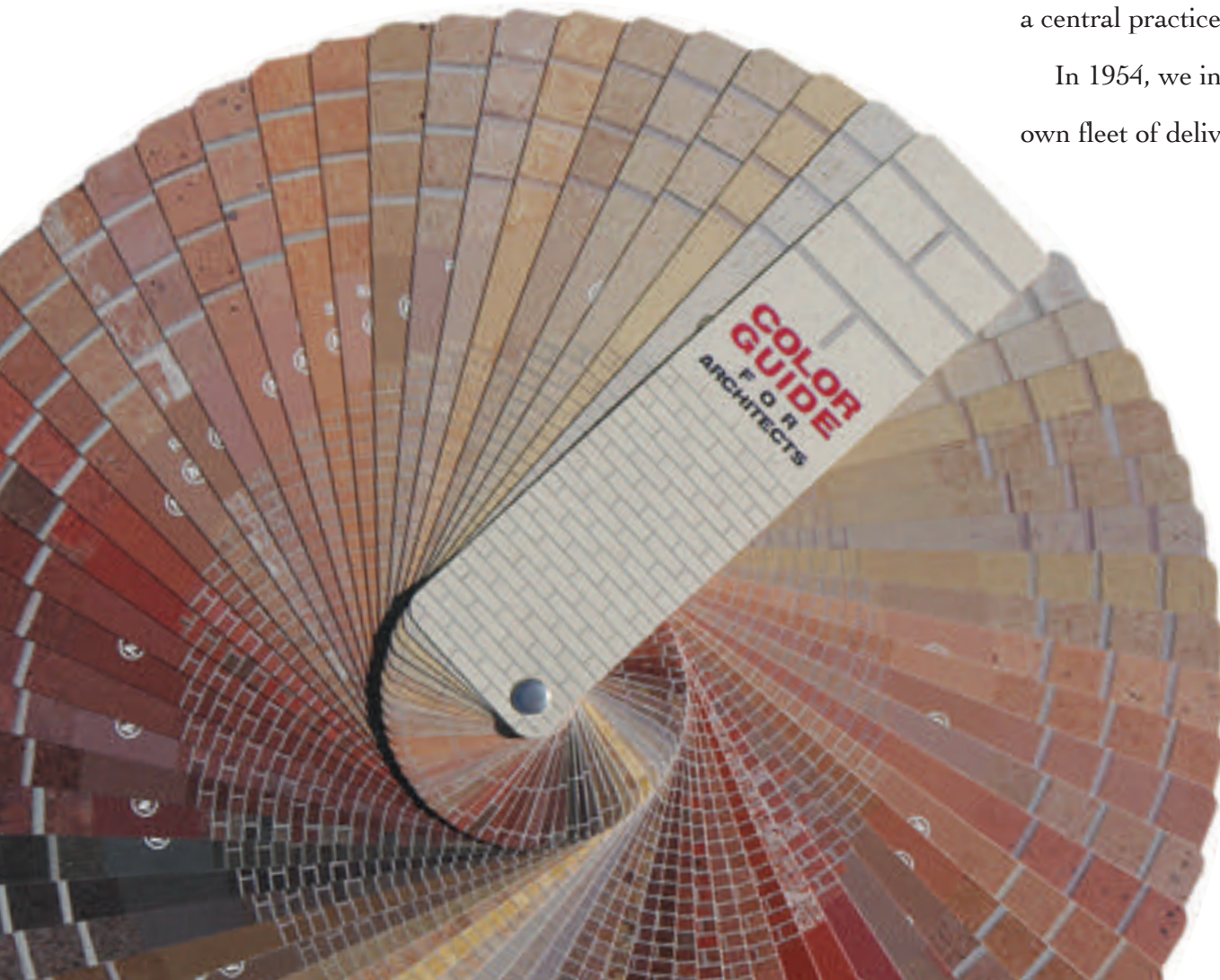
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Jury Duty

by MICHAEL REY, AIA



THIS YEAR'S JURY EVENT COMPRISED an 11-hour marathon that resulted in the selection of 15 Design Awards and four Studio Awards. Meeting on June 27 in the TSA conference room, the three jurors began their work at 8:30 a.m.

Each year's jury creates its own process. Minus the distinction between the Design Awards (projects that have been built within the past 8 years) and Studio Awards (projects that have not been built) there were no categories for the work submitted. As this year's jurors settled into their task they decided to begin by viewing the 267 Design Award slide presentations. That initial phase took almost five hours, with each project illustrated through a series of images (up to a maximum of 20 per project) projected at a pace of one to two seconds per slide. The jurors were mostly silent, but each noted the projects he or she wanted to see again. As a group they decided to allow a second viewing of any project selected by at least one jury member. This hushed process resulted in 93 entries chosen for review.

Through the second pass the projects were discussed, debated, and scrutinized. The jury member who had selected a particular project made a case for its value. Unanimous choices automatically moved to the next round without discussion. This process reduced the list from 93 to 48 projects, which were then organized in categories, such as small projects, large projects, master plans, restorations, and housing. Balancing the categories, each jury member analyzed these remaining projects in relation to its closest competitor in order to further refine their selections. By mid-afternoon the projects remaining totaled 24.

Up to that point the jurors had been reviewing the works through projected images, occasionally

reading the data sheets that accompanied each entry. With a short list of 24 projects, the jury decided to look more closely at those printed project descriptions and compare them to the other remaining semi-finalists. They posted each project sheet on the conference room wall, then proceeded to carefully dissect each project. They searched for the core concepts of the project and measured its success. A project was eliminated if its central theme was too difficult to decipher. For those projects that communicated their concepts clearly, the jury searched for details that did not align with the expectations established by the design. This painstaking process ultimately yielded this year's 15 Design Awards.

After completing the Design Awards phase, the jury members moved on to the Studio Awards. From the start all members agreed that Studio Award winners should display a strong academic approach that had limited potential for realization—purely theoretical was the consensus. With this focus the jury quickly eliminated projects that either did not clearly communicate their conceptual positions or those that seemed like projects still “on the boards.” This winnowed the projects from 87 to 13. The jury then grouped like-minded projects and contrasted them against their closest competitors, ultimately revisiting seven remaining projects to elect four projects for Studio Awards.

To say this year's entries in the awards program were impressive would be an understatement. Perhaps it was said best by one of the committee members, an accomplished architect, who said to me in the midst of the presentations, “It is always humbling to see all of these great works.”

Michael Rey, AIA, practices with Jacobs in San Antonio.



2008 Design Awards Jury

Last February TSA's Design Awards Committee, with representatives from almost all of the 17 AIA chapters across Texas, gathered in Austin to elect a jury for this year's program. Texas has been privileged to host a variety of astounding critics throughout the Design Award's 57-year history. This year was no exception. Billie Tsien, AIA; Steven Ehrlich, FAIA; and Judith Dupré accepted the challenge of reviewing 267 Design Award entries and 87 Studio Award entries. The ensuing deliberations showcased each juror's individual perspective and approach to their work.

Billie Tsien, AIA, is a founding partner at Tod Williams Billie Tsien Architects in New York City and teaches at Yale University School of Architecture. Some of her firm's works include Cranbrook Natatorium, American Folk Art Museum, and the Neurosciences Institute. She is profoundly interested in materiality, the poetics of architecture, and the meaning of our built environment.

Steven Ehrlich, FAIA, is founding partner of Steven Ehrlich Architects in Los Angeles. His work is driven by his deep-seeded interests and understanding of the connections between architecture and culture. Some of his firm's latest works include the Walter Cronkite School of Journalism at Arizona State University, the Kendall Square Biotech Laboratory, and the University of California's new Irvine Arts Building.

Judith Dupré is a freelance writer and educator whose works encompass the connectivity of architecture, people, and their spirituality. Some of her books include *Bridges*, *Skyscrapers*, *Churches*, and, most recently, *Monuments*. She lives outside New York City and is currently at Yale University investigating the impact of time, memory, and ritual on architectural meaning.



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RESOURCES SIGNAGE AND GRAPHICS: Ion Art; MASONRY UNITS: Brazos Masonry; STONE: Brazos Masonry; SHINGLES: D.R. Kidd Company; METAL ROOFING: D.R. Kidd Company; METAL DOORS AND FRAMES: United States Aluminum; GLASS: PPG Industries; GYPSUM BOARD ASSEMBLIES: USG; WOOD CEILINGS: Tech Product Specialties; RESIDENTIAL CASEWORK: Normac Kitchens; ELECTRIC TRACTION ELEVATORS: Kone



AMLI II

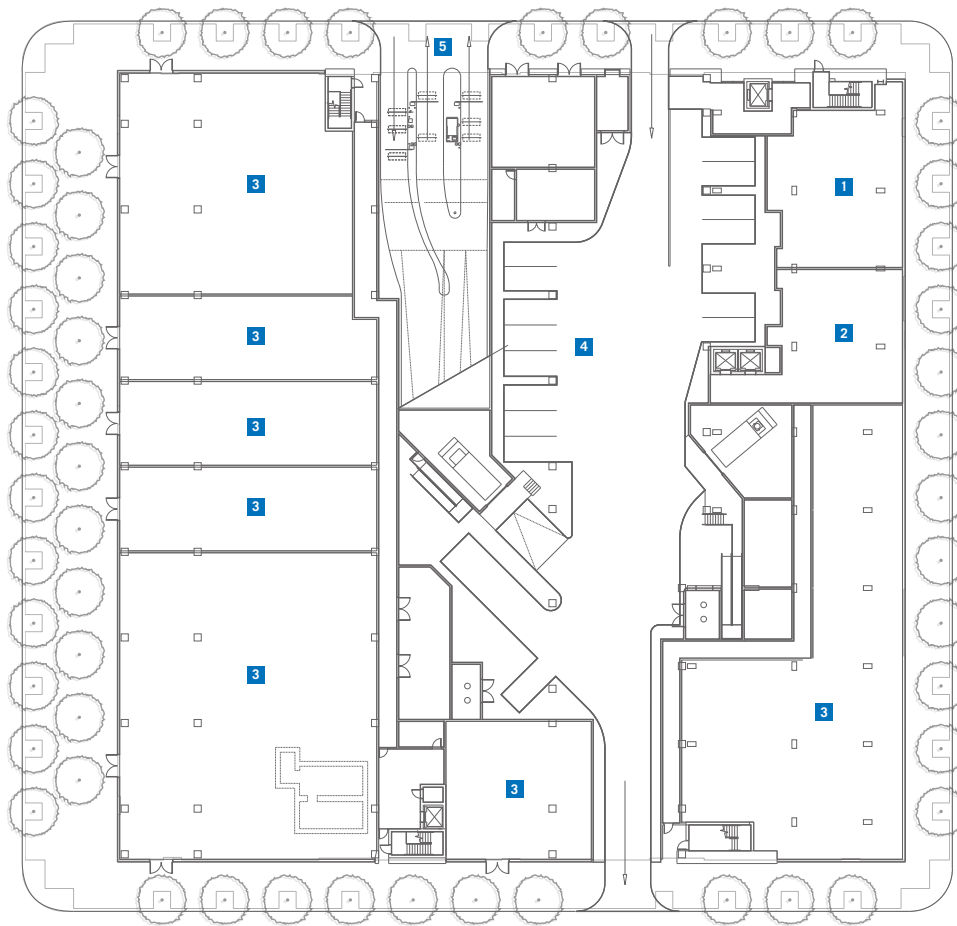
by WENDY PRICE TODD

LOCATED IN DOWNTOWN AUSTIN'S fledgling 2nd Street District, the new 18-story AMLI II integrates 35,000 square feet of ground-level retail space, four and one-half levels of above-ground parking, an activity deck on the fifth level above the garage, and 231 rental apartments on 17 floors.

The building's massing reflects a new mixed-use model for Austin's booming urban core in which retail establishments, a residential tower with amenities, and on-site parking accommodate both residents and visitors. The program elements are rationally placed and contribute to an engaging pedestrian experience as well as a thoughtful contribution to the fabric of the inner city. Ground-floor retail is designed to occupy the 32-foot-deep, tree-lined 2nd Street promenade. The retail and office spaces on the primary east/west elevations wrap around the shorter north/south elevations where, at mid-block, parking entry and exit are located. The parking garage is clad in a lightweight steel and polycarbonate armature that screens cars as well as links the 3rd Street residential tower to the 2nd Street storefront retail.

The open and clean composition of the facade of an ordinary double-loaded corridor design demonstrates exceptional concern for sustainability as well as integrity of design. The rectangular tower is broken into four volumes articulated by massing





FIRST FLOOR PLAN
 1 LEASING OFFICE
 2 RESIDENCE LOBBY
 3 RETAIL
 4 PARKING
 5 GARAGE ENTRANCE

and subtle color variations of its luminous, anodized aluminum-shingle skin. “The tower’s lightweight aluminum rainscreen skin reflects heat and arranges insulation, vapor barrier, and ventilation so as to optimize energy performance, durability, thermal mass, and indoor air quality,” according to Lawrence W. Speck, FAIA, the project’s lead designer.

The tower’s interior integrates the structural concrete for several uses. At the exterior wall, the slab is thickened to serve as a beam from which to support the 10-foot-tall, floor-to-ceiling window and door assemblies that open to deep concrete balconies. The balconies serve two purposes—to both extend the inhabitable space of each apartment and to provide solar shading on the south facade.

There are five configurations of the one-bedroom/one-bath apartments and two layouts of the two-bedroom/two-bath units. The residential units either face north (where heat gain is not an issue) or south (where heat transmission is controlled by horizontal sun shades). The patio/decks, stacked sunrooms, and staggered window patterns suggest a personal residential experience in contrast to the scale of the project’s generous urban gesture.

This article is adapted from “Urban Aerie on 2nd Street” that appeared in the March/April 2008 edition. Wendy Price Todd is a writer living in Austin.





PROJECT Concrete Studio, Austin
CLIENT James David and Gary Peese
ARCHITECT Mell Lawrence Architects
DESIGN TEAM Mell Lawrence FAIA, Krista Whitson, François Levy, and John Castore
CONTRACTOR Crowell+
CONSULTANTS David/Peese Design (landscape and interiors); Boothe Concrete (concrete); Gunter Recht Lighting (lighting design)
PHOTOGRAPHER Mell Lawrence, FAIA





Concrete Studio

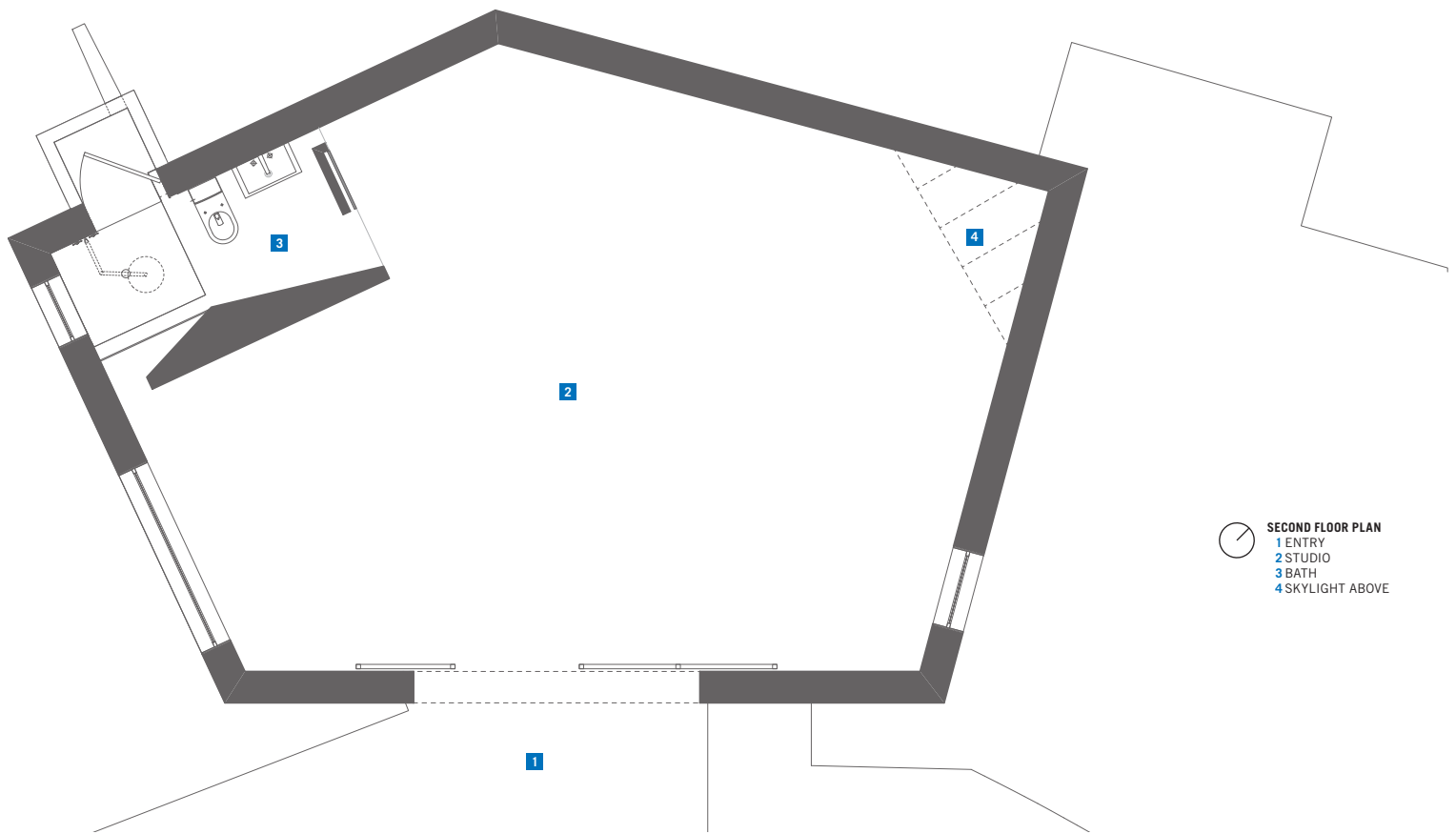
by STEPHEN SHARPE

RISING AMID THE GORGEOUSLY LUSH GARDENS that permeate the two-acre Rollingwood compound of James David and Gary Peese, the Concrete Studio marks a surprising contrast to the Bohemian splendor of the main house. The new building, its hard-edged surface softened by a mosaic of overlapping board-formed concrete strata, is the latest addition designed by Mell Lawrence Architects, the firm whose expansion of the house was recognized with a 2001 TSA Design Award.

David and Peese are the co-owners of David/Peese Design, a landscape design firm in Austin and were the founders of Gardens, a pioneering gardening store. The partners have spent almost three decades fine-tuning their home in the rugged hills of southwest Austin. Jim Coote designed their original house in 1979, which was expanded by Paul Lamb a decade later. The subsequent, award-winning addition to the house included a roofed terrace on the second level that opens to verdant views of the surrounding gardens and hills beyond.

The latest improvement is a two-story, poured-in-place concrete building that houses a garage and storage space tucked into a hillside with a studio above—a tectonic sculpture that celebrates the structural and aesthetic qualities of its hardened shell. The exterior's concrete surface is rendered





in articulated planes that resemble reptilian scales which, says the architect, was the serendipitous result of the necessity to overlap plywood panels when the concrete was poured. The raised edges cast shadows that animate the monolithic volume as sunlight bathes the walls.

Inside the second-story studio, the smooth-finished concrete walls are penetrated by large steel sash windows and a large skylight sliced from the north corner. On the south side, another window filters dappled light through a live oak. The large sliding door to the east captures morning sun and opens the building's face to the formal lawn adjacent to the main residence.

Juror Billie Tsien, AIA, was effusive with praise: "So this is a crazy project...kind of an amazing thing. I imagine it's a project that architects will seek out over time because it's a very sculptural piece and in many ways is, for me, related back to the concrete work of Le Corbusier but at the same time it's much more minimal. I appreciated very much the form work which was very articulate and very beautiful, and the sense that there had been a sort of complete space carved out so that the concrete was on the inside and the outside; it was of a whole and there was really no compromise."

Stephen Sharpe is the editor of *Texas Architect*.





PROJECT Burdette Keeland Design Exploration Center, Houston
CLIENT Gerald D. Hines College of Architecture
ARCHITECT GBA Architecture
DESIGN TEAM Geoffrey Brune, AIA; Michael Drez; Chula Sanchez; Lucia Tschen
CONTRACTOR W.S. Bellows Construction Corporation
CONSULTANTS CHPA Consulting Engineers (MEP); CBM Engineers (structural); Charles Tapley, FAIA (landscape architect)
PHOTOGRAPHER Hester + Hardaway Photographers



RESOURCES GREEN ROOF PLANTING ACCESSORIES: American Hydrotech; GLAZED CURTAINWALL: Haley-Greer; ARCHITECTURAL METAL WORK: Berger Iron Works; METAL DOORS AND FRAMES: Door Security Solutions of South Texas; PREASSEMBLED METAL DOOR AND FRAME UNITS: Door Pro Systems



Design Exploration Center

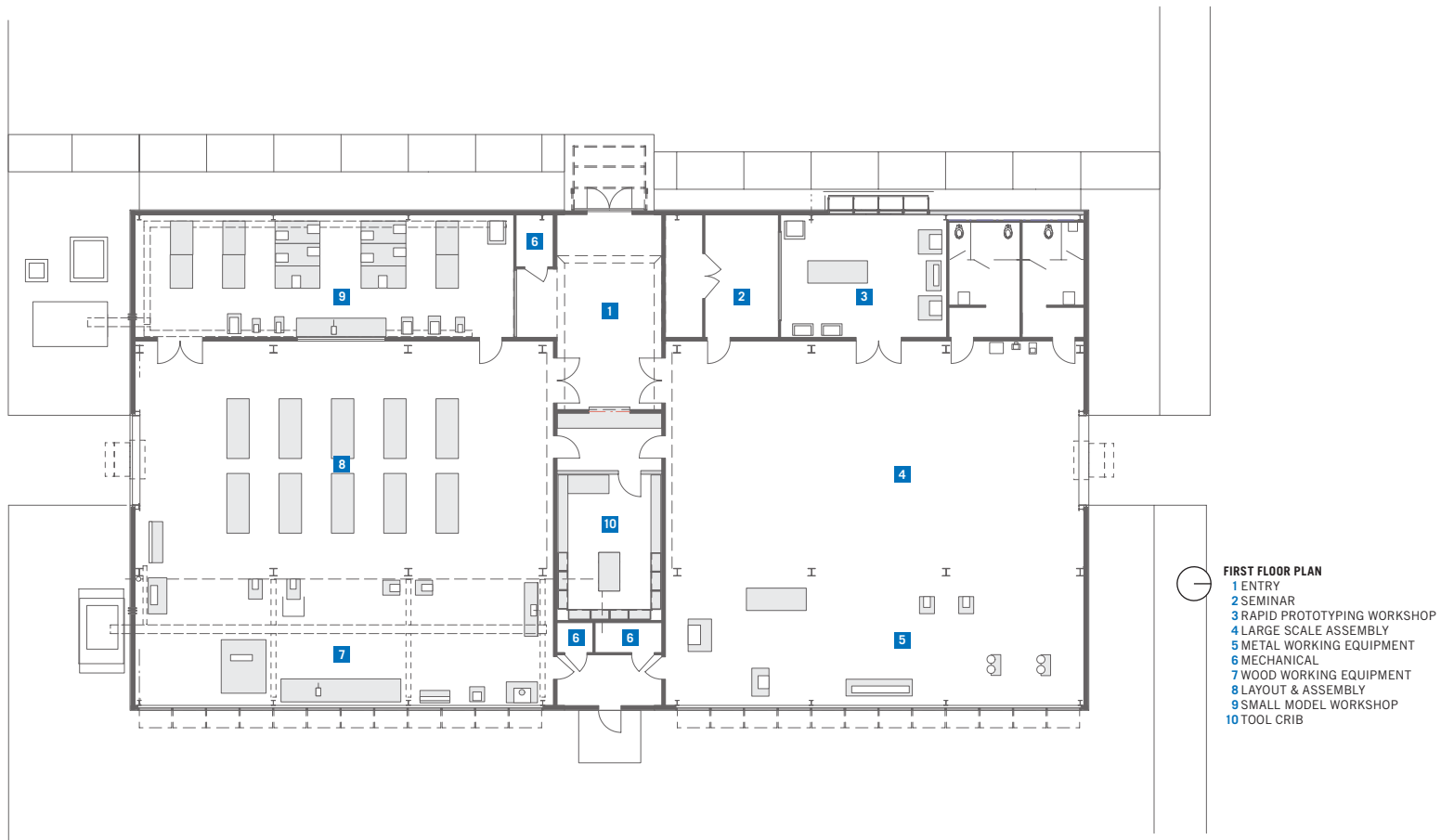
by STEPHEN SHARPE

FACED WITH THE IMMINENT DEMOLITION OF a World War II-vintage structure adjacent to the University of Houston's College of Architecture, school officials devised a metamorphosis that not only honors the original building's utilitarian design but also enhances scholarship on the urban campus.

The 9,000-sq. ft. Burdette Keeland Design Exploration Center, completed in September 2007, was designed by Geoffrey Brune, AIA, who, in addition to teaching in the Gerald D. Hines College of Architecture, practices under the name GBA Architecture. Also instrumental in the rescue operation was Joe Mashburn, AIA, who took an immediate interest in the beleaguered structure when he became the dean of architecture in 1998.

Built for the U.S. Army at the Camp Wallace military base near Galveston, the steel, wood, and metal-clad structure was moved, along with several dozen metal and wood buildings, to Houston in 1947 to accommodate the university's four-fold increase in student population as a result of returning soldiers and the GI Bill. First used as a shop for teaching auto body repair and painting, the building subsequently underwent two major renovations until finally relegated to storage for surplus computer equipment. With the building scheduled to be razed, Dean Mashburn realized that its adjacent proximity to the





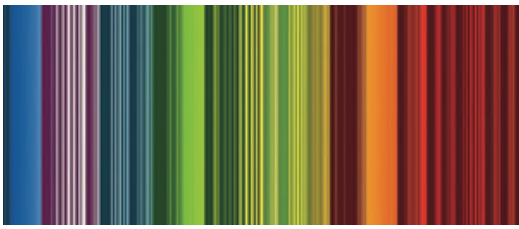
Philip Johnson-designed college building made it ideal for use as a workplace where students could get their hands dirty. Architecture and industrial design students and faculty now use the facility for research, studio assignments, and individual projects.

The rehabilitation project saved the university an estimated \$1.1 million toward the cost of building a replacement facility. With a new building expected to cost \$2.5 million, the overall expense was reduced to \$1.4 million by reusing components from the existing metal building and donation of fees by W.S. Bellows Construction and professional architectural and engineering services. Of the \$1.4 million cost, the University of Houston contributed \$460,000 with the remaining \$940,000 received from donors, material suppliers, and contractors.

Brune's design concept proposed a carefully articulated assemblage of contemporary materials and systems achieved with inexpensive materials. The exterior skin – composed of curtain wall and operable windows, metal siding, rainscreen terra cotta, and manufactured stone – is stretched tight above the existing concrete wall. New interior construction is separated from the existing structure allowing for varied column spacing and careful articulation of both new and existing components.

Stephen Sharpe is the editor of *Texas Architect*.





PROJECT Edcouch-Elsa Fine Arts Center, Edcouch

CLIENT Edcouch Elsa Independent School District

ARCHITECT Kell Muñoz

DESIGN TEAM John Kell, FAIA; Henry R. Muñoz III; Ronald Biediger, AIA; Manuel Hinojosa, AIA; Claudia Carlos, AIA; Baldemar Bernal

CONTRACTOR Jamail Construction

CONSULTANTS Goetting & Associates (MEP); Hinojosa Engineering (structural); Noe Garza Engineers (civil); Wrightson, Johnson, Haddon & Williams (theater)

PHOTOGRAPHER Chris Cooper Photography



RESOURCES CONCRETE MATERIALS: South Texas Concrete; CONCRETE PANELS: Sheplers; INTEGRAL CONCRETE: Scofield; MASONRY UNITS: Valley Block & Brick; METAL DECKING: Vulcraft; ROOF AND DECK INSULATION: Atlas Roofing; WALL PANELS: MBCI; MEMBRANE ROOFING: CertainTeed; GLASS: Vistawall; TILE: Interceramic, Dal Tile; ACOUSTICAL CEILINGS: Armstrong; ACOUSTICAL TREATMENTS: Tectum; PAINTS: Sherwin-Williams; MURAL: Meza Enterprises; TOILET PARTITIONS: AMPCO; THEATER RIGGING AND LIGHTING: Texas Scenic Company



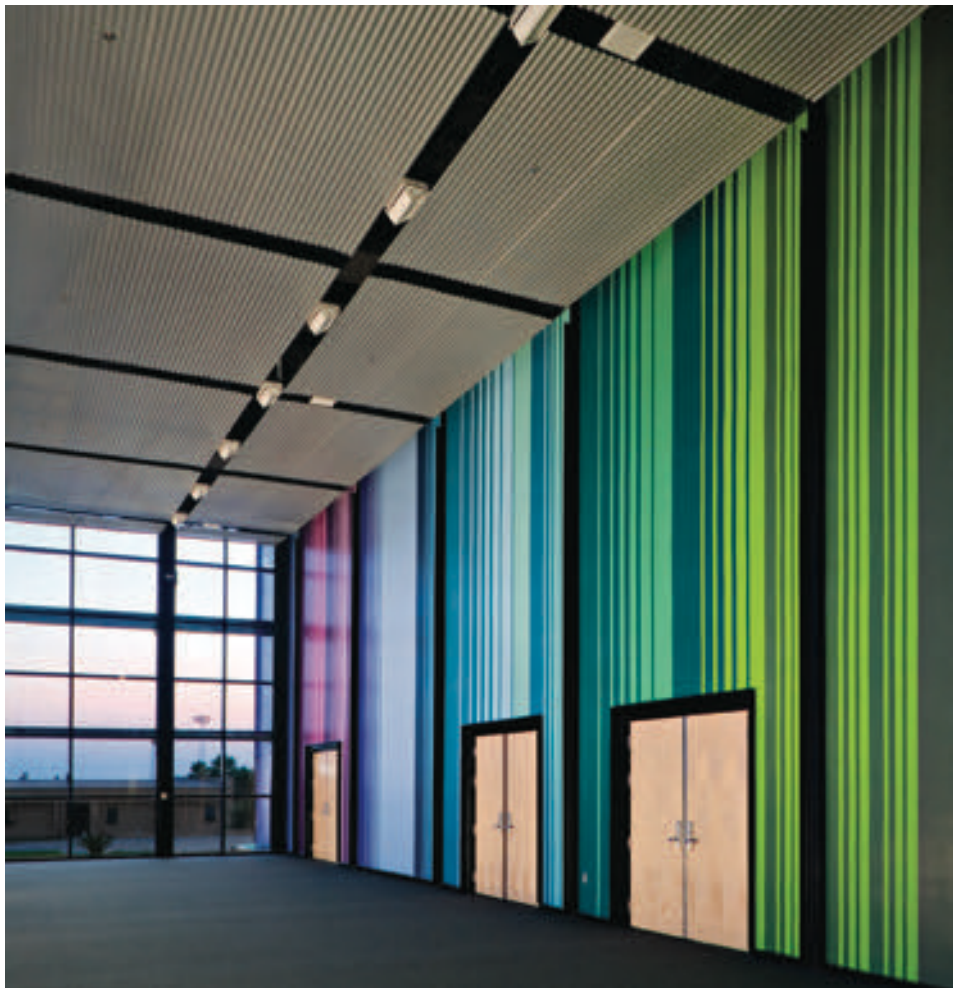
Edcouch Fine Arts Center

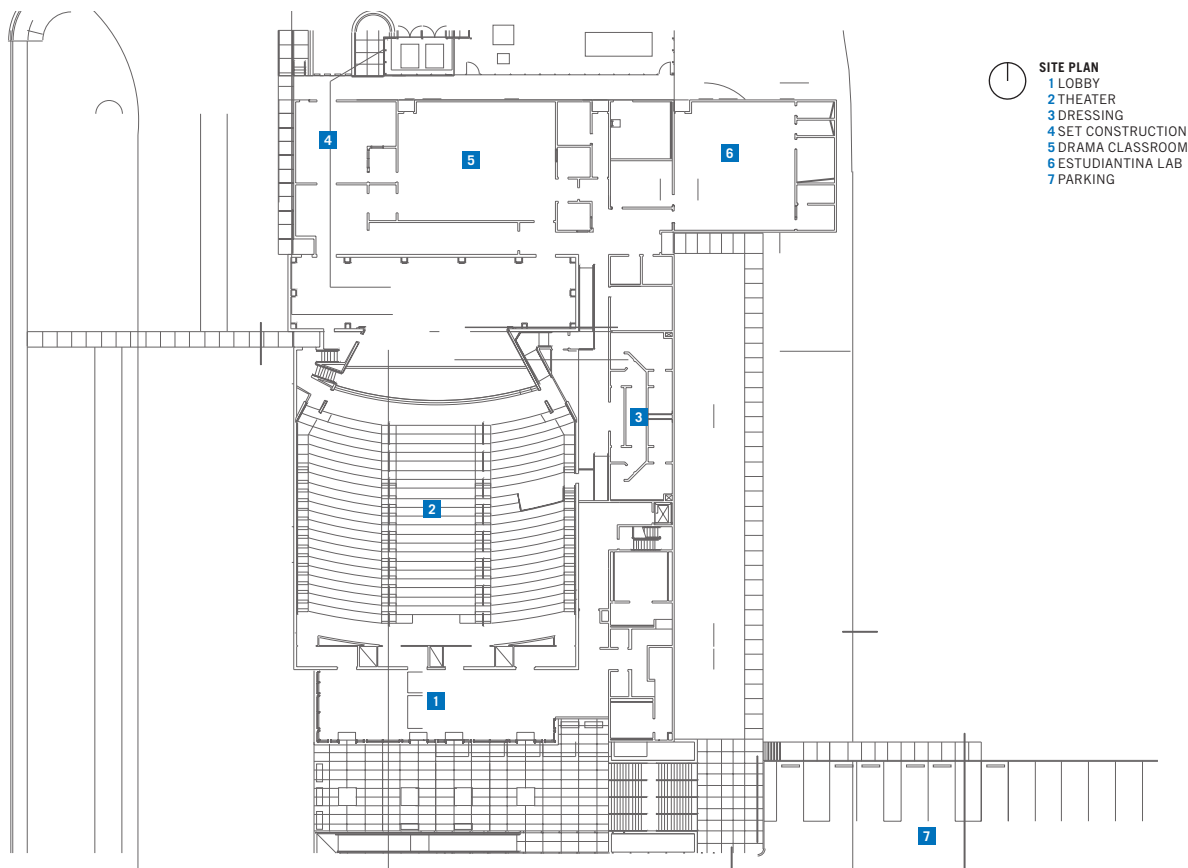
By NOELLE HEINZE

THE TALLEST BUILDING IN THE DELTA REGION of the Lower Rio Grande Valley is also the first important civic building to be erected in more than 30 years to serve the small towns of Edcouch and Elsa. Sharing resources in a combined public school district, the towns are located halfway between Harlingen and Edinburg. The 6,000-square-foot facility, designed by the San Antonio firm Kell Muñoz, seats 975 people in an auditorium equipped for state-of-the-art lighting and sound capabilities.

Built with the school district's limited budget of \$5.7 million, the center evolved from significant public conversations with artists and activists, parents and teachers, historians and folklorists, all working to envision a community gathering place. The center will host concerts and theater performances by professional artists, while giving priority to student performances. It is designed with classroom space for the school district's award-winning one-act play team and mariachi group to practice and rehearse.

The architects describe the project as a building of its time, declaring a kind of multicultural modernism that is influenced by the regional vernacular of simple auto shops and garages of the Rio Grande Valley, as well as an international modernism that is associated with Mexico.



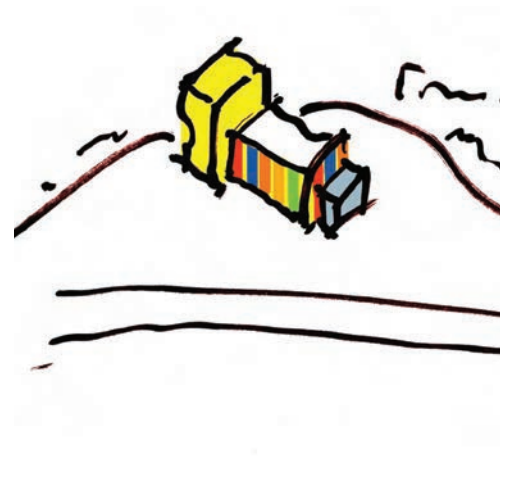
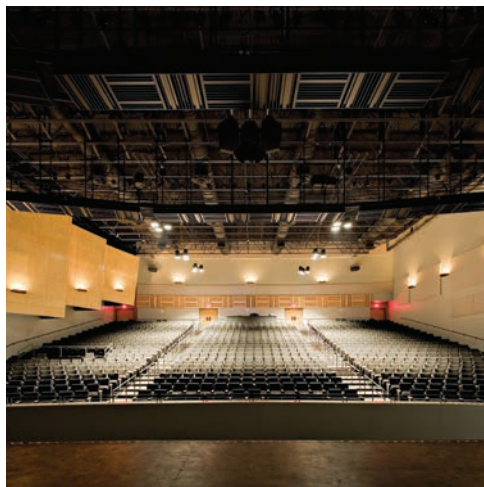


To highlight the area's new performance space, the site was elevated and the building placed at its crest—a centerpiece that can be seen at a distance from all directions. A monumental mural wraps the outside of the building, merging art and architecture in an interpretation of the sound patterns of the school's anthem, "La Maquina Amarilla." Composed of bold, vertical stripes that range across the color spectrum, the highly graphic mural punctuates a building set in an otherwise muted landscape.

"I love the spirit and strength and clarity of this project," said juror Billie Tsien. "To use colored, metal panels was a very smart way of achieving a powerful effect with what I consider to be a very tight budget. I also think the fact that they built up the site and put this building on top of it so it sits there on a kind of plinth and makes a beautiful rainbow is a wonderful way of achieving a building that has a strong identity."

Juror Steven Ehrlich, FAIA, echoed her sentiments: "The fine arts center is a fascinating project because it was done on a low budget. Obviously a theater is a challenging space to design and to build, and I think with modest means they did a fabulous job. Taking corrugated steel and using different colors makes it kind of like a flower in the desert."

Noelle Heinze is assistant editor of *Texas Architect*.





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



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



Friends Meetinghouse

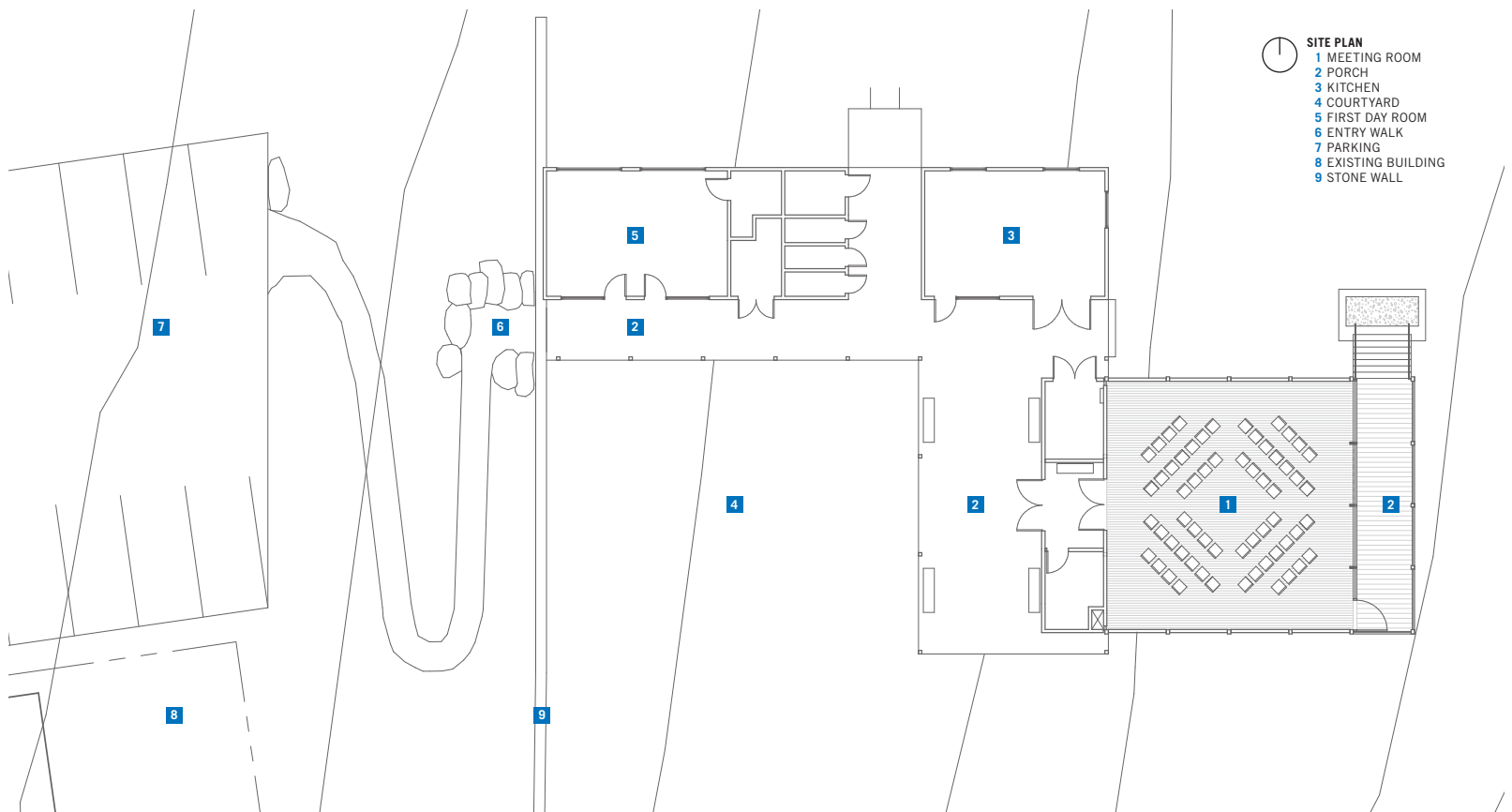
by JON THOMPSON

LAKE/FLATO ARCHITECTS' RECENT ADDITION to the San Antonio Friends Meetinghouse represents the firm's second phase for the local community of the Religious Society of Friends. Both phases of the Friends Meetinghouse create a concrete expression of the inner centering that is fundamental to the Quaker faith.

The first phase (shown in the photo below) features a simple row of meeting rooms and an office opening to a covered portico. A free-standing stone wall creates a transition between the parking area and a sparsely landscaped open court.

For the addition, Lake/Flato partner Bob Harris, FAIA, turned for inspiration to the Quaker tradition of wood-frame, wood-clad buildings found mostly in the East and New England. Horizontal siding on the exterior of the new meetinghouse's central room references Quaker traditions of the eighteenth and nineteenth centuries. The horizontal planking of composition cement siding is divided by wood columns that clearly express the structure. From the outside, the new meeting space has the effect of a barn due to its gambrel roof. The entire gable end is a clerestory window above the portico. Facing due west, it is buffered from the low afternoon sun by a *brise soleil* of flat wood slats, a detail repeated throughout the interior.





One enters the new meetinghouse through a small vestibule with a low ceiling. The room beyond is visible through wood slats attached to the inner glass doors. The tightness of the entry, its low scale, and the obscured view of the room beyond produce a simple but effective transition.

The interior walls on three sides of the meeting room are faced with wooden slats spaced about one inch apart. Wood lathe strips hold the slats out from the interior wall surface that is sheathed in sound-insulation board. High transom windows on the north and south walls provide light but do not disturb the inner focus of the space. The fourth wall, facing east, is completely of glass supported in an aluminum storefront frame faced with wood two-bys detailed so that they are not mistaken as the actual window frame. This wall of glass opens to a porch that in turn is open to a wall of trees.

During meetings, participants sit quietly in a circle, until an inner urge compels them to speak their feelings. The inward focus of the meetinghouse, which reflects the schematic of the plan for the entire complex, also corresponds in the diagram of the Quaker inner search for God.

This article is adapted from "Centered Within" that appeared in the Nov/Dec 2007 edition. Jon Thompson is an associate professor at UTSA's College of Architecture.





PROJECT George Allen Sr. Courthouse, Dallas

CLIENT Dallas County

ARCHITECT Rees Associates

DESIGN TEAM Robert Boyle, AIA; Jan Blackmon, FAIA; Linda Bernauer, AIA; Lance Braht, AIA; Chris Engebretson; Bari Larsen, IIDA

CONTRACTOR Haws and Tingle, W.G. Yates and Sons Construction Co.

CONSULTANTS Heery-HLM Design (MEP); Meza Engineering (associate mechanical); LOPEZGARCIA Group (mechanical); Jaster-Quintanilla, Dallas (civil); Charles Gojer and Associates (structural); Rolf Jensen & Associates (code); Faithful+Gould (cost estimating); Persohn/Hahn Associates (vertical transportation); Cedrick Frank Associates (acoustical); MESA (landscape); Dan L. Wiley & Associates (operational programming); Omni-Group (space planning and programming)

PHOTOGRAPHER Craig Blackmon, FAIA



RESOURCES CONCRETE PAVEMENT: TXI Operations; POROUS PAVING: A&A Construction Co.; EARTHWORK: Waddell Excavating; LANDSCAPE IRRIGATION: Complete Landsculpture; PRECAST ARCHITECTURAL CONCRETE: Meridian Pre-Cast; CONCRETE RESTORATION AND CLEANING: Western Waterproofing Co.; MASONRY UNITS: Accurate Masonry; METAL DECKING: Nucor Vulcraft Group; BUILDING INSULATION: Crown Corr; DUCTWORK INSULATION: Way Engineering; SPECIALTY DOORS: Overhead Door Company of Fort Worth; GYPSUM BOARD FRAMING AND ACCESSORIES: LRL Enterprises; EXTERIOR SUN CONTROL DEVICES: Barber & Assoc CWC; ACCESS FLOORING: Hudson Building Systems; SECURITY AND AUDIO VISUAL: EO Integrated Systems; BLINDS, SHUTTERS, SHADES: Barber & Assoc CWC; PEWS AND BENCHES: Church Interiors

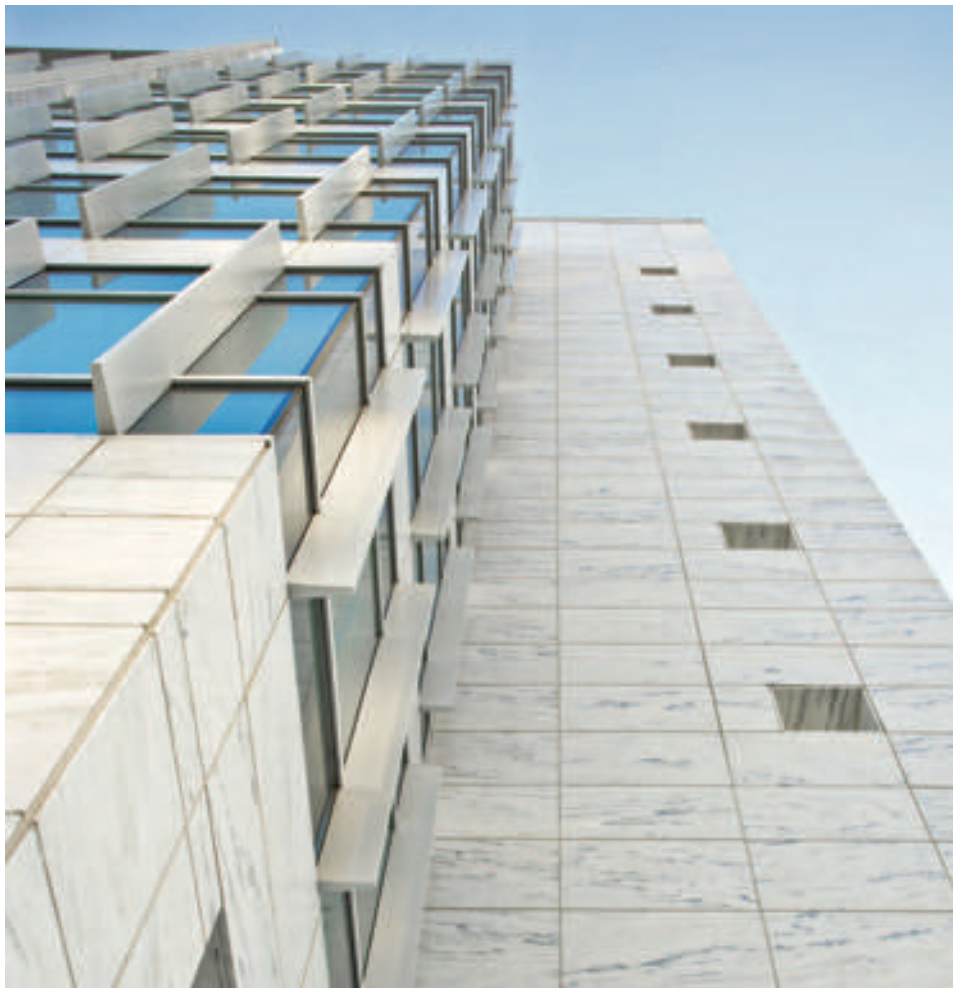


George Allen Sr. Courthouse

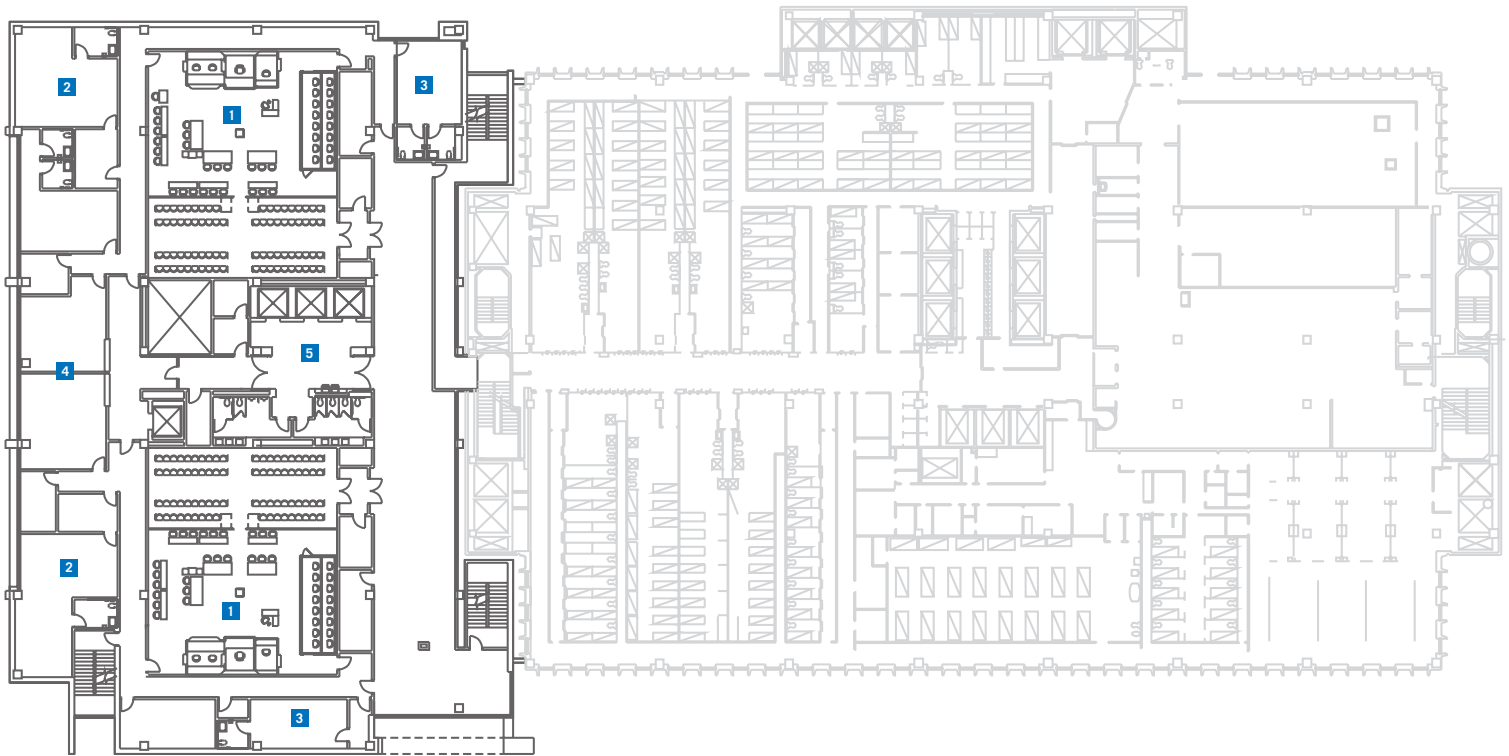
by JONATHAN ROLLINS, AIA

THE ADDITION TO AND RENOVATION of the George Allen Sr. Courthouse building consolidates all 45 of the Dallas County civil courts, formerly located in three buildings, into one central location. Providing 210,000 square feet of new space, the addition stacks its program with the highest traffic family court spaces on the bottom, served by escalators. The ground floor provides a new entrance and lobby, along with an expanded central jury room. The second floor provides family court counseling spaces, along with the Texas State Court of Appeals. Courtrooms are located on floors three through seven. Courtrooms on upper floors are served by separate high-speed elevators.

Clad in white marble, the original 1964 structure configured courtrooms along both sides of a straight central corridor with no access to natural light. Judges' chambers, clerk functions, and jury spaces were arranged behind the courtrooms and at the building ends. On each floor, one or two existing courtrooms were eliminated to provide more space for support functions. The new organization allows separate and secure courtroom access for judges and staff. Though the existing building was given a complete facelift, MEP systems were left largely intact. New fire and life safety alarm systems were installed throughout, along with new security systems.



EIGHTH FLOOR PLAN
 1. COURTROOM
 2. JUDGE'S CHAMBER
 3. JURY ROOM
 4. OFFICES
 5. LOBBY

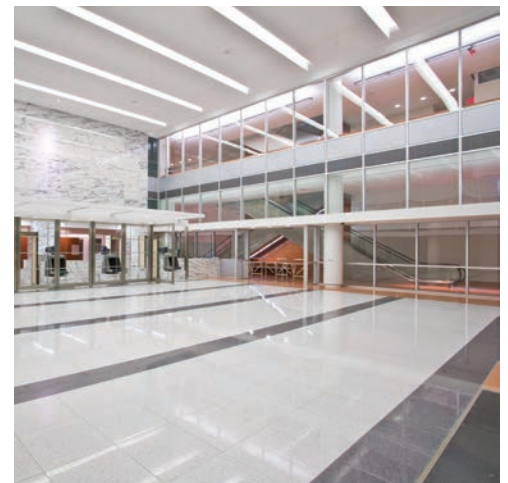
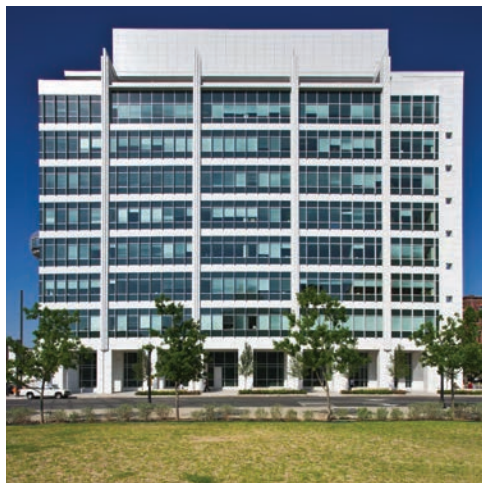


The addition was completed and occupied first, allowing courts to be relocated from elsewhere in the existing building and from other facilities. That construction sequence created enough swing space to allow the existing building to be renovated while remaining in operation.

Interior finishes in the common areas of the renovated space are identical to those used in the addition, and the result is a relatively seamless integration of old and new. Floors and wall base are surfaced in three colors of terrazzo tile; walls and ceiling coffers are finished in a uniform soft white, and the same white marble used in the original construction is used in new spaces. The architects located the original marble source in Vermont, and convinced the quarry to reopen the vein from which the stone for the existing building had been taken. The marble was shipped to Italy for fabrication and then returned to the U.S. for installation. As on the original building, marble was used on both interior and exterior.

The new entrance is located on axis with Philip Johnson's JFK memorial, and the facade of the new building provides a monumental scale face to that significant urban landmark.

This article was adapted from "Justice Served" that appeared in the March/April 2008 edition. Jonathan Rollins, AIA, is a principal of Good Fulton & Farrell in Dallas.





PROJECT Indian Bean Guesthouse, Henry County

CLIENT Withheld

ARCHITECT FAROSTUDIO

DESIGN TEAM Garrett Finney; Joe Eck; Wayne Winterrowd

CONTRACTOR Bob Reeves Construction

CONSULTANTS Rueff Lighting (lighting)

PHOTOGRAPHERS Jason Schmidt; Frank Doring



RESOURCES RAILINGS AND HANDRAILS: Hollaender Mfg.; LUMBER: Boland Maloney Lumber Co.; LAMINATES: ABET (Kenmark); BUILDING INSULATION: Owens Corning; ROOF AND DECK INSULATION: Fischer Sips; WOOD DOOR FRAMES AND WINDOWS: Semco; PAINTS: Porter Paints



Indian Bean Guesthouse

by NOELLE HEINZE

ABOUT AN HOUR OUTSIDE OF LOUISVILLE, Kentucky, on 250 acres of rolling fields, a former tobacco farm plays host for a family's weekend retreats—and now for their friends, too.

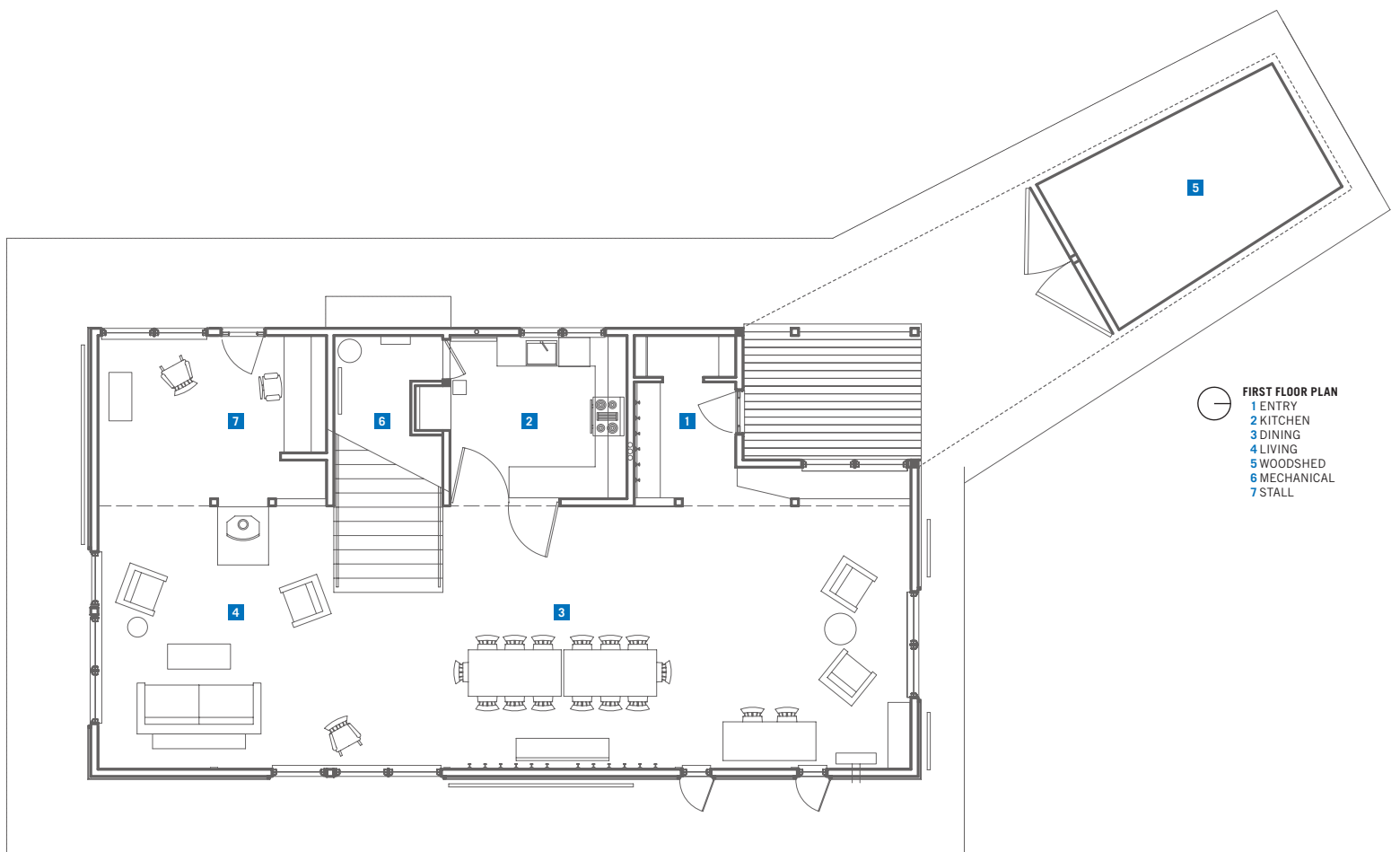
A young couple with three children hired architect Garrett Finney to design guest quarters and 22,000 square feet of garden enclosure to complement their yellow farmhouse. To retain the feel of the farmyard, an old barn was razed and recycled, and an 1,800-square-foot guesthouse was built on the site.

The clients decided on a two-bedroom house with a small kitchen and one large living room. The result is a richly textured abode for weekend visitors that also serves as an extension of the main residence to accommodate activities such as yoga sessions at sunup and dinner parties later in the day.

The couple's old barn was turned inside out, with its weathered siding and floorboards used to surface the inside of the Big Room. In other places throughout the house, the architect designed built-in and freestanding furniture of salvaged quarter-sawn oak.

A red reading nook off of the main room, a bright yellow staircase that doubles as bleacher-style seating, and a robin's-egg blue entryway honor inherent qualities of time and place and combine a strong, modern sensibility to the space.





Radiant heating below a white-pickled concrete floor encourages guests to go barefoot, and a swath of yellow brightens the second story's wood floorboards. In the upstairs hallway, a slatted wall allows peeks down into the Big Room.

The building's modern form and standing-seam metal roof mimics the mass of the old barn, joining the farmyard and framing the action along with the house, the chicken coop, and the garden. A formal, walled garden is planted with both topiary and tomatoes, and two storage sheds are connected with a wall of corrugated metal that also flanks the pool.

When the guesthouse is not in use, sliding shutters designed by the architect seal off windows and doors, creating a recessive, almost blank backdrop that highlights a large, white Indian Bean leaf painted on the structure's side. The shutter on the main room's western window is slatted at a 45-degree angle, allowing daylight to filter through when closed.

Particular to this project are whimsical touches, such as two inverted sundials that track time's passing and a changing word frieze created with white metal-flake paint and magnetic letters.

The architect describes the house as casual, simple, and tough—a place that will wear well without wearing out.

Noelle Heinze is assistant editor of *Texas Architect*.

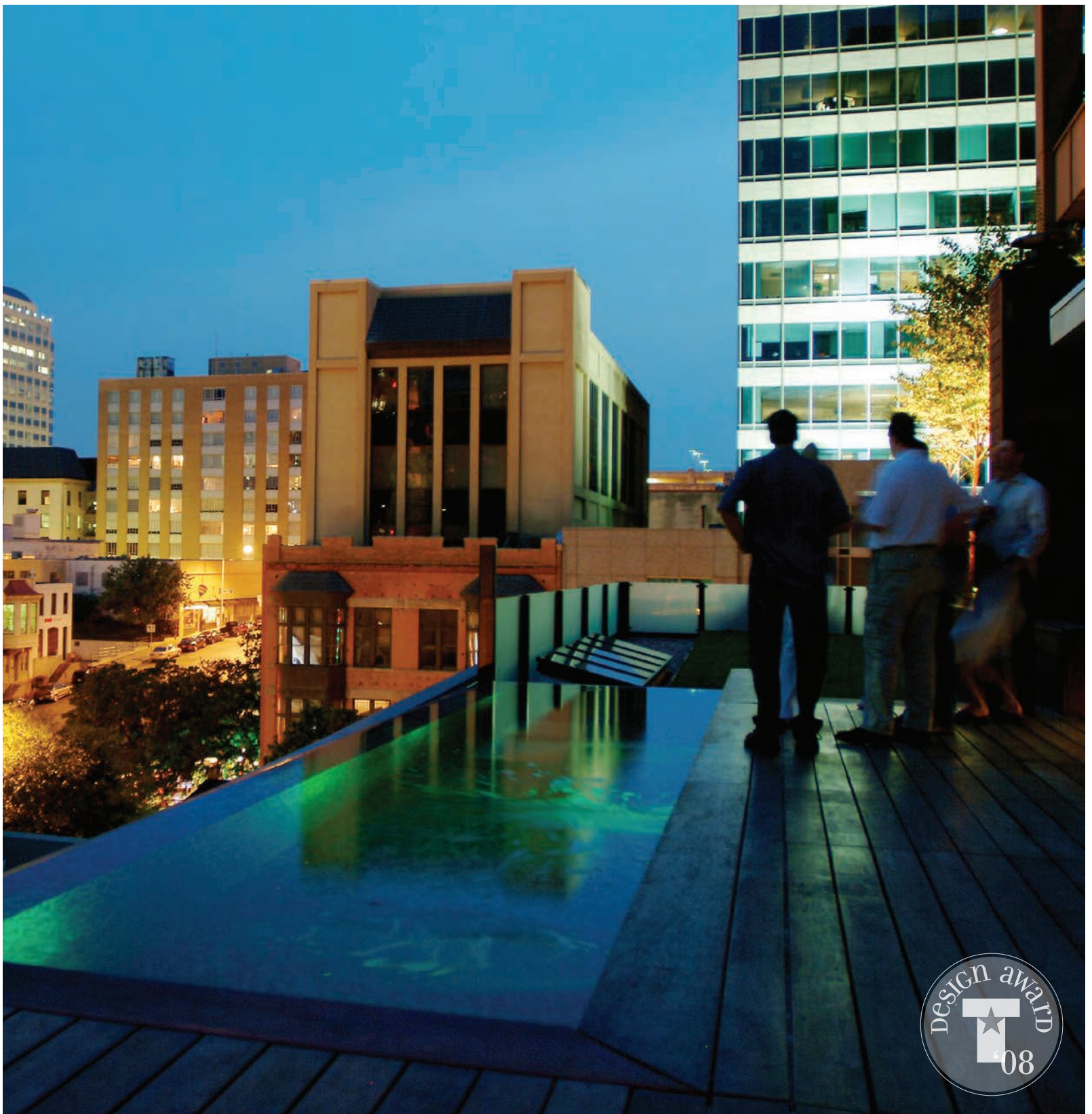




PROJECT Karbach Residence, Austin
CLIENT Dennis Karbach
ARCHITECT Tim Cuppett, AIA
DESIGN TEAM Tim Cuppett, AIA; Bruce Loethen; Andrew Perez
CONTRACTOR J. Pinnelli Company
CONSULTANTS Jerry Garcia (structural)
PHOTOGRAPHERS Paul Bardagjy; Woody Welch; Tim Cuppett



RESOURCES ARCHITECTURAL WOODWORK: Arte Design; GLASS-FIBER REINFORCED PLASTICS: Blue Genie Art; ROOF AND WALL PANELS: D.R. Kidd Co.; METAL ROOFING: D.R. Kidd Co.; METAL DOORS AND FRAMES: RACO; ENTRANCES: Kolbe & Kolbe; TILE: Architerra; TERRAZZO: American Terrazzo



Karbach Residence

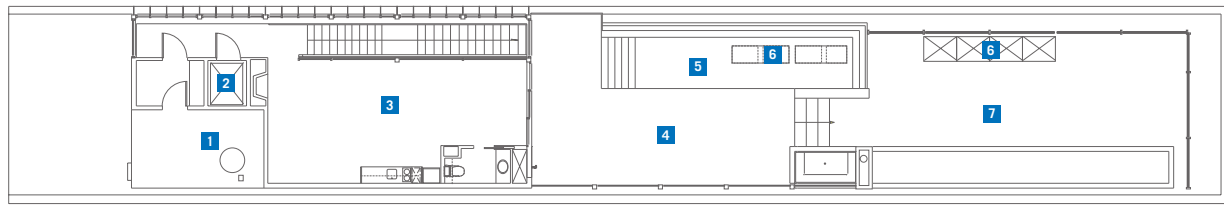
by LAWRENCE CONNOLLY, AIA

LOCATED JUST TWO BLOCKS FROM the State Capitol, the three-story 20 x 150-foot sliver at 811 Congress represents one of the few remaining historic buildings in downtown Austin. The structure, originally built in 1874 and used over the years to house a series of retail establishments, had been ravaged by fire and abandoned when Dennis Karbach bought the property to turn it into a residence. He hired Tim Cuppett, AIA, to help him realize the potential for the 9,000-sq. ft. shell hidden beneath an outmoded 1950s-era perforated-metal *brise soleil*.

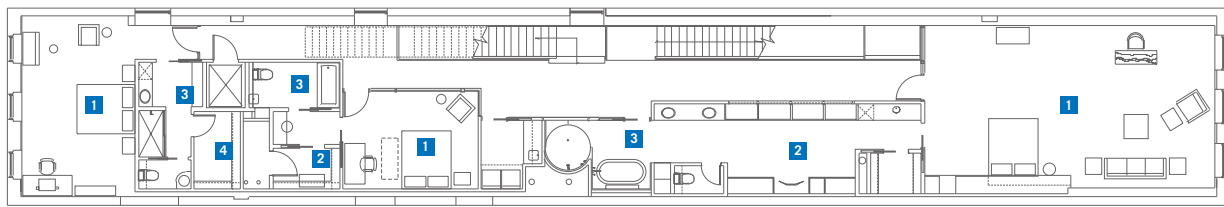
That archaeological exercise yielded a charming symmetrical three-bay limestone facade and surprisingly intact embellishments, including a semi-circular parapet. At his considerable unscheduled time and unbudgeted expense, Karbach decided to restore the building to its original exterior configuration.

Decades of deferred repair required new structural support. However, the nonparallel, 16-inch-thick, load-bearing limestone sidewalls running the length of the space for three stories only needed some tuck pointing. The walls were then tied to the new steel structure for stability. In addition, the architect placed steel columns along two longitudinal, asymmetrical grid lines that form a series of equal-sized square bays. The new structural system repeats itself on each floor. This adjunct system allows the spirit

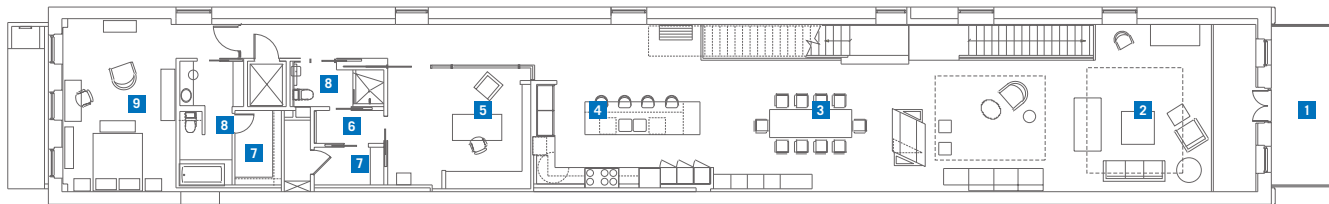




- FOURTH FLOOR PLAN**
- 1 MECHANICAL
 - 2 ELEVATOR
 - 3 LOUNGE
 - 4 DECK
 - 5 POOL
 - 6 SKYLIGHTS
 - 7 ROOF GARDEN



- THIRD FLOOR PLAN**
- 1 BEDROOM
 - 2 DRESSING ROOM
 - 3 BATHROOM
 - 4 WALK-IN CLOSET



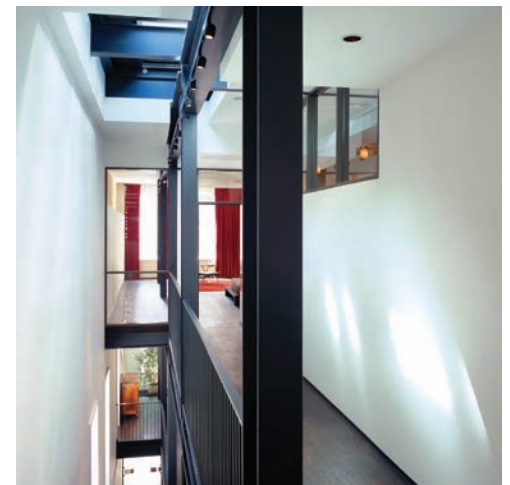
- SECOND FLOOR PLAN**
- 1 BALCONY
 - 2 LIVING ROOM
 - 3 DINING ROOM
 - 4 KITCHEN
 - 5 OFFICE
 - 6 DRESSING ROOM
 - 7 WALK-IN CLOSET
 - 8 BATHROOM
 - 9 BEDROOM

of the original structure to remain in the form of the exposed wood joists.

The ground floor features a covered entry that doubles as a second-floor balcony, an addition endorsed by the city's Landmark Commission because old photographs showed such an appendage prior to the building's modern makeover. The second floor is the residence's brightest level because five south-facing windows in the 90-foot-long living/dining/kitchen area – the nerve center of the house – are supplemented by skylights that wash the smooth gypboard south wall. The third floor has fewer south-facing windows than the level below, which makes it darker and more private, with a large master bedroom and bathroom at the front and another pair of bedrooms practically congruent with the ones on the floor below. On the new fourth level, half of the old roof area was converted into a cabaña with a new ipe deck to serve the pool and the grass yard follies.

Fortunately for Austin's architectural heritage, the owner's commitment to the conscientious restoration of a dilapidated 133-year-old building resulted in the successful salvaging of a small bit of history for generations to come.

This article is adapted from "Stonewedge" that appeared in the July/August 2007 edition. Lawrence Connolly, AIA, is principal of Connolly Architects in Austin and a *7A* contributing editor.





PROJECT Lake Austin Residence, Austin
CLIENT Withheld
ARCHITECT LakelFlato Architects
DESIGN TEAM Ted Flato, FAIA; Bill Aylor, AIA
CONTRACTOR Renaissance Builders
CONSULTANTS Lundy & Assoc. (structural); Comfort Air (MEP); Stonefox (interior design)
PHOTOGRAPHERS Patrick Y. Wong; Paul Hester



RESOURCES HVAC: Lennox; ROOF PANELS: Fuller Enterprise; INTERIOR DOOR AND PANELING: Reznikoff Custom Furniture; PATIO DOORS AND WINDOWS: Kolbe & Kolbe; INTERIOR PLASTER: Texas Veneers; PAINTS: Benjamin Moore; PLUMBING FIXTURES: Chicago Faucets; LIGHT FIXTURES: Lightolier



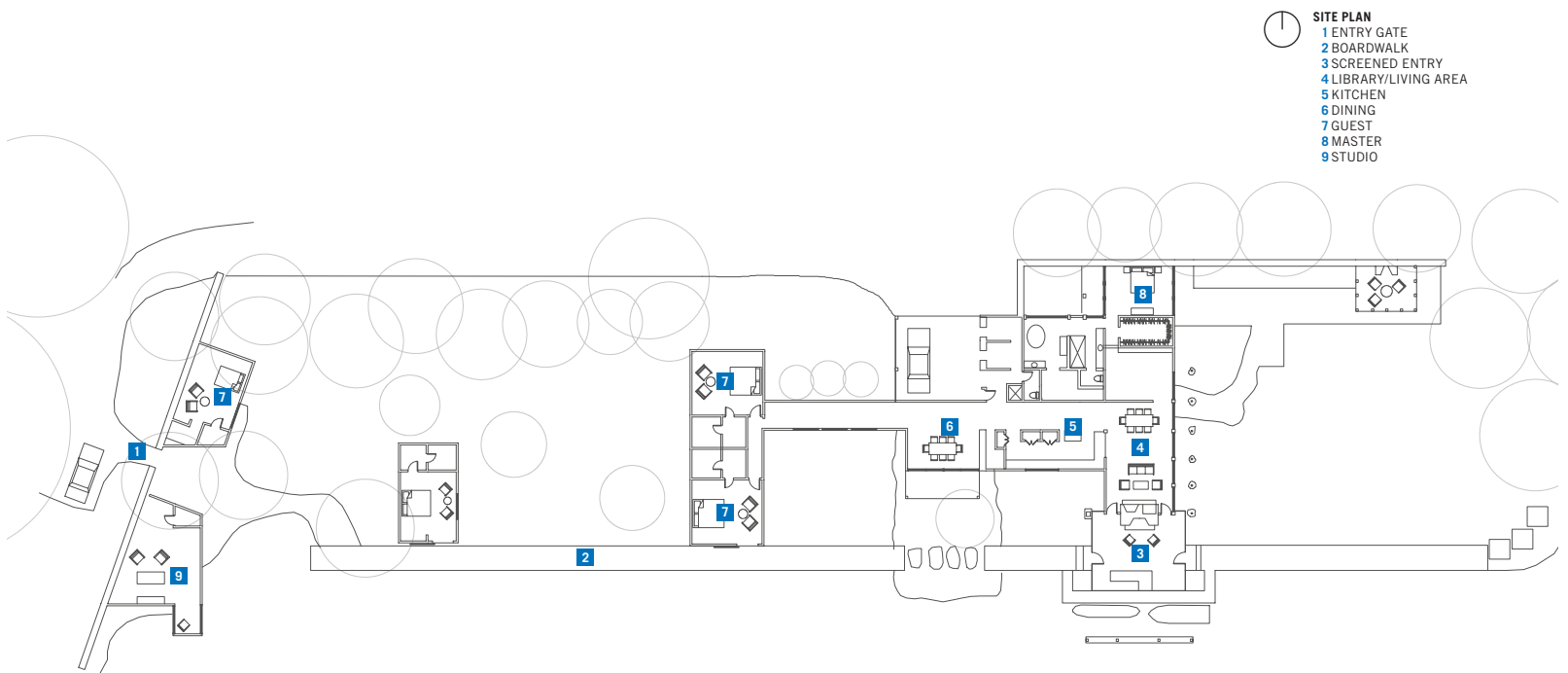
Lake Austin Residence

by STEPHEN SHARPE

DESIGNED AS A “VILLAGE BY A CANAL,” this waterside residence integrates a series of small-scale, gable-roofed buildings with a narrow site along an inlet of Lake Austin. The architects of Lake/Flato once again have exhibited their adroit touch with materials and adeptness for capturing abundant outdoor views. Clustered like a rustic encampment, the individual buildings are designed to seamlessly blend their interiors with the exterior environment.

The components of the sprawling complex, completed in 2003, are connected by a 200-foot-long boardwalk that begins after passage through a gate in a limestone wall that shields the property from the street. Flanked by a guest house and an office, the entry sequence opens to a view of the inlet and the lake beyond. The long pier leads past another small guesthouse, then to a narrow point of land, before again hovering over the water’s surface and arriving at a screened two-story boathouse that serves as the front entrance for the main house. Running parallel to the boardwalk, an interior corridor links the bedrooms, carport, and a large L-shaped living/dining/kitchen area. Another limestone wall along the property line obscures neighbors’ views of a private court for the master bedroom suite, with a lap pool and pavilion projecting toward the lake.



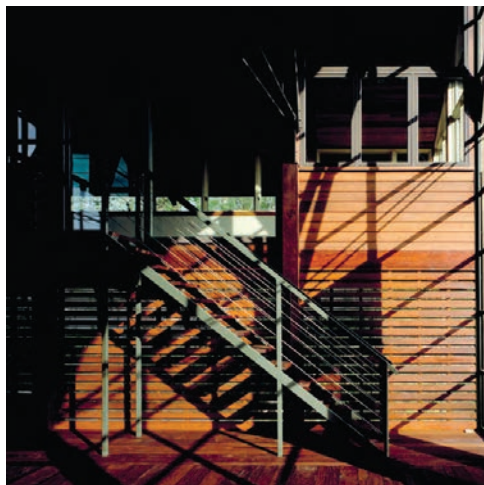


Design Awards jurors offered these comments: “The Lake Austin residence had a very beautiful relationship to the water and seemed to sit quite lightly on the land,” said Billie Tsien, AIA, “but each aspect of it – each particular building of the various buildings that were part of this compound – was a beautifully crafted piece of work...it was really like seeing a series of wonderful pearls strung along the side of the water...”

“The project really fit beautifully into the landscape,” said Steven Ehrlich, FAIA. “It really embraced the Texas climate [with a] series of pavilions adjacent to the water. There was a real delicacy to the detailing. I would say I think it had its roots and its heritage in Texas vernacular but obviously it was a very contemporary project that celebrated the spirit of place.”

“The jury was unanimous from the moment we first saw it [because it] has wonderful moments,” said Judith Dupré. “Although it is clearly a very luxurious project, it has many serene, tranquil moments throughout the house. Beautiful sense of proportion; wonderful integration with the landscape. It is a tremendous project, extremely well done. The compound of houses integrates so beautifully into the landscape.”

Stephen Sharpe is the editor of *Texas Architect*.





PROJECT Lost Pines Chapel, Bastrop
CLIENT Boy Scouts of American Capitol Area Council
ARCHITECT LZT Architects
DESIGN TEAM Murray Legge, AIA; Herman Thun, AIA; Lucas Brown; Valerie Valdez; Tim Davis; David Carroll
CONTRACTOR David Moore
CONSULTANTS P.E. Structural Consultants (structural)
PHOTOGRAPHER Murray Legge, AIA



RESOURCES LUMBER: Wamplers Lumber



Lost Pines Chapel

by LAWRENCE CONNOLLY, AIA

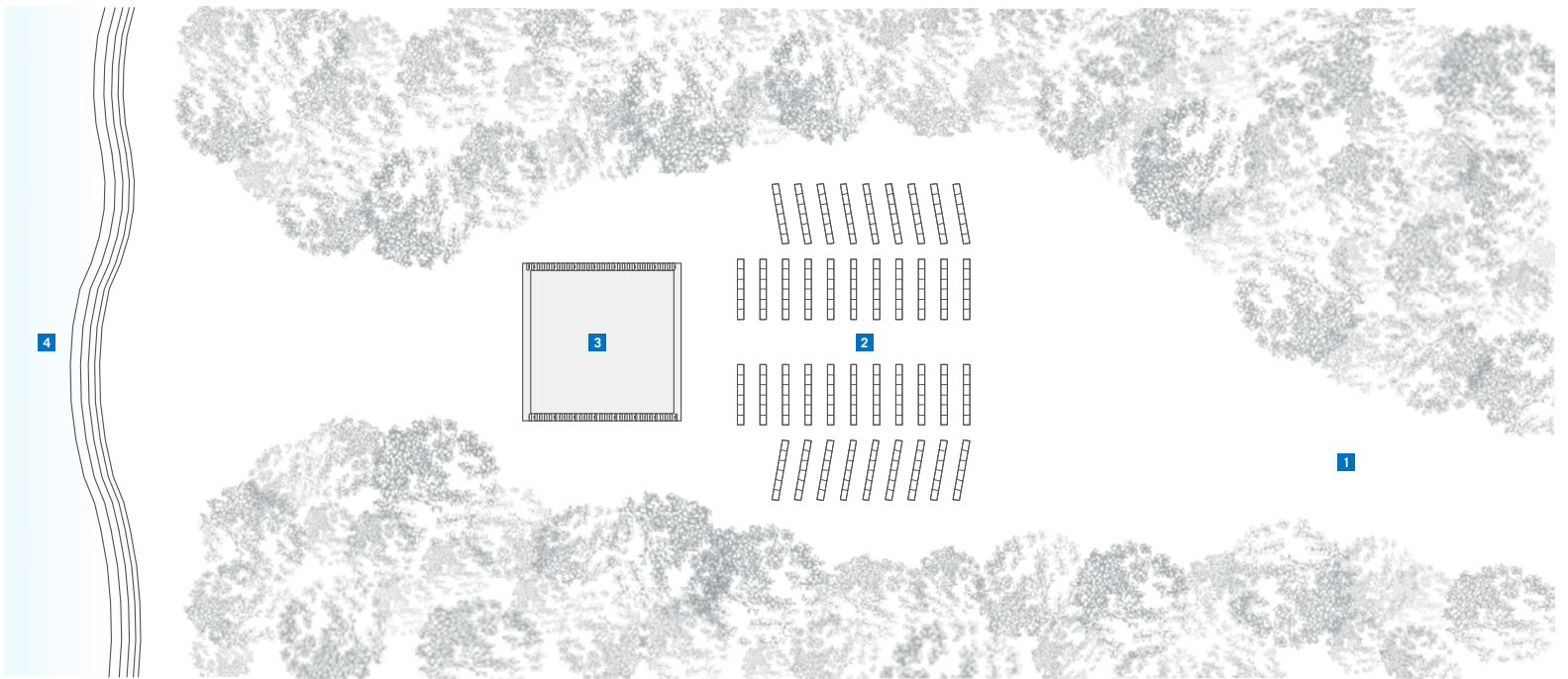
SET ADJACENT TO THE EAST SHORE OF LAKE Bastrop, the new non-denominational open-air chapel at the 400-acre Lost Pines Boy Scout Camp provides a memorable meditative experience, especially at dusk when the rustic structure frames a vista of the sun setting over the lake.

While Design Award jurors commented on the obvious influence of Faye Jones' tall, transparent, and enclosed Thorncrown Chapel, the project designed by LZT Architects of Austin is short, more opaque, and open-ended. In addition, the scouts' use of their new place of worship is dependent on favorable weather conditions. The new chapel was dedicated in July.

The Lost Pines Chapel features rough-sawn and milled cedar members assembled as an unusual 16x20-foot (in plan) structure that functions as an apse. This computer-generated morph is a semicircular and open-ended terminus for a congregation seated on wooden benches. The structure also serves as a de-facto amphitheater that resonates the assembly leader's voice.

The design evolved from a computer modeling exercise that LZT's Murray Legge, AIA, conducted with students in an advanced design studio at UT Austin. The exercise demonstrated how complex forms can result by repeating a simple combina-





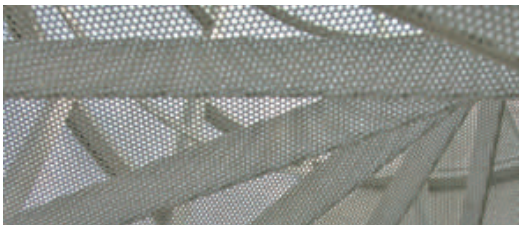
tion of basic computer-model parts. As the design developed, the computer model became a tool to dimension the irregular rafter connections, as well as apply cost data and communicate information to a local saw mill. The design team also sent digital plate profiles to a steel fabricator who cut the plates using a CNC (computer numerically controlled) machine.

Ben Hooks of the camp staff thinks that the chapel looks like a turkey when viewed from across the lake because the extended rafters resemble the fowl's fan tail. Design Awards juror Steven Ehrlich, FAIA, noted that the roof structure blossoms like a flower. Much of the appeal of this organic structure is how it means different things to different people. Such an inclusive place is exactly what the scouts' wanted when they commissioned LZT to design a replacement for its older non-denominational venue.

Recently, in an effort to neaten the structure's rough-sawn wood, Hooks was pulling some of the loose bark off the cedar when he was stung by a hornet—perhaps a reminder that nature might prefer that it be left alone. As the chapel weathers, the loose bark will slowly fall off and its freshly hewn golden brown color will turn a warm gray and handsomely contrast with the surrounding green forest.

Lawrence Connolly, AIA, is the principal of Connolly Architects in Austin. He also is a *7A* contributing editor





PROJECT Oak Court, Dallas

CLIENT Withheld

ARCHITECT Buchanan Architecture

DESIGN TEAM Russell Buchanan, AIA; Jesus Rodriguez, Jr.

CONTRACTOR Sebastian & Associates

CONSULTANTS Cadwaller Design (interior design); MESA (landscape architecture); Lang Lighting Design (lighting)

PHOTOGRAPHER James F. Wilson



RESOURCES FOUNTAINS, POOLS, AND WATER DISPLAYS: Pool Environments; STONE AND LIMESTONE: Sigma Marble Granite and Tile; ARCHITECTURAL METAL WORK: Baldwin Metals; UNIT SKYLIGHTS: Kalwall; TILE: Ann Sacks, Walker Zanger; TERRAZZO: American Terrazzo



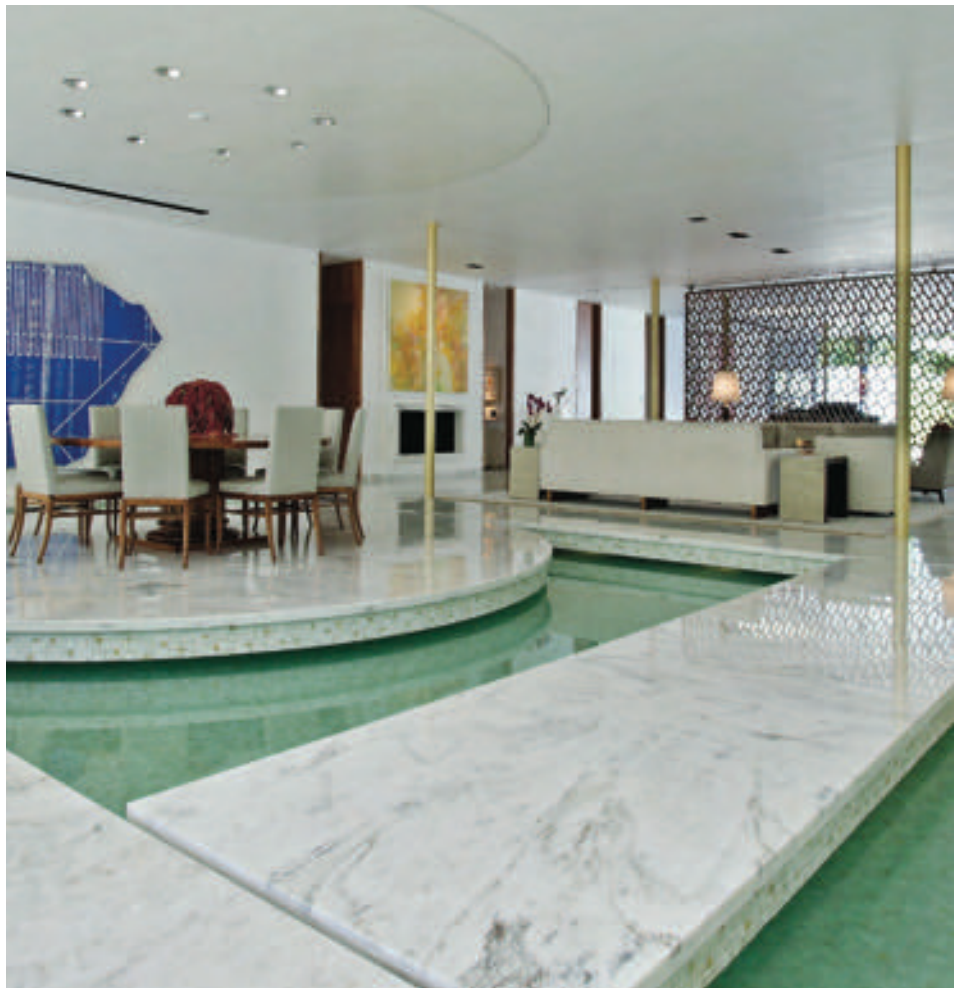
Oak Court

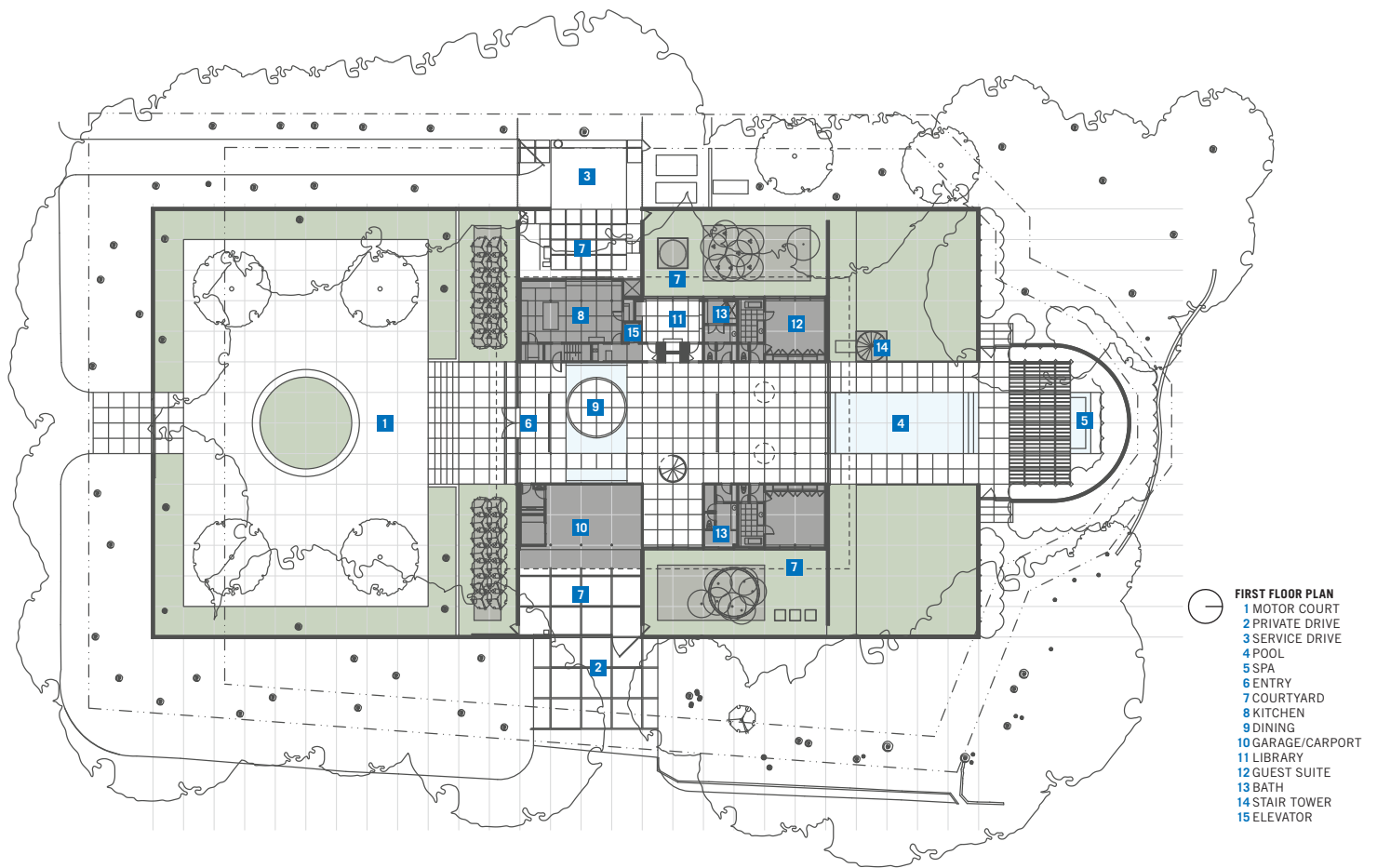
by MICHAEL MALONE, AIA

FEW ARCHITECTS' LEGACIES HAVE BEEN MORE controversial than that of mid-century modernist Edward Durrell Stone. As his buildings age, they don't engender the passion for restoration often associated with the work of his peers. Buchanan Architecture's recent restoration and remodel of Oak Court—a palatial Stone design in Dallas from 1956—offers a clear signal that, despite any prejudices, there is value in Stone's buildings. The recent work also proves that his original concepts can be reinforced and actually enhanced with proper attention.

Characterized by open planning, rich materials, careful detailing, and idiosyncratic elements from Stone's later career (perforated terrazzo-block *brise soleil*, gold aluminum columns) and the occasional period detail (carved rococo fireplaces, crystal chandeliers), the rigidly axial house is a flowing sequence of spaces from the entry gate, through the ground-floor public spaces (which originally included a lagoon and indoor pool), and out onto what was originally an extensive backyard and is now the pool area. Reinforcing and focusing this spatial progression, allowing it to extend literally and visually into the landscape beyond, is the chief success of Buchanan's work at Oak Court.

This is architecture that surpasses the task of mere restoration by expanding the building beyond



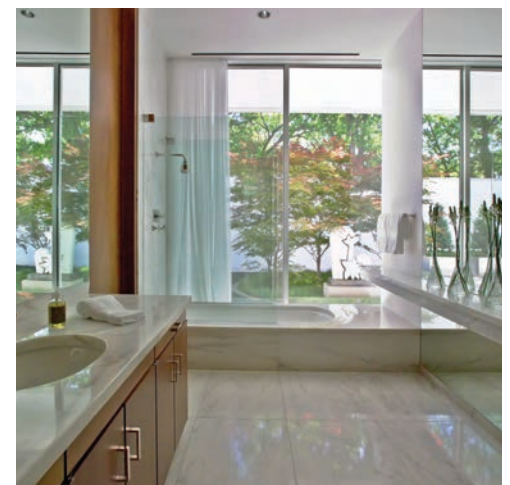
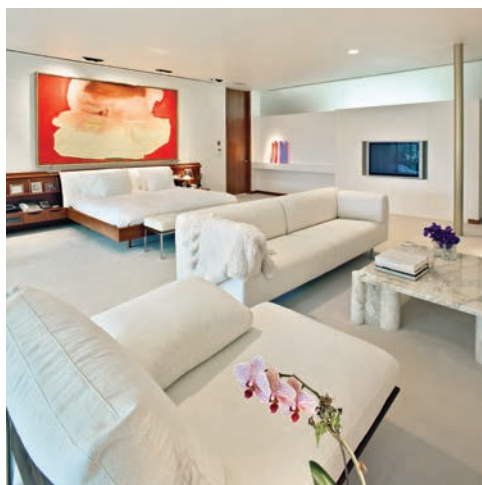


Stone's intentions. Beginning by stripping away alterations and changes wrought by previous owners, Buchanan then inserted new elements that respect the spirit of Stone's work, but transcend it, allowing the house to be truer to its modernist roots. Buchanan removed the chandelier and carved fireplaces on the first level, which clarified the space and reinforced the old axis to the exterior with the new pool and its adjacent trellis.

The upper level is where Buchanan's considerable skill is most clearly revealed. The bedrooms, baths, and dressing spaces have been reorganized around the expansive upper-level exterior terrace. A new vaulted roof over the terrace provides light and also moisture protection (the original terrace always leaked onto the rooms below). Detailing of the new master suite, with its sublime bathroom and his and her offices and closets, is crisp and in the spirit of Stone, but it is more carefully considered, lighter in touch, and frankly sensuous.

Part the success of the rehabilitation project is the re-imagining of the grounds. From the motor court to the side gardens, the extensively glazed house now has outdoor views that match the view inside.

The writer is the director of the Michael Malone Studio at WKMC Architects in Dallas.





PROJECT Residence 1414 Renovation, Austin

CLIENT Withheld

ARCHITECT Miró Rivera Architects

DESIGN TEAM Juan Miró, AIA; Miguel Rivera, AIA; Carina Coel

CONTRACTOR Dalgleish Construction Company

CONSULTANTS StructuresPE by Jerry Garcia (structural); Root Design Company (landscape); Next Electronic (A/V); Jim Thomas Bronze Studio, Inc. (specialty wood and metal work); macek furniture (custom furniture); Arc Light Design NY (lighting); Lighting Design Systems (landscape lighting)

PHOTOGRAPHER Paul Finkel — piston design



RESOURCES ARCHITECTURAL METAL WORK: Steele Specialties; ARCHITECTURAL WOODWORK: Paul Mair Design, Inc.; MASTER CLOSET CABINETS: QSI Custom Cabinets LP; WOOD WINDOWS: Kolbe & Kolbe (Grand Openings); HARDWARE: Alexander Marchant Specialty Hardware; PLUMBING FIXTURES: Ferguson; TILE: Architectural Tile & Stone; SPECIAL CEILING SURFACES: Edelman Leather; ACOUSTICAL WALL TREATMENTS: AEC, Inc.; OUTDOOR FIREPLACE: FireOrb; MECHANICAL SHADES: Texas Sun and Shade; CURTAINS AND MANUAL SHADES: Kennedy Company, Inc.; OUTDOOR FURNITURE: Brown Jordan



Residence 1414

by NOELLE HEINZE

AS ONE OF TWO MIRÓ RIVERA PROJECTS selected for Design Awards this year, the renovation of this 1940s house required a fine balance between modern updates and traditional aspects of the original design.

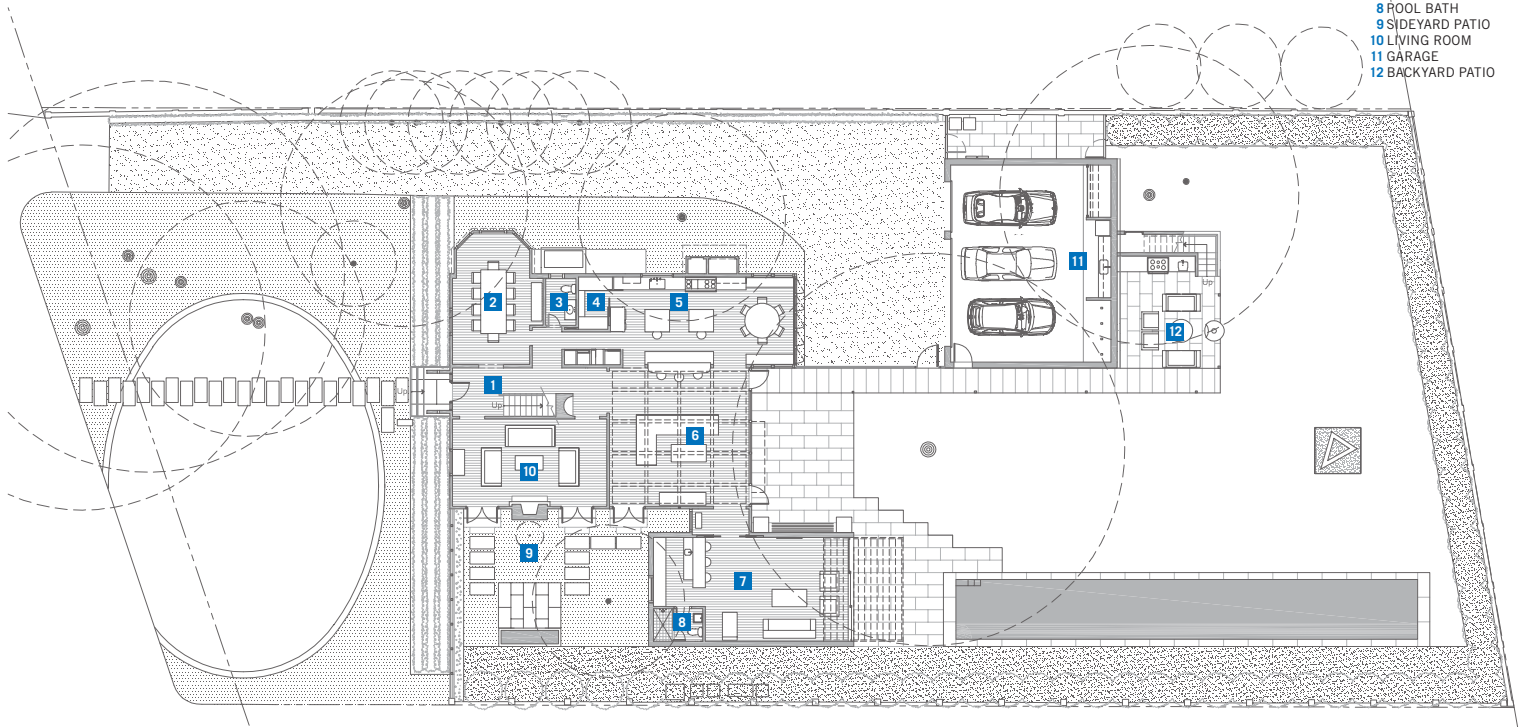
The residence underwent an unfortunate addition in the 1980s. A heavy fireplace and small windows blocked backyard views. A fenced-in pool, brick terraces, and a roofed arcade interrupted the expansive landscape. An important factor in the redesign was to open up the house to let in more light, while leaving the front facade relatively unchanged in the historic Austin neighborhood.

To accomplish the clients' goals, floor-to-ceiling windows replace a fireplace and French doors in a rear-facing family room, and a three-panel sliding glass door transforms the den into an extension of the pool terrace. Operable windows now open the kitchen to the backyard, where three different patios provide entertainment areas for sunbathing, quiet reflection, and outdoor cooking. A magnolia "hedge" in a bed of river rock screens backyard spaces.

In addition, the garage was renovated to include an area for exercise, with an upper-level gym and a yoga wall. A guest alcove and a terrace with impressive views of the backyard complete the space. The existing pool was removed and replaced with a



- FIRST FLOOR PLAN**
- 1 ENTRY
 - 2 DINING
 - 3 POWDER BATH
 - 4 PANTRY
 - 5 KITCHEN/BREAKFAST
 - 6 FAMILY ROOM
 - 7 DEN
 - 8 POOL BATH
 - 9 SIDEYARD PATIO
 - 10 LIVING ROOM
 - 11 GARAGE
 - 12 BACKYARD PATIO



heated saltwater lap pool that is available for year-round outdoor use.

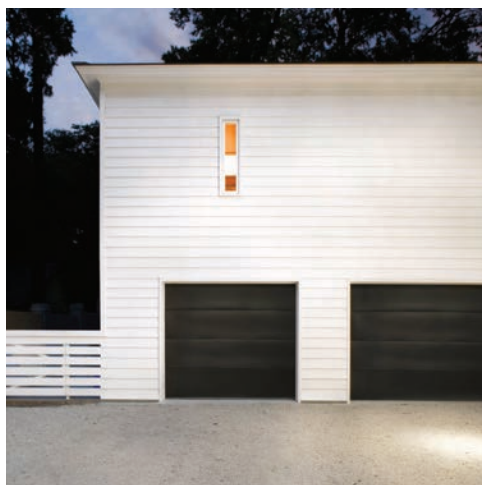
To highlight the clients' extensive art collection, the architects used simple materials and decluttered spaces within the house. White walls are combined with several carefully selected materials and used repeatedly throughout the house to achieve a clean and balanced space.

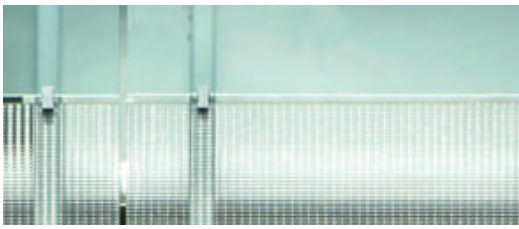
Ipe was used selectively on the exterior and interior of the house, including countertops in the den and kitchen, ceilings and floors in the master bedroom, wood paneling and built-in cabinetry in a guest room, and as the ceiling of an outdoor walkway. Soapstone and Carrera marble are used for stone finishes, with stainless steel as the primary interior metal finish.

The material palette for the exterior of the house incorporates white-painted wood siding set under a gray resin-coated metal roof. The roof color set the standard for all other exterior metal, including that used to wrap the chimney and for the master bedroom window protrusion and two entry sidewalls. Pennsylvania bluestone is used extensively as paving material for the patios and for the pool coping.

A Sol Lewitt sculpture graces the backyard, extending views from the main rooms of the house.

Noelle Heinze is assistant editor of *Texas Architect*.





PROJECT Seton Medical Center Renovation & Expansion, Austin
CLIENT Seton Healthcare Network
ARCHITECT PageSoutherlandPage
DESIGN TEAM Matthew F. Kreisle, III, AIA; Lawrence W. Speck, FAIA; Doug McClain; Kregg Elsass, AIA; Peter Hoffman, AIA; Jerald Segner
CONTRACTOR Vaughn Construction
CONSULTANTS Datum Engineers (structural); The Innova Group (medical planning); Parallel Solutions (medical equipment planning); Smith Seckman Reid (MEP); TBG Partners (landscape architecture)
PHOTOGRAPHER Tim Griffith Photographer



RESOURCES CONCRETE: Alamo Concrete Products; METAL DOORS AND FRAMES: Door Pro Systems; LAMINATE FLOORING: Ed Flume Building Specialties; HIGH PERFORMANCE COATINGS: Artistic Counters; LETTERS AND PLAQUES: Apco USA; SIGNAGE AND GRAPHICS: Associated Time Instruments, Austin Architectural Graphics; CABINETS: Buda Woodworks; BLINDS: Capitol Blinds and Drapery Co., Longhorn Blinds of Austin



Seton Medical Center

by EMMA JANZEN

SETON MEDICAL CENTER, THE LARGEST MEDICAL and surgical acute care center in Austin, was in desperate need of a facelift. In 2005, Seton commissioned PageSoutherlandPage to expand and renovate its 1970s-era brick building. The scope of the expansion included 110,000 square feet of new facilities, including a day surgery center, a chapel with adjacent garden, a main entranceway, and a “front door image” for the hospital. When the work was completed, both the physical identity of the building and its capacity were improved. The expansion increased the space for surgery facilities by 29 percent. Additions to the building included 13 operating rooms, 72 hospital recovery rooms, and a patient admitting and testing center. Another 75,000 square feet of the existing hospital were also renovated. The 185,000-square-foot project cost \$27.5 million.

The firm updated the old brick building’s physical identity using glass and light as sophisticated focal points for the design. Light also serves a functional purpose within the building. PageSoutherlandPage recognized the importance of natural light as a fundamental catalyst to the recovery of patients, and thus implemented frosted glass in the long north-facing volume to draw soft daylight into recovery rooms while providing a level of privacy from the outside world, a luxury that normal windows would



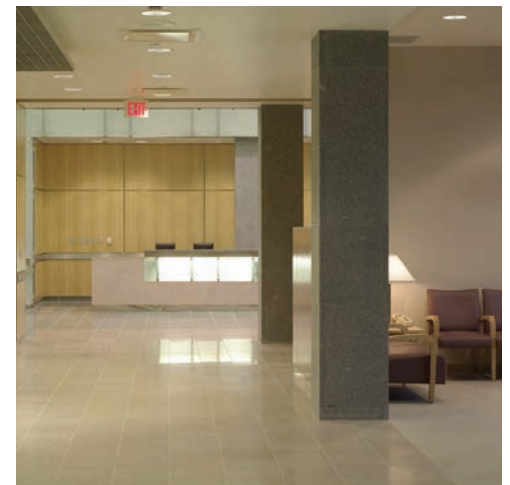


not necessarily provide. Frosted glass is used similarly in the chapel to soften the harsh artificial light and emphasize feelings of serenity and safety while simultaneously maintaining a sense of privacy for those inside.

The interplay of light through glass also defines the style and personality of the building's exterior as exemplified in the glass structure that spans the space above the entrance. When lit from within at night, the mass glows softly, giving the hospital a gentle welcoming appearance to incoming patients. A feeling of order and medical precision is projected through the well-defined lines and angles of the structure, but not at the expense of visual aesthetic. Rather, science and beauty intertwine as if to express that the hospital is technologically advanced, but still human in its approach to treatment.

Design Awards juror Judith Dupré summed up the jury's thoughts in awarding the project: "We see the metaphoric possibilities of light and glass here. There is a need for hope and for faith in the unknown when you're going into a hospital. And I think that many of us felt that this building expressed, not only a sense of hope but a sense of precision, that if you're going in for major surgery obviously you want to feel that kind of reassurance."

Emma Janzen is an editorial intern at *Texas Architect*.





PROJECT Lady Bird Lake Hike and Bike Trail Restroom, Austin
CLIENT The Trail Foundation
ARCHITECT Miró Rivera Architects
DESIGN TEAM Juan Miró, AIA; Miguel Rivera, AIA; Aaron Hunt; Carina Coel; Clayton Fry
CONSULTANTS Architectural Engineers Collaborative (structural); Murfee Engineering (civil); Lowell Williams Design (graphic design); Austin Architectural Graphics (signage); Capital Survey Company (survey); theACCESSpartnership (accessibility)
PHOTOGRAPHERS Paul Finkel –piston design; Paul Bardagjy Photography; Kraig Becker



RESOURCES CONCRETE MATERIALS: City of Austin Parks and Recreation Dept.; METAL MATERIALS: Construction Metal Products; DOOR HINGES: Innovative Hinge Products; PLUMBING: John Duke Plumbing



Trail Restroom

by DROR BALDINGER, AIA

AN ASSEMBLAGE OF 49 CORTEN STEEL PLATES arrayed in a coil-like shape, Miró Rivera Architects' Trail Restroom is a captivating work of brutal simplicity.

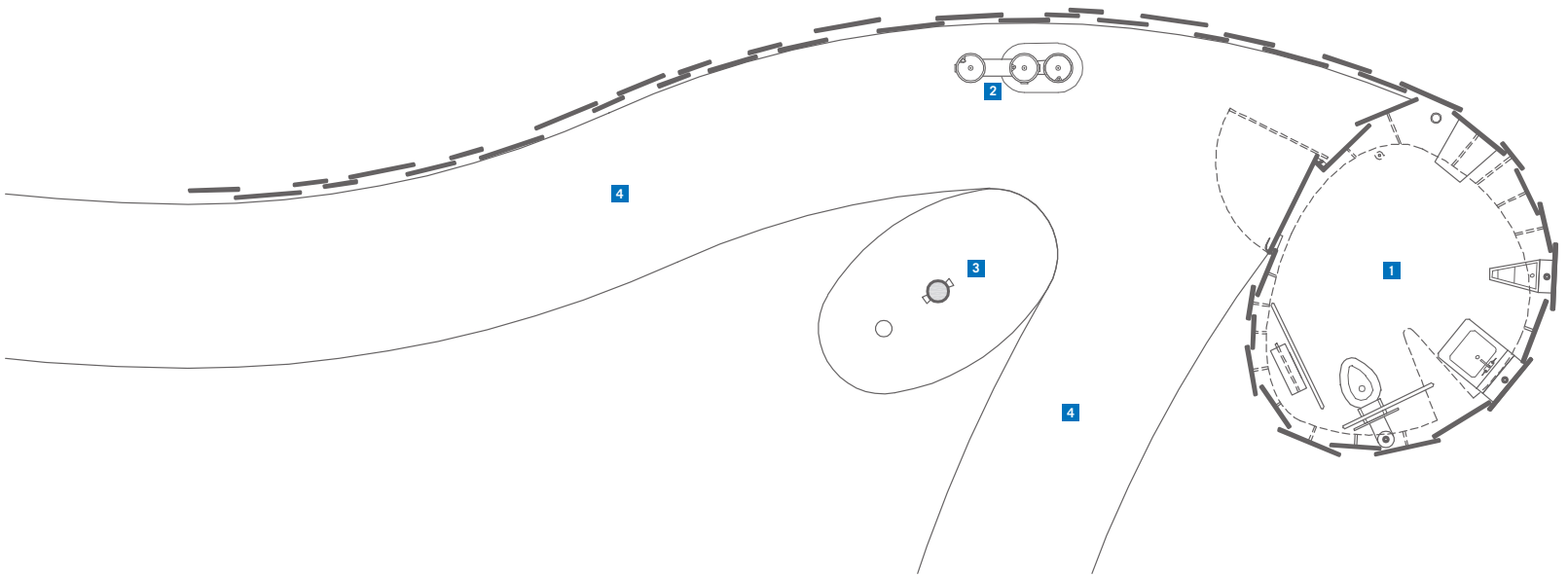
The architects have made something extraordinary from what otherwise was ordinary. They went beyond the programmatic needs of a maintenance-free and ADA-compliant structure (required to contain 70 sq. ft. of enclosed public restroom, an exterior shower station, and a drinking fountain with an attached pet fountain) by creating a project that directly displays the beauty imbued in raw materials and showcases an evocative use of natural light.

Located along the north shore of Lady Bird Lake (formerly Town Lake), the restroom is the result of a long-standing partnership between the non-profit Trail Foundation and the City of Austin Parks and Recreation Department. With the entire A/E team donating their services, the construction process exemplified the unique nature of the project. The architects printed a full-sized plan and laid it out themselves on the site. The steel fabricator then erected all 49 panels in one day.

The naturally weathered, 3/4-inch-thick steel plates vary in height from two feet near the edge of the trail to 13 feet where the restroom is enclosed. They elegantly rise in a gentle, vertical, staccato



- SITE PLAN**
- 1 RESTROOM
 - 2 WATER FOUNTAIN
 - 3 RINSE STATION
 - 4 PATH



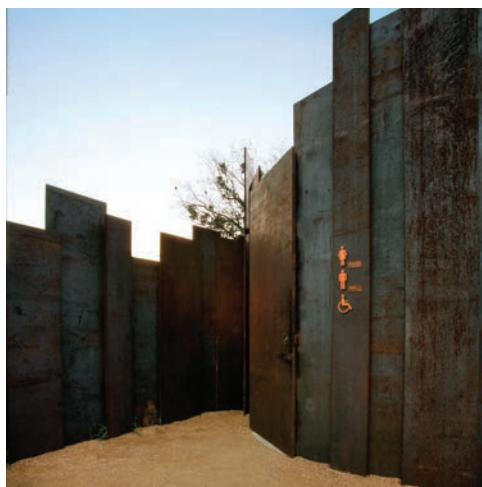
rhythm. The plates are positioned horizontally in a manner that provides natural ventilation and blocks views into the restroom's interior.

The roof and door are also made of 3/4-inch-thick Corten steel. The roof is a single, free-shaped steel plate that partially protects the enclosure from the elements. Natural light enters the space primarily from above, through gaps of varied dimensions between the vertical plates and the roof, highlighting reddish patterns in the oxidizing steel. The door is a massive and imposing 840 lbs. of steel plate. Stainless steel plumbing fixtures are set on a bare concrete floor.

The intangible aspects of the project are educational. Louis I. Kahn approached his universal truth by regarding the program as a guide and not as a command. The architects at Miró Rivera are clearly artists who, like Kahn, never read the program literally. Moving beyond the functional requirements, they transformed the project from a one-dimensional satisfaction of programmatic needs.

The enduring lessons in this captivating project lie in the demonstration of how clear vision, creativity, and artistic intent can transform a mundane structure, from which not much is expected, into a richly layered work of art and architecture.

Dror Baldinger, AIA, is a partner with Marmon Mok Architecture.





PROJECT U.S. Courthouse, Alpine
CLIENT Amelang Partners/Alpine
ARCHITECT PageSoutherlandPage
DESIGN TEAM Matthew F. Kreisle, III, AIA; Lawrence W. Speck, FAIA; Daniel H. Brooks, AIA; Brian D. Roeder, AIA; Cheryl White; Joan Albert
CONTRACTOR W.G. Yates & Sons Construction Company
CONSULTANTS Walter P Moore (structural); PageSoutherlandPage (mechanical and electrical); Rialto Studio (landscape architecture); Ingersoll Rand Security Technologies (security)
PHOTOGRAPHER Chris Cooper Photography



RESOURCES MASONRY UNITS: Featherlite; STONE: Texas Stone Products Lometa; CAST STONE: Advanced Cast Stone; ARCHITECTURAL WOODWORK: New World Millworks; WATERPROOFING AND DAMPPROFFING: Wall Guardian by STS Coatings; VAPOR RETARDERS: Stego Industries; ROOF AND WALL PANELS: Berridge Manufacturing; CABINETS: The Hallgren Co.; ENTRANCES AND STOREFRONTS: United States Aluminum; DETENTION SECURITY WINDOWS AND SCREENS: United States Aluminum; GLASS: Guardian; TERRAZZO: Sherwin-Williams/General Polymers; ACOUSTICAL CEILINGS: Armstrong; SPECIAL CEILING SURFACES: Trussbilt-Metal Security Ceiling Systems; WALL COVERINGS: Pallas Textiles; PAINTS: Sherwin-Williams; DIRECTORY SIGNAGE: APCO Texas; BLINDS, SHUTTERS AND SHADES: Draper



U.S. Courthouse

by MARK T. WELLEN, AIA

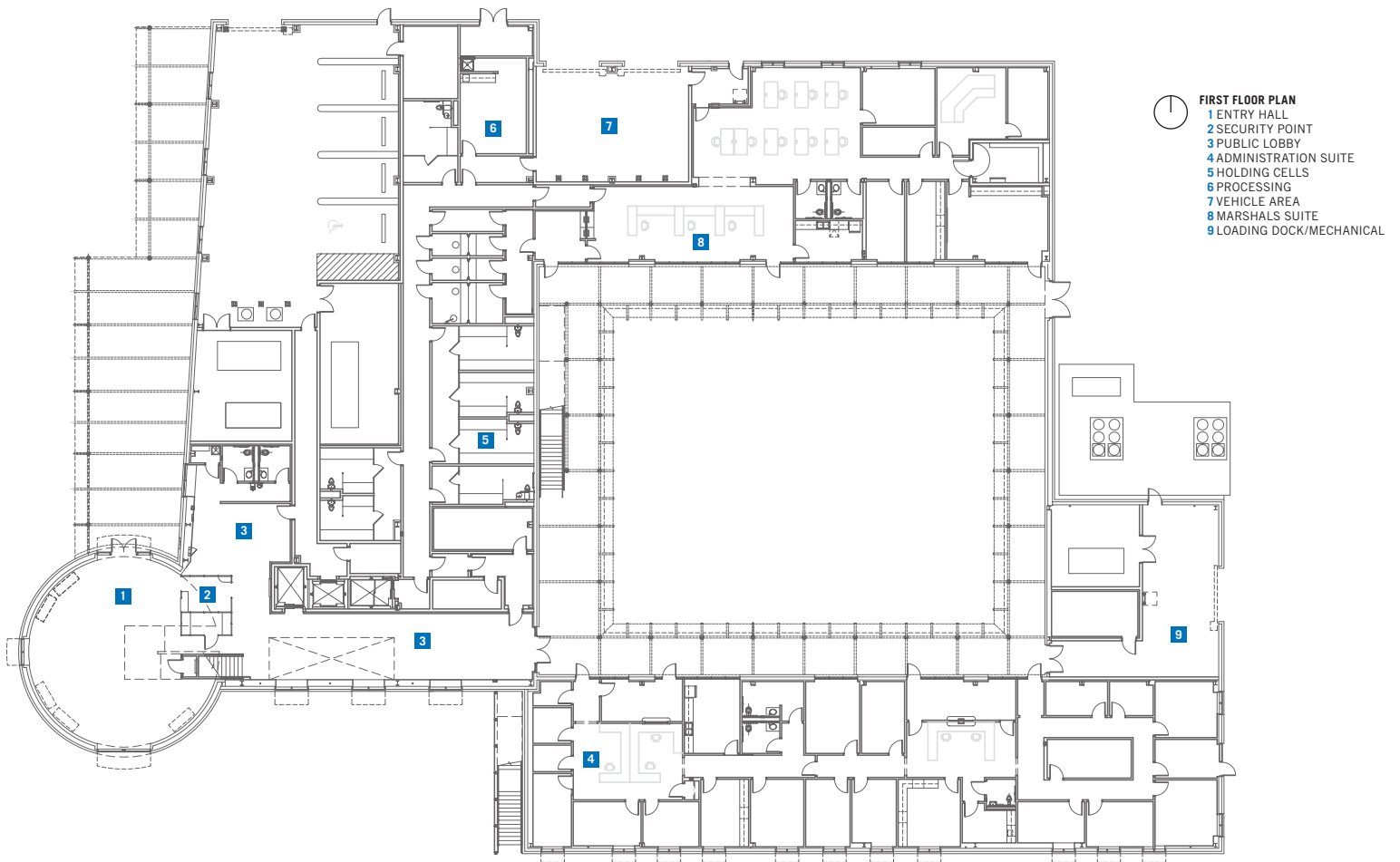
THE U.S. COURTHOUSE IN ALPINE WAS universally admired by this year's Design Awards jury for its simplicity of form and masterful response to the setting. The courthouse was a product of the U.S. General Service Administration's Design Excellence Program with PageSoutherlandPage's Austin office as the architect selected for the project.

The design team felt a strong obligation to respond to the climatic extremes of the region and sought inspiration in the rugged beauty of the locale. Initial desires to use local stone collected from adjacent property proved impractical and after a thorough investigation of alternatives, Pecos Red sandstone was ultimately selected as the predominant exterior material. Quarried from nearby pits, the material was an appropriate selection, having been used for generations in important civic structures in the region.

Lawrence W. Speck, FAIA, the principal in charge of the project, felt the extremely specialized organizational and heightened security requirements of this building type contributed to a better solution, where key elements answer both the desire for a regional response and critical security issues requisite to a federal courthouse.

The plan, simple in concept, is composed of wings dedicated to the public areas, legal offices, and the

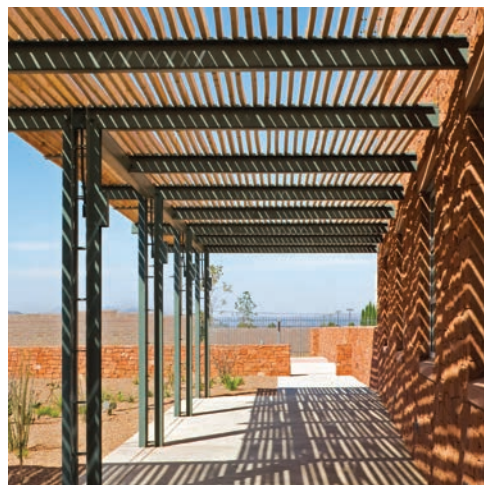
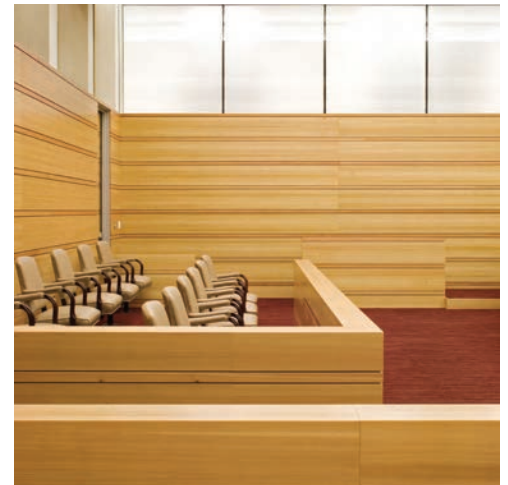
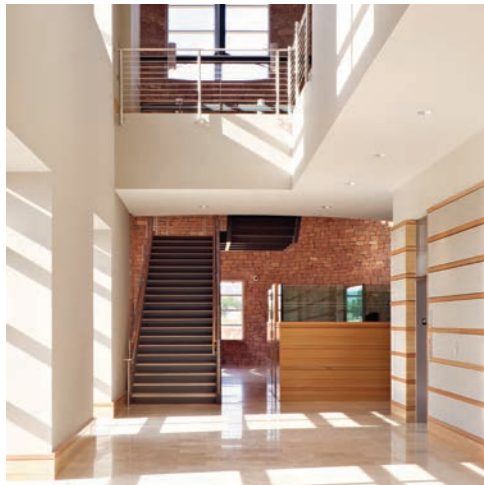


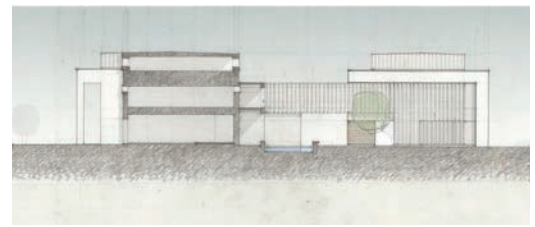


U.S. Marshals Service. These wings wrap a courtyard, allowing expansive areas of glass (well shaded by porches). The resulting light enters interior spaces. This gesture provides security protection for the glass that otherwise would be required to be blast-resistant, all the while providing a time-honored archetypal design element. The low wall marking the public entrance borders a court containing a simply detailed shade structure that helps ease the imposing mass of the building into the landscape, again employing a familiar design gesture while answering another critical security requirement (ram-resistance). The dominant drum element anchors the entire structure, bringing to mind the nearby historic forts of Cibolo Creek Ranch, while providing the necessary grand public entrance. Elegant and restrained interior finishes complement the equally understated exterior massing and material vocabulary.

The success of the U.S. Courthouse in Alpine is the result of a dedicated team committed to producing a structure sensitive to its site and its region, which should stand as a beacon of justice for generations to come. Paraphrasing Design Award juror Judith Dupré: This courthouse implies that there is a higher law, that the law of nature may be presiding over the law of mere human beings.

The writer is a principal of Rhotenberry Wellen Architects in Midland.





PROJECT Biomedical Science and Technology Learning Center, Brownsville

CLIENT University of Texas at Brownsville

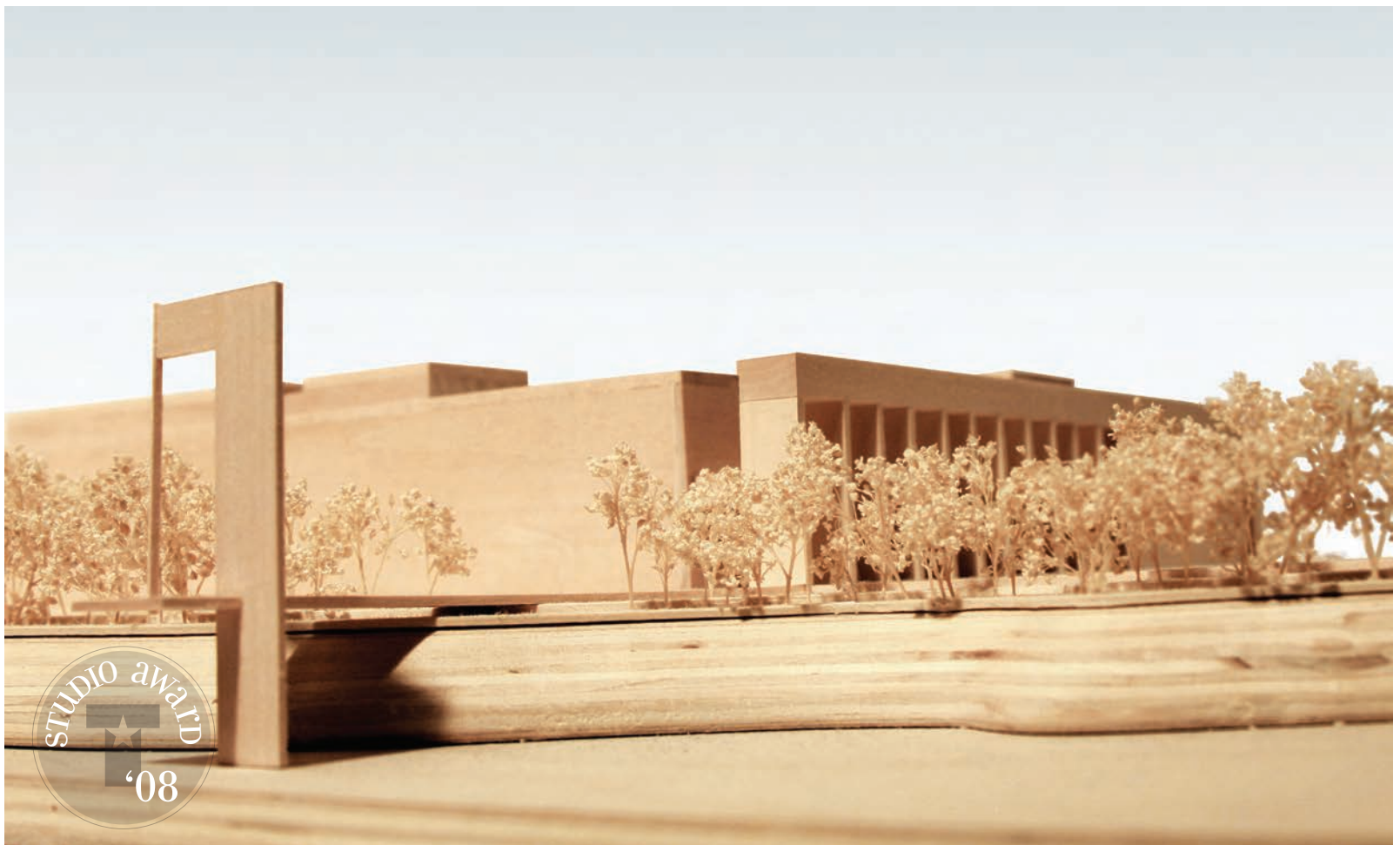
ARCHITECT SHW Group

DESIGN TEAM Jeff Sharpe, AIA; Troy Contreras, AIA; Tod Stevens, AIA; Raymond Estrella; Kevin Aalderink, AIA; Kevin Leslie

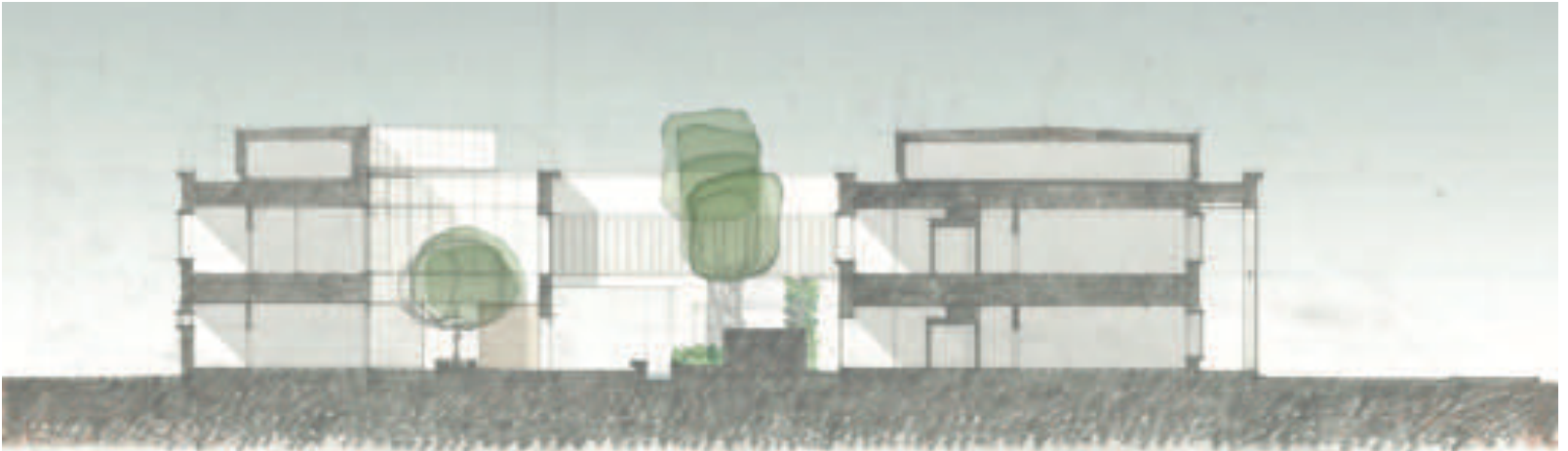
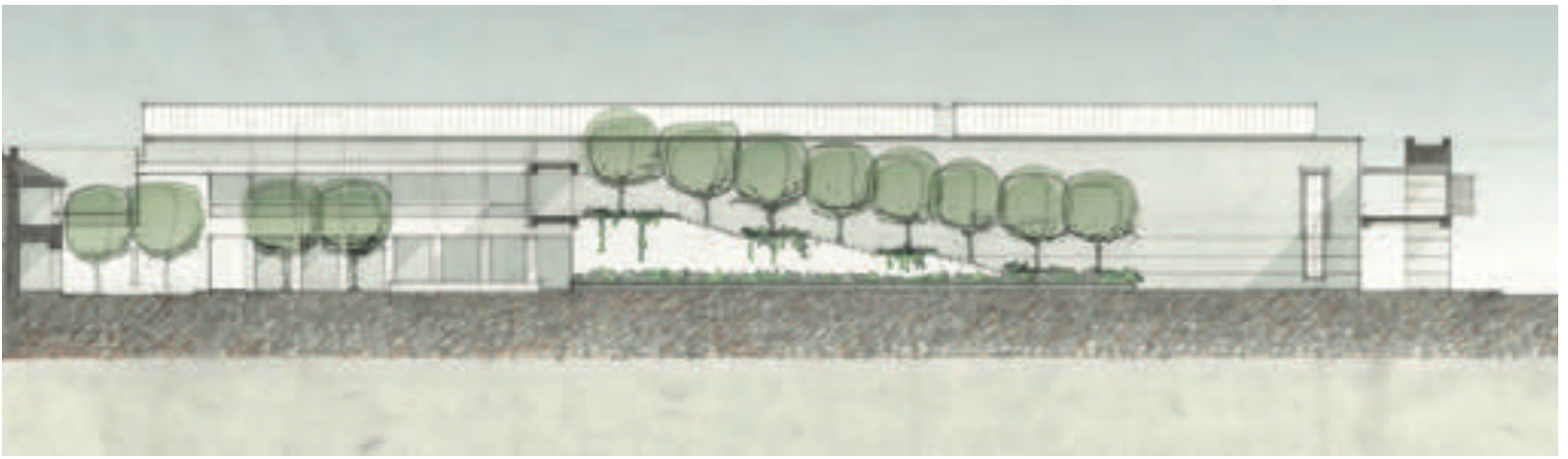
CONTRACTOR SpawGlass

CONSULTANTS Goetting and Associates (MEP); Jaster-Quintanilla, San Antonio (structural); Charles Gojer and Associates (civil); Research Facilities Design (lab consultant); SSP Design (landscape architect)

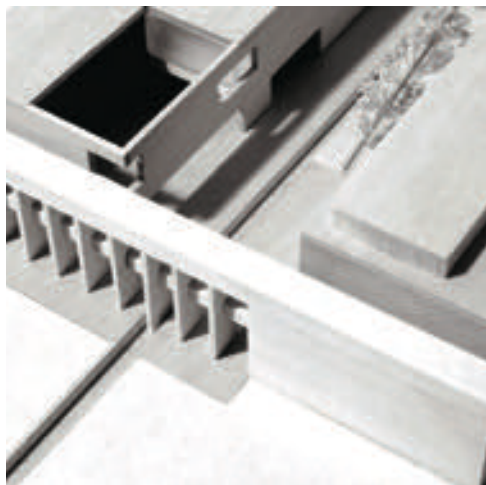
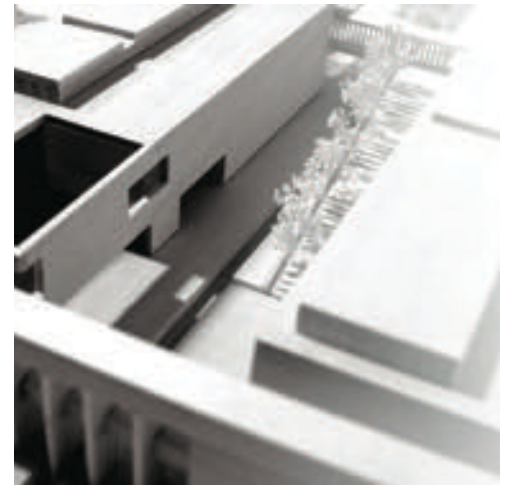
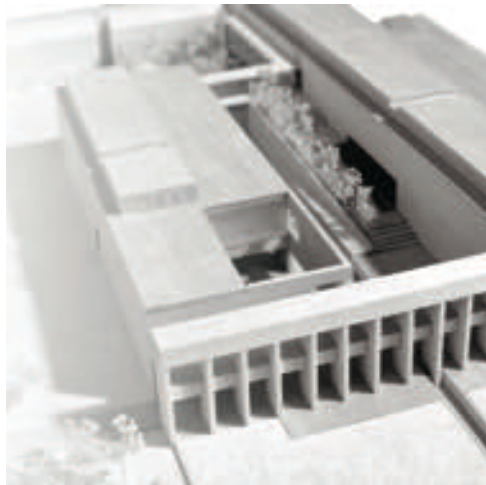
PHOTOGRAPHER Mark Trew Photography



Biomedical Learning Center



THE SHW GROUP, AN AUSTIN-BASED architectural and planning firm best known for its educational building design, developed the University of Texas at Brownsville's Biomedical Research Laboratories and Community Sciences Building. The 59,500-square-foot project explores the theme of "spirit of place" through design. SHW's vision unfolds as traditional Mexican spatial concepts and elements combine to form a contemporary architectural vernacular that aligns with the campus' signature Spanish Colonial style. One of the strong guiding concepts of the project is the relationship between solitude and communion. Classrooms and lab space within the two separate wings are oriented to emphasize quiet reflection within enclosed spaces, which are then juxtaposed with an open central courtyard that alternatively evokes social interaction and active community formation. Another fundamental guiding concept is the threshold between landscape and architecture. Archways and *paseos* are employed to breach the gaps between the buildings and surrounding environment, allowing pedestrians to enjoy the landscape and weather while studying or socializing. The culmination of the varying elements creates a site perfect for reflection, study, and the professional interactions that the building requires. The estimated completion is projected for April 2011. ©





PROJECT Bracken Bat Cave Nature Reserve Visitor's Center, Comal County

CLIENT Bat Conservation International

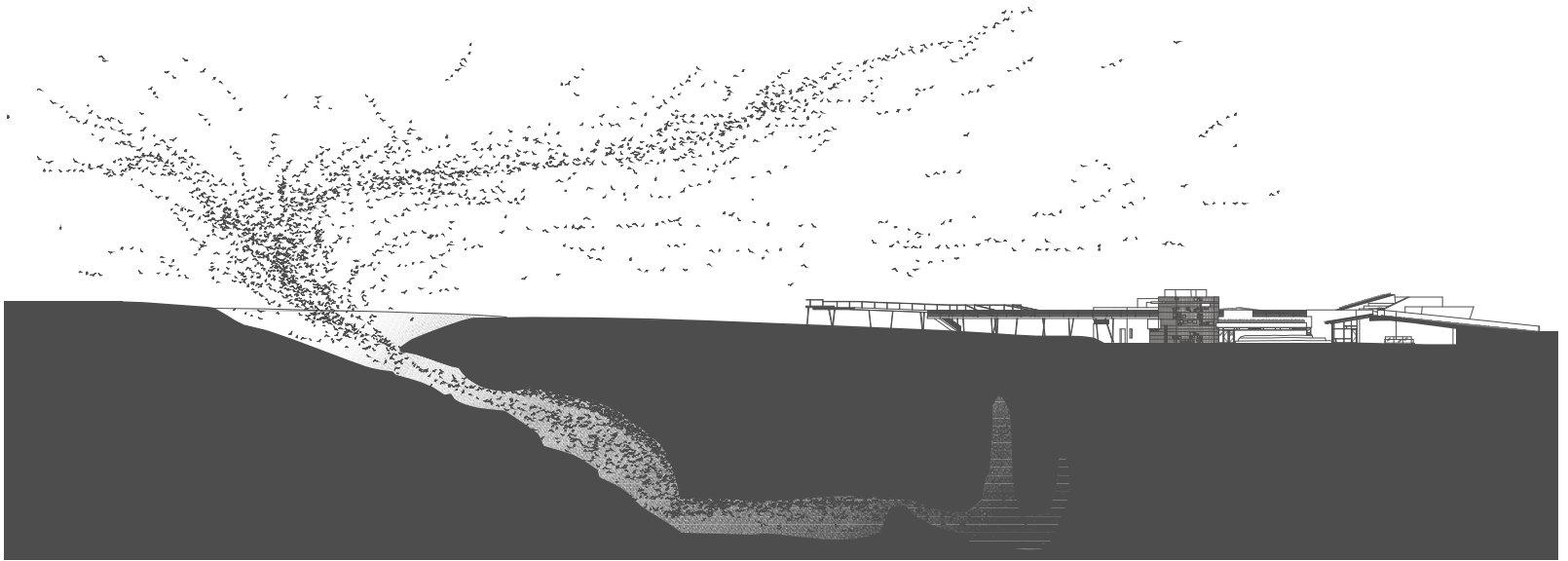
ARCHITECT Overland Partners Architects

DESIGN TEAM Bob Shemwell, FAIA; Rick Archer, FAIA; Todd Walbourn, AIA

CONSULTANTS National Renewable Energy Laboratory; George Sexton & Assoc. (lighting); Douglas Group (exhibits); University of Texas

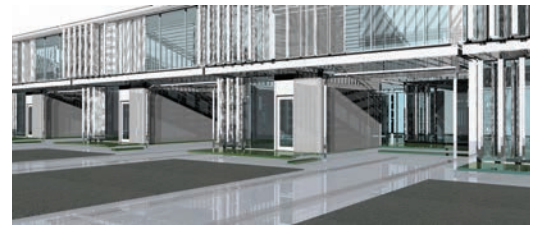


Bracken Bat Cave



OVERLAND PARTNERS OF SAN ANTONIO has designed the environmentally sensitive 36,000-square-foot Bracken Bat Cave Nature Reserve in Comal County. The visitor's center rests atop the underground cavern that harbors the world's largest bat colony, home to more than 40 million Mexican free-tailed bats. The project will be located a significant distance from the mouth of the cave in order to protect the bats from visitor intrusion. To maintain a sense of regional authenticity, the design evokes the form of the bat's natural habitat, and the materials reflect the surrounding Texas landscape. Native plants are employed to provide a local flavor, and intricate geometries and building layout reflect the geology of the surrounding landscape. The center includes elevated platforms integrated into tree canopies for safe bat viewing. Also, a "Bat-Max" theater with screens suspended from the ceiling displaying live video feeds from the cave will create an uncanny feeling of being inside with the bats. To minimize the building's environmental footprint, a comprehensive water processing system will be installed, which will include water harvesting and a biological wastewater treatment system to maintain efficient water use and protect the nearby Edwards Aquifer. The building also uses harvested ammonia-rich bat guano as a source of hydrogen fuel to conserve energy consumption. ⑩



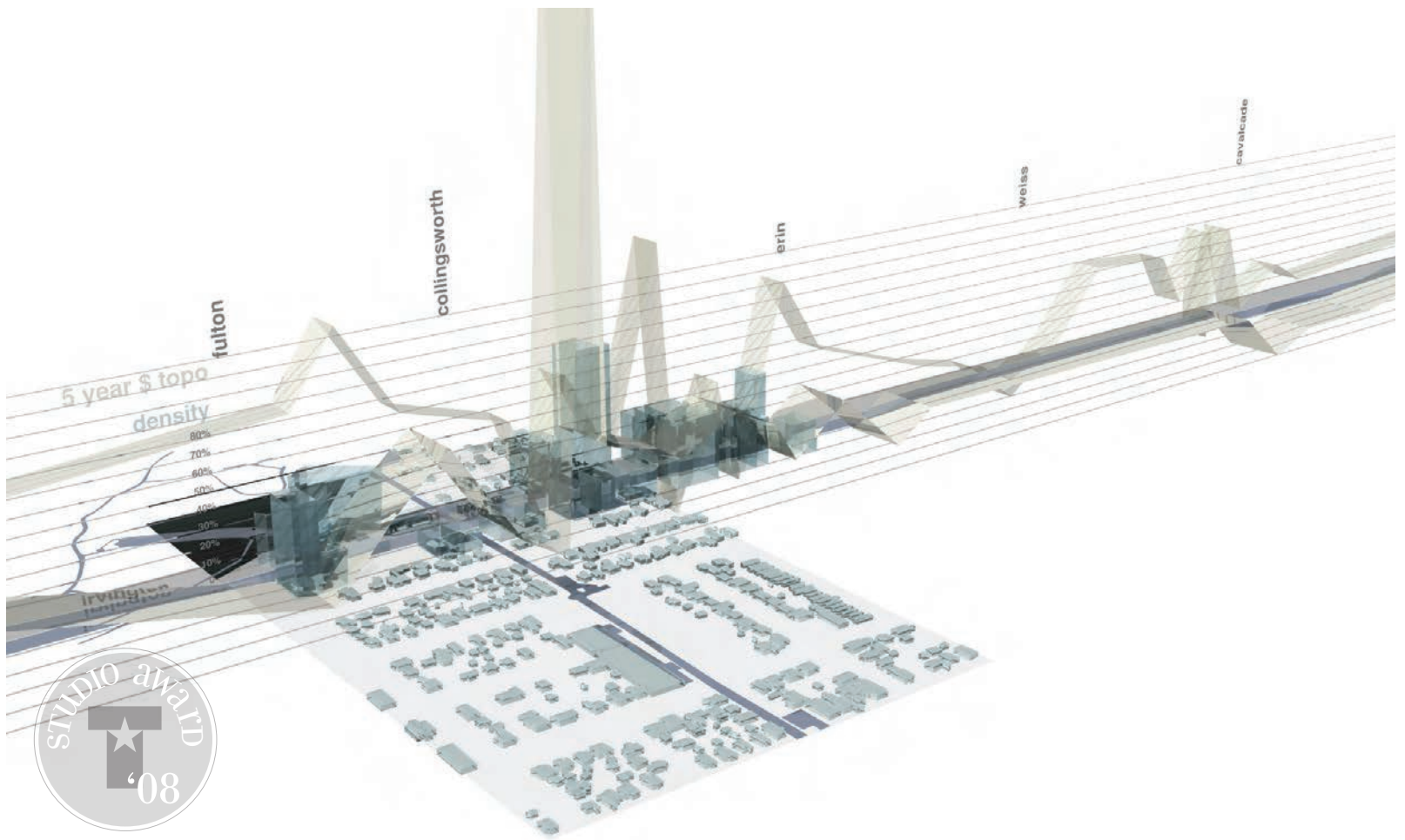


PROJECT Near Northside Inside Out Planning Study, Houston

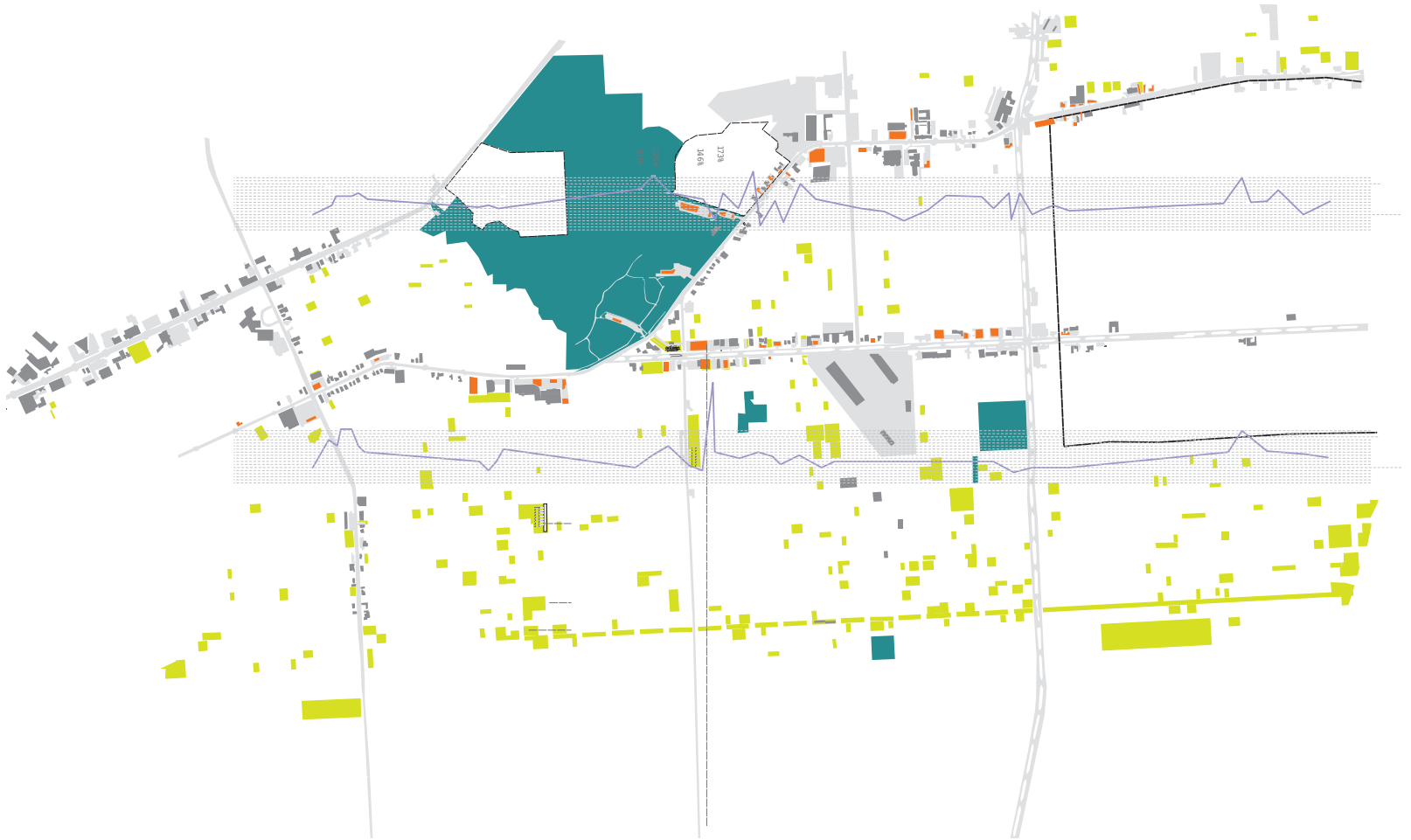
CLIENT University of Houston

ARCHITECT William Truitt, AIA

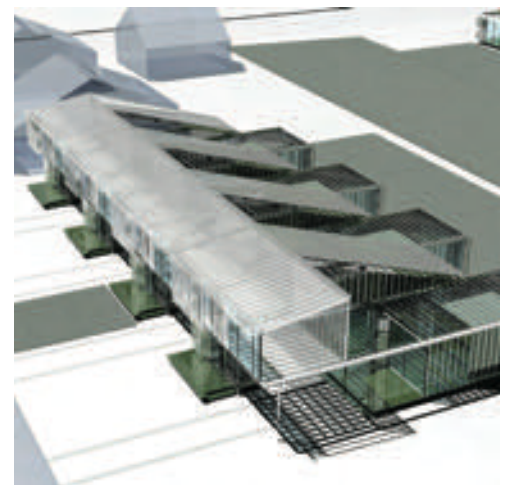
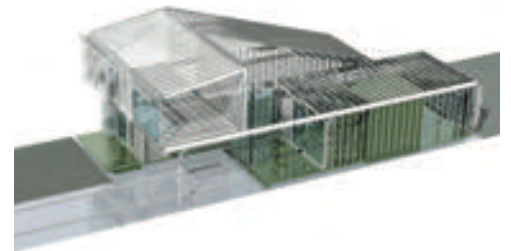
DESIGN TEAM William Truitt, AIA; Evan Vargas; Sally Wood



Near Northside Study



THE PURPOSE OF NEAR NORTHSIDE STUDY conducted by William Truitt, AIA, of the University of Houston, is three-fold: to illuminate existing problems of large open-space neighborhoods that are often overlooked in inner-city studies; to highlight the potential for such neighborhoods to positively impact the larger urban area; and to propose new adjacencies that allow for growth in targeted areas over the next 30 years. The study focuses on poorly planned housing developments and unused parking lots that exist between Houston's central business district and its outlying suburbs. The study reveals that parking lots in the Near Northside area proliferate and are typically under used—in fact, only 8-12 percent of lots are at capacity on a given day. Additionally, existing housing properties in the area are inefficiently organized and span over unnecessary amounts of space. Truitt has surmised several solutions to improve existing properties for developers and city planners to take into consideration. Transforming existing housing units into more compact multi-family living spaces will cut down on unnecessary sprawl, and focusing future retail development on existing open spaces like parking lots can reinvigorate dying sections of these neighborhoods. These solutions, among others, have the potential to revitalize problematic neighborhoods and promote positive future growth for the city. ☐





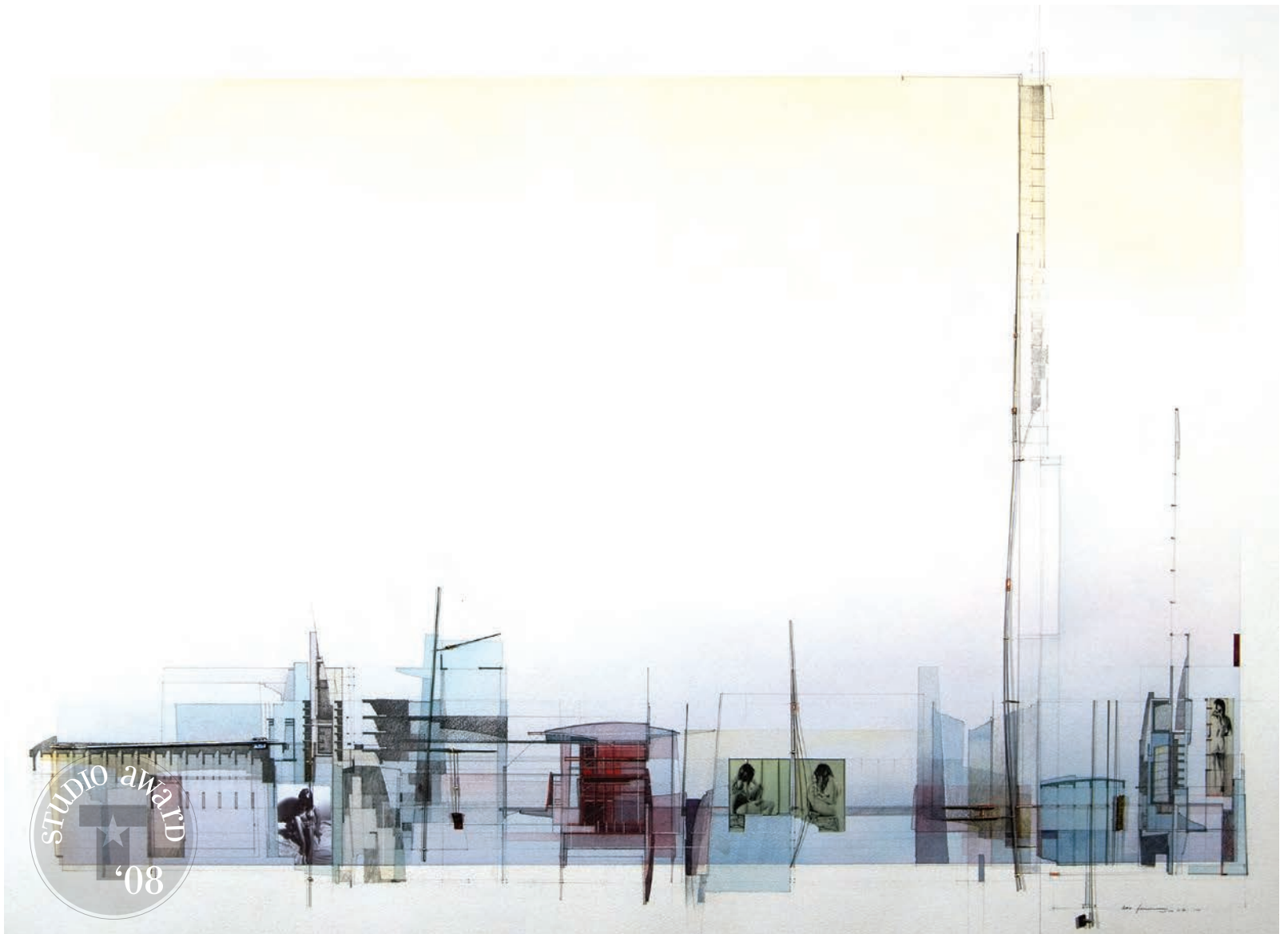
PROJECT Conceptual Watercolor Drawings

ARCHITECT Firm X

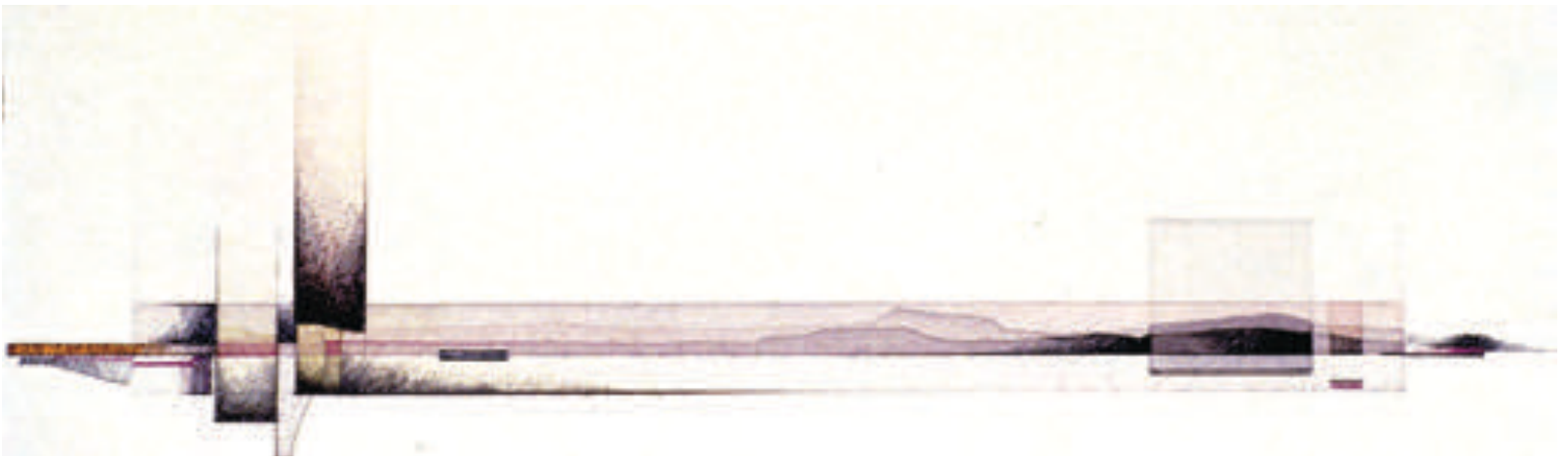
DESIGN TEAM Richard Ferrier, FAIA; Brad McCorkle; John Humphries

CONSULTANTS McCorkle & Humphries (wood and metal construction)

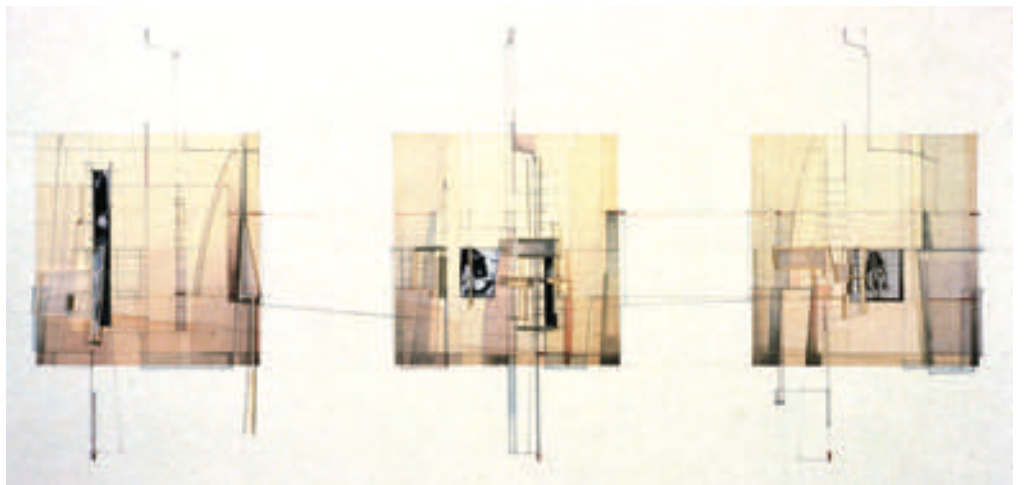
PHOTOGRAPHER Richard B. Ferrier, FAIA

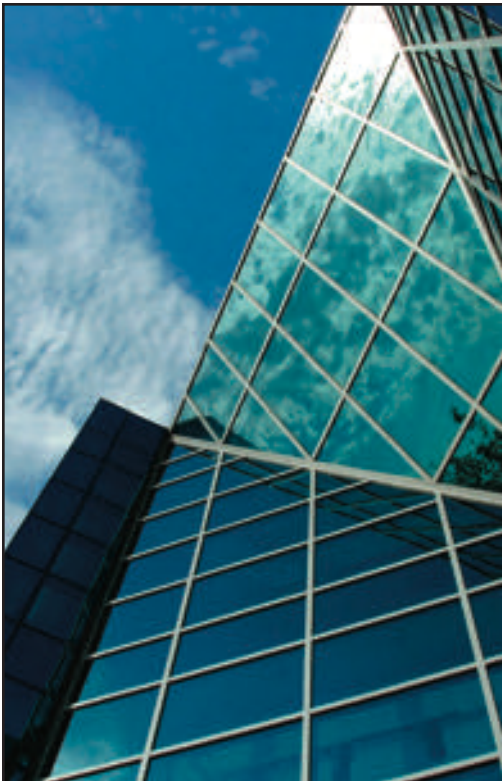


University Research Study



THE UNIVERSITY RESEARCH STUDY, completed by R.B Ferrier, FAIA, expands on traditional methods of architectural representation through a series of conceptual watercolor drawings. Ferrier, an associate professor at UT Arlington, teaches conceptual drawing as part of graduate design studio courses. One of the driving forces behind the research is the quest for an expansion of existing architectural visualization methods. For some time, the accepted forms of depiction within the field have been physical models, straightforward diagrams, and plans. However, Ferrier argues that the process of design can be better explored through the incorporation of context, ambiguities, icons, and symbols into drawing and collage. Through the integration of abstract elements and unusual geometric compositions, conceptual watercolor drawings have the power to illuminate often-overlooked universal meanings found within modern architecture. Intentions, attitudes, complexity, and obscure relationships emerge from the drawings in a way that models and traditional drawings cannot encapsulate, creating a new forum for discussion and a deeper understanding of the ways in which architecture can communicate ideas. Ferrier's study has produced a novel method of looking at buildings in a new light, while making a significant contribution to the elusive process of design. ©





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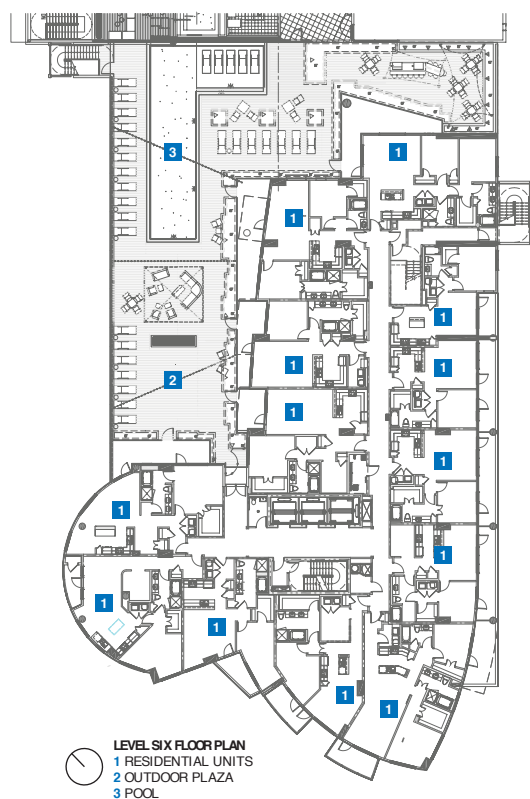
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PROJECT The Shore, Austin
 CLIENT High Street Residential, A Trammel Crow Company
 Subsidiary
 ARCHITECT WDGArchitecture Dallas
 DESIGN TEAM Sterling Little, AIA; Stephen Park, AIA; Jason Patak;
 David Allen, PA; Keith Wilson
 CONTRACTOR Harvey Cleary
 CONSULTANTS Duncan & Miller (interior design); Haynes Whaley
 Associates (structural); Blum Consulting Engineers (MEP);
 Bury+ Partners Engineering Solutions (civil); RITKL Associates
 (landscape)
 PHOTOGRAPHER Charles Davis Smith, AIA

RESOURCES UNIT PAPER: Acme; FOUNTAINS, POOLS AND WATER DISPLAYS:
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 Ruskin; SIGNAGE AND GRAPHICS: Capital Architectural Signs; TUB AND
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Located adjacent to Lady Bird Lake in Austin's developing 27-acre Waterfront District, The Shore is a 22-story residential complex combining the luxury of lakeside living with the convenience of downtown accessibility. Designed for High Street Residential, a subsidiary of Dallas-based Trammell Crow Company, the complex sits within walking distance of the public hike and bike trail, Sixth Street's nightlife, and the central business district. The external design expresses an exciting interplay of ideas: a grid of alternating stone and glass on the western facade reflects the structure of unified residential life, while the eastern facade's eclectic geometries and sleek curvilinear forms represent Austin's sophisticated urban lifestyle. Floor plans range from 500 to 2,500 square feet, and each of the 192 units provide abundant windows and private balconies to showcase views of the city skyline, the lake, or the Hill Country. The Shore offers amenities including a 24-hour on site manager, fitness center, and a sixth floor outdoor terrace where residents can take pleasure in the lap pool or lounge under the cabana and watch the famous Congress Bridge bat colony take flight. The Shore is not only aesthetically pleasing and conveniently located, but also has recently been certified by the Austin Green Building Program.

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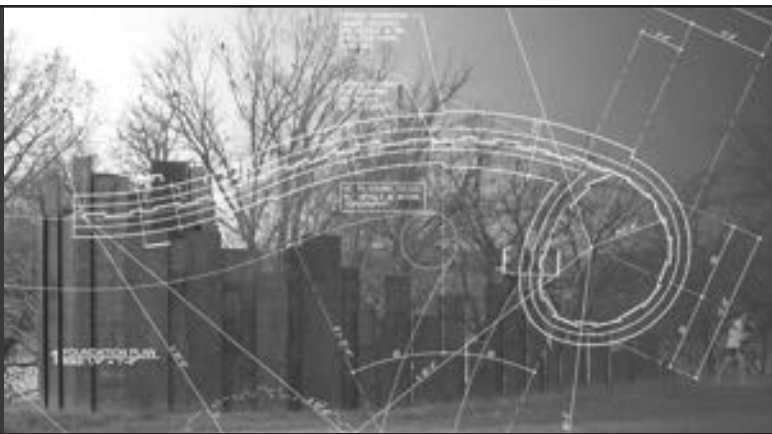
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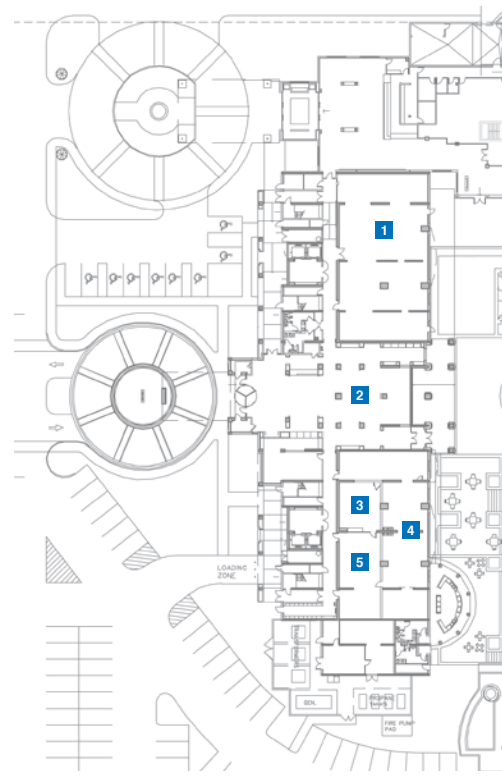
Turnkey Mezzanine and Catwalk Systems



PROJECT The Sapphire, South Padre Island
CLIENT Randall Davis Company
ARCHITECT ZCA Residential
DESIGN TEAM R. Scott Ziegler, AIA; Jim Zemski, AIA; Chris Petrash, AIA; Rafad Feinstein; Sandra Morrison
CONTRACTOR GT Leach Construction
CONSULTANTS CHPA Consulting Engineers (MEP); PBS&J (civil); SCA Consulting Engineers (structural); Spectrum Specification Plus (specifications); EDSA; Kudela & Weinheimer (landscape architects); CPP (windtunnel testing); AECC (construction consulting); Terracon Consultants; Drash Consulting Engineers (geotechnical); Spencer Partnership Architects (parking garage, bungalow, Sheraton entry)
PHOTOGRAPHER Aker/Zvonkovic Photography

RESOURCES CONCRETE: Transit Mix; MASONRY UNITS: Innovative Block of South Texas; CAST STONE: Stemarks; SHINGLES: Atlas Roofing Corp.; MEMBRANE ROOFING: Soprema/Conner-Legrand; METAL ROOFING: Bemco USA; TRAFFIC COATING: Tremco; GLAZED CURTAINWALL: Kawneer; GYPSUM BOARD: USG; CONVEYING SYSTEMS: Thyssen Krupp, American Chute Systems

ZCA Residential has designed a new resort-style 31-story condominium complex on South Padre Island. Commissioned by the Randall Davis Company, the Sapphire commands attention as the first visible building to newcomers crossing the Queen Isabella Causeway. The illuminated “jewel” cupolas on the top of the building serve as shining beacons inviting visitors to the island, while white-framed windows reflect sunlight in a way that makes the building appear to change colors throughout the day. Inside, the building offers over 200 units ranging from 1,400 to 4,570 square feet, each boasting views of both the Gulf of Mexico and Laguna Madre Bay. The 300-foot-long infinity-edge pool, thatched-roof cabanas, wine room, spa, fitness center, cinema, and beach access provide multiple opportunities for recreation and relaxation. Above the nineteenth floor, penthouse suites have 10-15-foot high ceilings, personal terraces, and Jacuzzis. ZCA considered the potential climate impacts of the building’s southern location, incorporating a waterproofing membrane and elastomeric coating to protect the exterior from extreme moisture and salt. Aluminum railings, rust-proof plastic lath, and a stainless steel cooling tower curb rusting while also preventing other forms of weather corrosion of materials. The Sapphire’s amenities and thoughtful design make the building not only luxurious for residents, but also a unique addition to South Padre Island.



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The Hidden Risks OF LEED

Avoiding Moisture & Mold Problems in Green Buildings

By J. DAVID ODOM; RICHARD SCOTT, AIA;
and GEORGE H. DUBOSE

• **Increased Building Ventilation**—The positive benefits of increased outside air ventilation for the occupant's health and comfort can oftentimes be outweighed by the increased potential for moisture problems, some of which have caused catastrophic failures. Forensic engineers have strong evidence that buildings can perform in unexpected and damaging ways when additional air is moved through them.

Through our evaluation of various LEED credit opportunities, we hope to establish the fact that a sustainable building must be equally designed to prevent likely moisture and mold problems. We believe that a building attaining LEED certification does not necessarily have a low potential for failure due to moisture intrusion. However, it is our belief that it is possible to combine LEED certification with the best practices for moisture and mold problem avoidance — but it will require extra effort from both architects and mechanical engineers.

An important aspect to avoiding moisture problems in green buildings is the inclusion of the best practices from the waterproofing/HVAC disciplines in combination with the LEED certification principles. It is unwise to assume that LEED certification has automatically incorporated those best practices. Green building practices must always be subservient to best design practices in areas such as exterior waterproofing, humidity control, and due diligence in selecting new construction materials.

To facilitate the dual vision of an environmentally sensitive building with a highly durable, well performing, moisture resistant building, we have compressed a significant amount of data into the following discussion including a detailed analysis of specific LEED credits that we view as examples of high risk. These credits align with the consistent truths we listed above concerning building commissioning, new materials, and ventilation issues.

These concerns are not climatically or regionally specific, but are universal for all but the most forgiving climates. Forgiving climates would include those areas with very low rainfall, year-round moderate temperatures, and minimal humidity levels. Even in those climates specific building types could be expected to exhibit problems if best practices are not followed.

Building Commissioning

Energy & Atmosphere Prerequisite 1 and Credit 3
Building commissioning (even the enhanced version of commissioning in LEED EA Credit 3)

Adapted with permission from Liberty Building Forensics Group, this article originally appeared in NCARB's Monograph Series.

YESTERDAY'S SEAL OF APPROVAL for new products was "It was developed by NASA." Today the seal of approval is: it's "organically produced," LEED certified, "earth friendly," or some variation of the above. Just as "NASA developed" was no guarantee of success, neither is LEED certified any assurance of no problems, especially those problems related to moisture accumulation.

Although some indicators of a building's performance (such as occupant comfort, energy usage, and odors) can be ignored, you can't easily ignore water pouring through a wall assembly. We don't believe that anyone would deem a structure "sustainable" if it cannot survive the first five years without a major renovation because of moisture problems.

It's our belief that the moisture integrity of a building is one of the best report cards on the

performance of its design and construction process and the correct use of materials.

After reviewing the designs of hundreds of new buildings over the past 20 years and observing the failures in an equal number of structures, the authors have found the following consistent truths:

- **Building Commissioning**—The current industry approach to building commissioning (even the LEED Enhanced Commissioning version EA Credit 3) is unlikely to prevent moisture and similar building failures in almost any climate, except for the most forgiving climate.
- **New Materials**—The use of many new building products often have the unintended consequence of performing in unexpected ways, sometimes encouraging significant moisture accumulation and mold growth. Since wall and roof assemblies have historically been high risk areas, it should be no surprise that the increased use of new products in these areas can dramatically increase the overall potential of moisture problems within the envelope.



to prevent catastrophic moisture and mold problems. Traditional commissioning fails to accomplish two primary requirements in avoiding moisture problems:

1. The design review is not likely to be a “standard of care” technical peer review, but is often a review intended to determine if the constructed building, once built, can be commissioned and if the design meets the owner’s intent. In our experience, the typical design review will not predict the potential for moisture and mold problems. Without this prediction it cannot offer specific solutions to avoid them.

2. These reviews are not required to incorporate an analysis of the building envelope’s performance—the acknowledged component that fails the most frequently and usually the most dramatically.

What the building science industry has known for some time is that moisture and mold problems are often very predictable, even in the early design stage. However, for this analysis to be successful, the review team must be very savvy about what combination of design choices create a high risk of causing problems and what other choices are lower risks.

Concepts that should be included in building commissioning to reduce the possibility of moisture and mold problems include:

- During the design phase, a technical peer review of the document should identify issues that will likely be a major cause of moisture and mold problems in the operating building. This review may need to be accomplished by someone other than the traditional commissioning agent since they may not have the requisite skill set to conduct this type of analysis. It’s our opinion that this review needs to specifically identify which building components and systems have a high potential for moisture problems and offer alternative solutions to the design team.
- The commissioning process needs to consider the interrelationship of the building envelope and the HVAC system. This area is often overlooked because it involves the dynamic interaction between two separate technology areas.
- The building envelope needs to be commissioned in a manner that would avoid rainwater leaks, excessive air leakage, and condensation problems. In cases where the envelope is commissioned, both individual envelope components (like windows) should be tested as well as assemblies of multiple adjacent components. Testing individual components does not address the connection points and intersections

between various envelope components where most of the failures occur. Assembly testing can include a mix of qualitative and quantitative testing, such as ASTM tests.

- Construction phase commissioning of envelope components may require adjustment of installation methods based on test results. Checklists should be developed that allow for certification that such adjustments are implemented.

New Materials

Multiple Materials & Resources Credits

New green materials can often meet requirements in several LEED credits. Many new materials and concepts can also fall under the Innovation & Design Process credit requirements for developing new solutions, employing new technologies, or realizing exemplary performance.

We believe that it is reasonable to assume that if we are relatively unfamiliar with a new material’s individual performance then we probably know even less about the material’s interaction with other adjacent components. Our ignorance about the performance of new materials should not be disregarded because the manufacturer of these materials assures us that the product is appropriate for

The recognition of additional risk in the use of innovative products (especially in the envelope and HVAC systems) by the development team should demand a higher degree of rigor in the evaluation of these products.

LEED-certified buildings. The recognition of additional risk in the use of innovative products (especially in the envelope and HVAC systems) by the development team should demand a higher degree of rigor in the evaluation of these products.

As previously mentioned, the interaction between the HVAC system and the envelope creates an unusually high-risk area. The impact of this condition is that any deficiency in either system can cause dramatic building-wide moisture problems.

It may be only a slight overstatement to state that there is no wall system that a creative architect can envision that a poor HVAC system cannot destroy. Conversely, a very well-performing HVAC system can often compensate for a marginally designed (or constructed) building envelope to the point where many moisture problems may never be noticed. However, there is a point where even an exceptionally well-performing HVAC system cannot compensate for a poorly designed wall system, especially a wall that allows rainwater intrusion or is excessively leaky to air movement.

Although new wall system products are often intended to provide better thermal insulation, reduce air movement through walls, or allow enhanced drying of the wall assembly (via vapor diffusion), they can also perform in unanticipated ways. These new products can dramatically change the way moisture flows through wall and roof systems and the potential for condensation within these cavities. Their use mandates that the designer implement several additional steps to avoid problems:

1. Better understand the performance characteristics of these new products. This may require a more rigorous evaluation of these materials. As with any product – but more so with new products – the performance answers may not be found in the product data sheets, but may require experiments and mockups. This type of evaluation may be beyond the scope and expertise of the design team—but it should nevertheless be implemented.
2. Analyze the vapor retarder, air barrier, and bulk water retention properties to better understand where the material should be placed, if at all, within the wall system.
3. Model the wall systems for performance during the early design stages to predict the potential for water vapor transmission through the wall assemblies and potential for condensation to occur. Minimally, this modeling should predict the dew point location and the vapor transmission profile during the most extreme season for the location.
4. Perform a three-dimensional analysis of rainwater barrier geometry, especially at complex joints and changes in plane.

Increased Building Ventilation

Environmental Quality Credit 2

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ide air that is introduced into commercial institutional buildings. Although there are arguments on both sides of the debate, emphasis on increased building ventilation to achieve LEED credits has given an added impetus to increase the amount of outside air entering buildings. The experience of many forensic building experts (especially in the eastern half of the country) do not necessarily support the theory that adding more outside air creates a better performing, more sustainable building—sometimes quite the opposite.

What is known about ventilation air is that in regions with ambient high-dew-point conditions and elevated relative humidity levels, there is a direct correlation between the number of moisture problems and increased rates of mechanical building ventilation. This can occur for obvious reasons, such as the additional moisture load that is introduced into the building along with the outside air. However, more obscure reasons can also increase the risk of adding outside air to a building. Unbalanced (or partially depressurized) buildings can be the result of moving large amounts of air around a building. When this condition occurs, moisture problems become more prevalent. These unbalanced conditions happen when air is trying to flow from the supply side of the air handler equipment to the return side but is restricted by structural or architectural barriers.



Florida Solar Energy Center (FSEC) of Cocoa, Florida called this condition the “Smart Air Syndrome” concept—that air is supposed to be smart enough to get from one place to another in spite of barriers. Additional ventilation air should always be designed in conjunction with considering the impact of the distribution of the ventilation air. This requires identifying parts of the building that could become depressurized with respect to outside conditions, thus potentially drawing humid outside air into the envelope cavity or occupied spaces.

FSEC’s research has demonstrated the relationship between building complexity (architectural and structural complexity), the intensity of the HVAC drivers (air volumes and pressures), and the risk of building failures. The solution is not to build simpler, less ventilated buildings but to insure that the ventilation air is effectively delivered to the space. This means that ventilation must be distributed so that it not only reaches the desired breathing zone but does so in a manner that does not adversely affect the building.

The HVAC system that introduces ventilation air must also do so in a manner that properly dehumidifies the air. The “golden rule” of moisture control is that under no circumstances should adequate dehumidification be sacrificed for increased ventilation. In many regions of the country during summertime conditions the moisture load contributed by the outside air can exceed the amount of moisture that the air conditioning system can effectively remove.

The solution is to address these risk factors in several ways:

- Insure the correct distribution of air flows within buildings (to avoid pressure imbalances). This can usually be accurately predicted during design.
- Increase the verification of HVAC system performance by adding additional elements to the building startup and commissioning programs. This post-construction verification includes detailed pressure mapping of the building to confirm proper air distribution and using temperature and relative humidity (RH) data-loggers to confirm conditions during the first year’s operation. This pressure mapping and data logging needs to also include the building cavities—areas that are often ignored. Many of these elements are frequently absent in today’s standard HVAC system startup and building commissioning programs.

What experience demonstrates is that increased amounts of outside air can be safely added to a building if the known causes of increased risk (such as proper air distribution) are addressed during design and verified after construction.

Indoor Air Quality Management Plan

Environmental Quality Credits 3.1 and 3.2

During construction there can be increased pollutant load in a building because of various factors: heavy particulate load and the off gassing of formaldehyde and volatile organic compounds (VOCs) from newly installed products. There are various methods of controlling this additional pollutant load, such as additional air filtration, the use of temporary air handlers for heating and cooling, and flushing out the building with additional amounts of outside air.

As proposed by LEED Credit 3.2, building flush out can occur either late in the construction phase or after the building is occupied. While the use of outside air to flush out the building may reduce the concentration of off gassing it can also inadvertently cause moisture

problems. Although the moisture problems may be short term (decreasing after the flush out is finished), the resultant mold problems could be long lasting.

The EQ Credits related to the Construction IAQ Management Plan allow for two separate approaches to building flush out, one during construction and an alternative plan after occupancy. Both approaches involve a substantial amount of outside air volume—14,000 cubic feet (cfm) per square foot (sf) of floor area. Whether this flush out occurs rapidly over a several week period (during the late stages of construction) or more slowly over several months (during post construction), moisture problems are likely to result in many parts of the country during the summertime.

Increased building ventilation over the design amounts can create a range of problems such as inadequate sizing of the air filters and an inability of the air conditioning equipment to handle the increased moisture (or latent) load. While the LEED credit mandates a 60 percent RH maximum level during this flush out period this requirement may not be feasible with the building’s equipment. Since final building finishes should be in place prior to flush out (otherwise there are no materials to off gas), it makes the entire building susceptible to mold growth problems. If building flush out occurs after occupancy then even the furnishings are susceptible to moisture problems.

In a typical 100,000-sf building the amount of outdoor air required to meet the flush out portion of this credit is 1.4 billion cubic feet. This amount of air volume in the eastern portion of the U.S. during the humid summer months can be equivalent to over 200,000 gallons of additional moisture introduced into the building. This moisture is in addition to the normal moisture load from construction activities, cleaning liquids, or construction-related moisture from curing concrete, paint drying, etc.

One of the additional risks with conducting building flush out (especially in an occupied building) is that it is usually done in the evening when the heat load (sensible) is the lowest and the moisture load (latent) is the highest. This can result in even greater relative humidity levels in the building because the unfavorable ratio of sensible to latent load can cause over-cooling (resulting in flash condensation). The additional likelihood that the HVAC system might still be unbalanced at the time of the

flush out increases the potential for moisture problems as the result of this process.

Indoor Pollutant Source Control

Environmental Quality Credit 5

Depending on the climate where the building is located, it may be important to utilize different types of ventilation approaches to control indoor air quality degradation and indoor chemical and pollutant source control. In climates with outdoor air conditions that carry large summer moisture loads (which includes much of the eastern portion of the country), ventilation approaches should include a combination of exhaust and make-up air to achieve the pressure differentials required by the credit.

Conclusions

The green design movement is transforming the design and construction marketplace like no other innovation in the lifetime of most designers. Green design has brought to the forefront of the design and construction community a holistic view of how to design, build, and operate higher performing buildings. As such, the noble

goals espoused by sustainable development and green buildings are certainly worth aggressively pursuing—but it must be done with significant care, especially in the areas of high risk for moisture and mold problems. It seems that some of the “best practices” and “lessons learned” in other fields are not applied in a precise manner when it involves green construction, at least as that applies to moisture control.

To summarize our recommendations, we believe that the following should occur in an effort to enhance green designs:

- A technical peer review of the design should be implemented that attempts to predict the building performance with the new materials and products. At a minimum, this review would focus on the HVAC and building envelope systems that are most exposed to moisture-related failures. This should provide a more climatologically and regionally accurate green design.
- The design team must be confident that they have incorporated institutional knowledge in the fields of humidity control, waterproofing, and building envelope performance. Processes that have already lost favor in the indoor envi-

ronment field, such as “building flush out,” should not now be incorporated into green construction as “best practices.” These processes have historically shown little benefit and have demonstrated high cost, high risk, or both.

- The acceptance of new products with specific “green” benefits should be scrutinized. Gaining performance in one area often means sacrificing performance in another. If the sacrifice is a critical parameter (such as the water absorption qualities of wall insulation), then the risk may be too great, no matter what the benefit is. It may be unrealistic for a design team to make all of these required assessments, but without it building failure seems more probable.

The authors are among the forensic engineers and architects with Liberty Building Forensics Group, a Zellwood, Fla. firm specializing in moisture intrusion, mold problems, litigation support/buildings forensics, problem-avoidance peer reviews, and implementation of green buildings. J. David Odom (d.odom@libertybuilding.com), Richard Scott, AIA (r.scott@libertybuilding.com), and George H. DuBose (g.dubose@libertybuilding.com) can be contacted at 407-703-1300 for more information.

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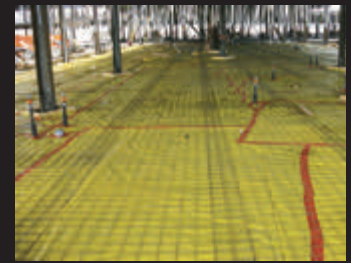
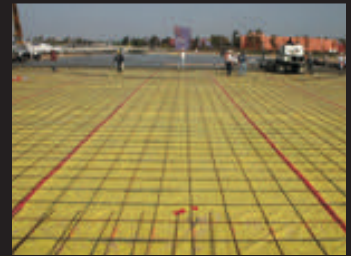


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CMC Steel Products and CMC Joist & Deck are members of Commercial Metals Company (NYSE:CMC). CMC Steel Products manufactures the SMART-BEAM®. The SMARTBEAM® is a structural steel beam ideally suited for composite floor construction. CMC Joist & Deck, a leading producer of open-web steel joists, joist girders and deck.

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Mansfield, TX 76063

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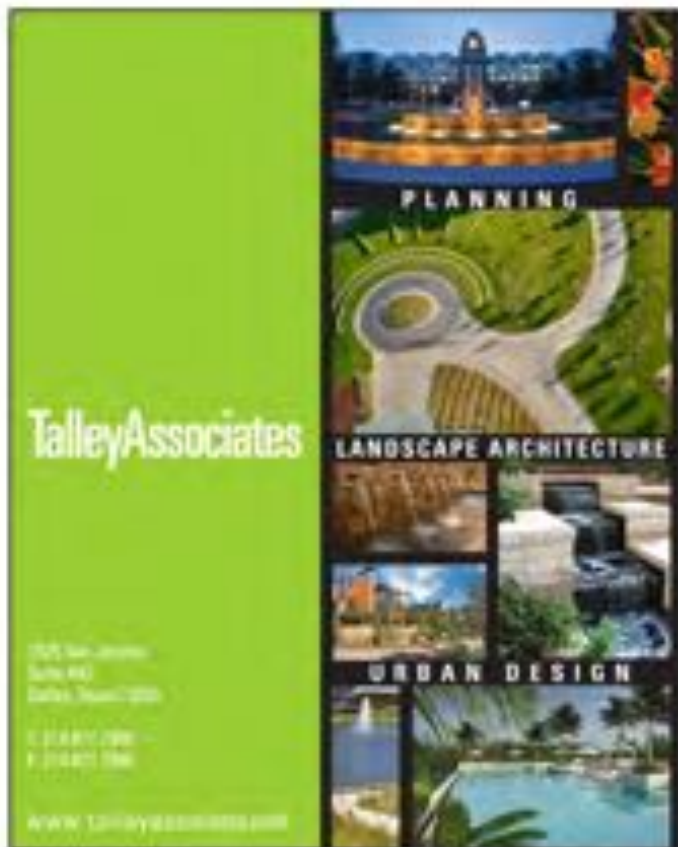
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Texas Firm Shares Award from Copper Industry

The Copper Development Association, in conjunction with the Canadian Copper and Brass Development Association, honored San Antonio firm Overland Partners Architects with a North American Copper in Architecture Award in the New Construction category. Overland Partners and Pennsylvania-based firm WTW Architects were awarded for the innovative integration of copper in the design of the Stuckeman Family Building in the School of Architecture and Landscape Architecture at Penn State University. The judges selected five other winners in the New Construction and Historic Restoration categories from over 50 approved projects to raise awareness about the benefits of incorporating copper into architectural works. Booziotis & Company Architects of Dallas received an Honorable Mention for the Marble Peters Caruth Center for the Communities Foundation of Texas.

Acme Brick HQ Wins National Brick Association Award

Acme Brick Company Headquarters in Fort Worth, designed by Gideon Toal Inc. Architecture, has received the first-place award in the commercial category of the National Brick Association's 2008 Brick in Architecture Awards Competition. Acme was honored for outstanding and sophisticated use of brick, and was one of only six winning entries out of 175 submittals. The 75,000-square-foot building is located on 5.67 riverside acres in Fort Worth. The building reflects current masonry trends and techniques in the industry, as well as expressing the company's deep commitment to the community. Recycled concrete forms a base for the main road through the site, and brick pavers were employed to minimize the effects of water runoff from the parking areas.

Texas Code Official Accepts ICC Building Safety Award

The International Code Council (ICC), an organization responsible for developing building safety codes and fire prevention strategies, recently honored Ravi Shah, director of Urban Development for the City of Carrollton with this year's "Building Safety Award" recognizing excellence in the pursuit of building safety practices. Shah received the award for his creation of the "Officials Association of Texas Best Practices Award" and for working closely with students to train and inspire a future workforce of "first preventers." The ICC also honored the New York City Department of Buildings with the same award to acknowledge its programs aimed towards improving public safety. Most U.S. cities and states choose the ICC's safety codes to protect their properties, save lives, and reduce recovery costs in the event of a natural disaster.

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LEED Platinum for Austin's Ronald McDonald House

The Ronald McDonald House in Austin, designed by Eckols & Associates AIA is certified LEED Platinum by the U.S. Green Building Council, becoming only the third building project in Texas and one of a handful worldwide to achieve the USGBC's highest level certification. Ceremonies marking the achievement are scheduled on Sept. 9 in Austin with USGBC President Rick Fedrizzi presenting a commemorative plaque to Kent Burress, CEO of the local chapter of Ronald McDonald House Charities, and Don Eckols, AIA. Completed in December 2007 and located adjacent to the new Dell Children's Medical Center, the facility is designed as a place for families to relax and recharge in close proximity to their hospitalized children. The building is comprised of 30 guestrooms, several multi-use common areas, and administrative offices. Platinum certification is reserved for buildings that exemplify excellence in environmental consciousness. The two other Platinum projects in Texas are McKinney Green (McKinney) by HDR Architecture and the Shangri La Botanical Gardens and Nature Center (Orange) by Lake/Flato Architects in association with Jeffrey Carbo Landscape Architects and Mesa Design.

Komatsu Receives THC Award

The Texas Historical Commission (THC) awarded the Fort Worth-based firm Komatsu Architecture with the 2008 Award of Excellence in Historic Architecture. Presented during the annual THC conference, the award honors Komatsu for their preservation of Texas' architectural heritage as expressed in projects such as the Cooke and Lampasas County Courthouses. For a full list of the 2008 awards, visit www.thc.state.tx.us/index.shtml.

Web Site Offers Free Green House Plans

ZeroEnergy Design, based in Charlestown, Mass., has launched FreeGreen.com, a project team and Web site offering free "green" home design plans to the public. The FreeGreen project strives to raise awareness of progressive building practices while creating networks between design talent and the average homebuilder. By offering plans at no cost, ZeroEnergy's group of designers and engineers make green building practices legitimately accessible to a wider audience. In order to provide the free plans, FreeGreen.com earns revenue through vendor endorsement of products. The site offers plans including full construction documents, 3-D renderings, and vendor product specifications. Customers will soon have the opportunity to give feedback on the plans when the site launches a discussion board for design and product reviews. Visit www.freegreen.com for more information.

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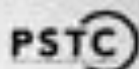


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An award-winning concept becomes reality

By JOYCE CHANDRAN

WHEN ARCHITECTS FROM LEO A DALY'S DALLAS OFFICE and engineers from its sister company, Lockwood, Andrews & Newnam in Houston, were tasked with designing a transportation facility for the Houston Independent School District, all parties concluded that it was an opportunity to set a new standard in industrial building design.

No more dull, gray boxes. No more lifeless and airless structures. No more ugliness. HISD's Northwest Transportation Center would be safe, spacious, light-filled, and comfortable.

"From the outset, we agreed that we would not do the ordinary," said project manager Paul Nicosia, Assoc. AIA. "While we understood the limitations of a pre-engineered building, we were happy that the client was eager to push the design envelope and wanted to show that a facility like this can be a community enhancement."

The design team's original renderings illustrated metal mesh and translucent panels that allowed substantial levels of natural light to fill the interiors and large service bay doors to permit cross-ventilation. So innovative were the design renderings that the project received a 2005 Texas Society of Architects Studio Award.

After awarding the project, juror Les Wallach, FAIA, said, "Normally, these kinds of designs are just off the shelf. In this case, the architects brought design to the everyday life of the people working in these buildings. I hope this building gets built."

Encouraged by this recognition, the architects, engineers, and client committed to transforming the renderings into a building.

The 72,400-square-foot facility needed to be functional in its ability to park 200-plus school buses, handle vehicle repair, manage fueling, and operate washing bays. Additionally, it had to provide administrative offices, training rooms, and a large dispatch center for at least 220 employees.

"We handled the functional aspects fairly easily," Nicosia said. "The challenge was getting the whole environment right. Besides the employees' needs, we had to be conscious of the image portrayed to the immediate neighborhood. Every component had to fit well."

The only casualty from the original renderings was the roof structure. The original design included a saw-tooth roof to take advantage of natural light. However, that element was eliminated from the built design during the process of value engineering. The savings allowed HISD to plant taller trees and install special fencing to ensure that the facility better complemented the neighborhood. Inside the facility's grounds, buses are parked away from fences to allow for an uninterrupted landscaped view from the outside.

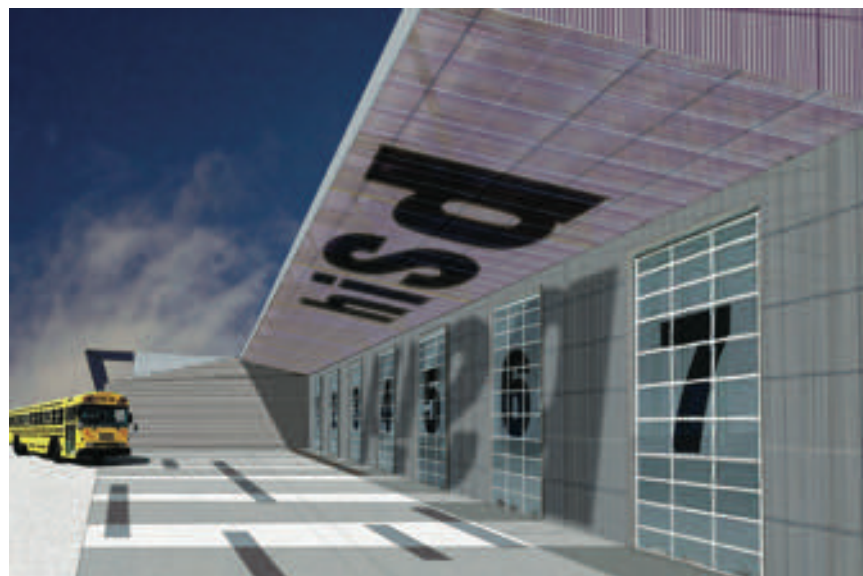
"The county, which had just imposed new strict regulations on storm-water management, was especially impressed by our use of a 56-inch and a 108-inch diameter underground storm-water retention system under the parking areas," said Nicosia. "That process involved some technical experimentation but our engineers worked it out."

The interior arrangement of spaces and workstations accommodates future growth and technology changes. Even though staffing level projec-

tions are only made for five years, the new facility will support the staff beyond that timeframe.

The facility became fully operational last December in time for the spring semester. The new work environment resulted in better bus maintenance, more satisfied employees, and enhanced staff training, which in turn reduced school bus breakdowns and increased students' safety. An unanticipated benefit from the construction of this project is that recruitment rates for new bus drivers have risen.

Joyce Chandran is a technical writer for Leo A Daly.



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