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SEPTEMBER/OCTOBER



TSA design awards | 09

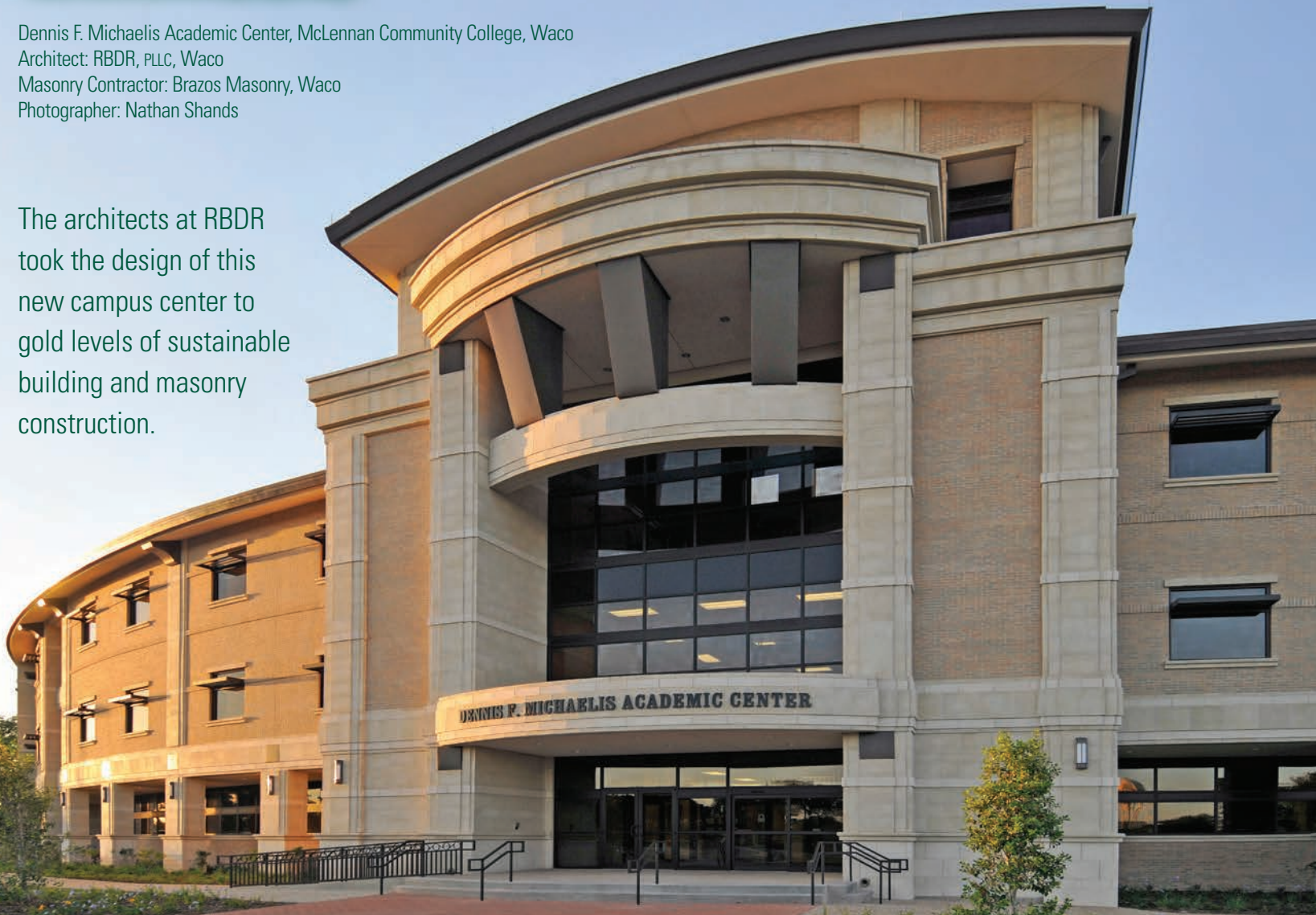
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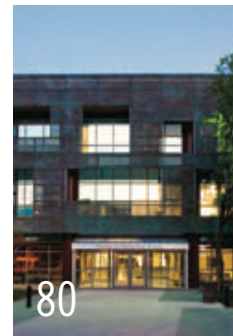
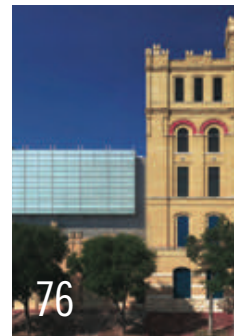
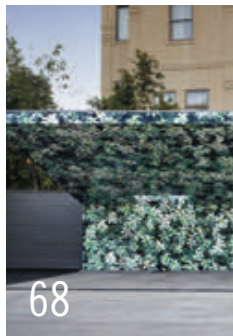
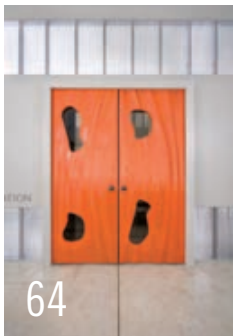
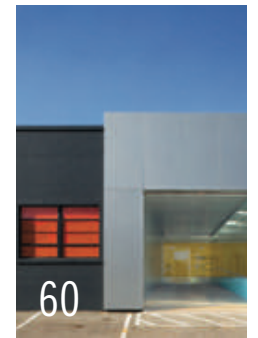
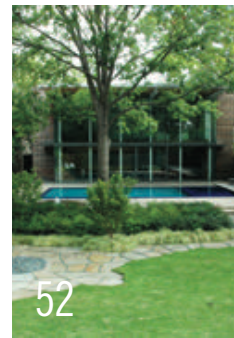
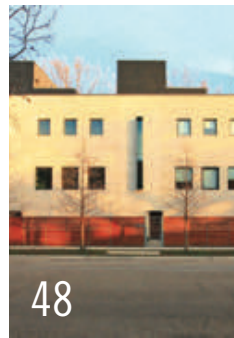
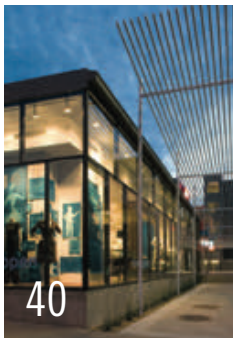
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TexasArchitect

September/October 2009

Volume 59, Number 5

The Official Publication of the Texas Society of Architects | AIA

Texas Architect (ISSN: 0040-4179) is published six times per year (bi-monthly) by the Texas Society of Architects (TSA), 816 Congress Ave., Suite 970, Austin, Texas 78701. TSA is the Texas component of the American Institute of Architects (AIA). Copyright 2009 by TSA.

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

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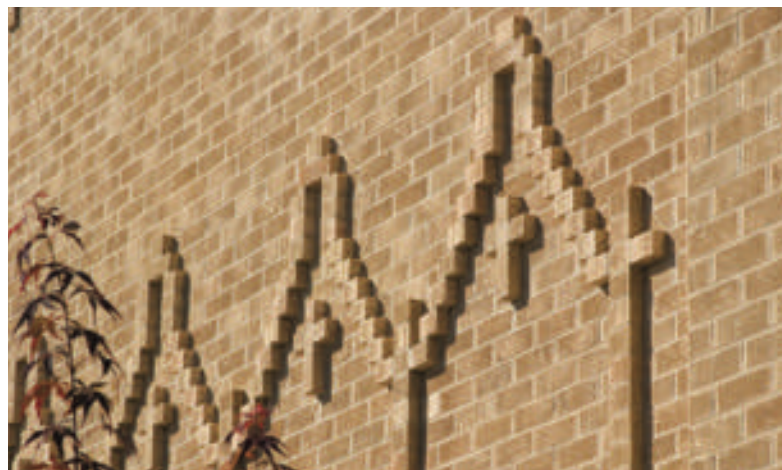
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Fierce Competition

Search for work in Texas intensifies as nationwide recession puts focus on a relative bright spot

THE EFFECTS OF THE ECONOMIC DOWNTURN are now clearly apparent across the state. The evidence is rendered in less-than-optimistic forecasts as firms cautiously plan for 2010. The recession is brought into sharper relief when compared with the robust business climate enjoyed by design professionals for a decade prior to last year's fourth quarter.

With more downtime than anticipated, many firms are going to greater lengths to keep their troops busy. That may be one reason why TSA received a record number of entries (370) in its 2009 Design Awards program. This edition highlights the 12 projects recognized with Design Awards. The eight unbuilt projects selected for Studio Awards will be featured in the Nov/Dec issue.

Another result of the recession is the increased attention on Texas, a relative bright spot in the current economic picture. The competition for institutional and governmental projects in particular has intensified, with out-of-state firms now vying for jobs in places previously not on their radar.

"As far as the number of submittals, there's been a substantial pickup in responses in the last six months compared to last year. We've been getting 25 to 30 submittals where we were in the eight-to-nine range when things were going great," says Dan Kennedy, director of project planning for Texas A&M System's Facilities Planning and Construction Department. He adds, "We have seen an increase in interest from out-of-state firms, mainly from the Northeast and from the West Coast. And there are a lot of in-state firms I've never heard of before."

A news article on p. 17 of this edition further illustrates the lengths to which firms are willing to go to land big contracts, specifically two healthcare projects for Bexar County with a combined budget of \$899 million. To select an architect for the projects, both located in San Antonio, an RFQ issued

in January solicited interest from teams to participate in a "design challenge." Seven teams were ultimately invited, three for the \$778 million University Hospital and four for the \$121 million University Health Center-Downtown. There was one extraordinary stipulation, that the client would retain ownership of all the designs and pay stipends (\$100,000 for the larger project and \$50,000 for the smaller) to the teams who failed to win the commissions. Underscoring this unusual aspect of the competition was the client's stated objective to choose the best teams rather than the best schemes. In fact, officials with the University Health System (the entity that operates facilities for the Bexar County Hospital District) expect to build both projects based on final designs that may include parts of each of the submittals.

Also significant to this story is the amount of time and effort each of the teams put into their presentations, including detailed plans and models to demonstrate their responses to the functional aspects of the projects. A look at the materials makes it obvious that the expense far exceeded the amount of the stipends, which were divided among the various members of each losing team. And the public had an extended opportunity to view those drawings and models while they were displayed at the Center for Architecture, an exhibit sponsored by the Architecture Foundation of San Antonio. All of those designs, of course, are now publicly owned through the hospital district, which loaned the materials for the display that was scheduled to close on Sept. 2 after a two-month showing.

"We wanted to exhibit these so the public could look at the designs and be informed about the future of their health care," says David Lake, FAIA, the foundation's president. "I'd hate for all this to be put in a warehouse." [Lake is also a principal of Lake/Flato Architects, one of the local firms that teamed with Anshen + Allen of San Francisco. That team unsuccessfully competed for both of the projects.]

Unfortunately, while the public may exit the exhibit with a broader understanding of options for healthcare facilities, very little information is included that describes how the process unfolded or explains that the contests did not conform to the guidelines outlined in the AIA's *Handbook of Architectural Design Competitions*. Lake notes that the timeline in preparing the exhibit did not allow for comprehensive explanatory text. "Ideally, you should be debating the process and the long-term value of the design that the community is getting," he says.

STEPHEN SHARPE




Presentation materials from the University Health System's recent competition included detailed plans and models. Designs submitted by seven teams were displayed at the Center for Architecture in San Antonio in July and August.

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Jeffrey Brown, AIA

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GERALD MOORHEAD, FAIA is usually high on architecture. Literally. An associate principal of Bailey Architects in Houston, he goes to great heights, sometimes vertically, to do the job just right. Moorhead is also a long-time contributing editor of *Texas Architect* and recently finalized the manuscript for the first half of the two-volume *Buildings of Texas*. Volume one is scheduled for publication in 2011 by the Society of Architectural Historians.


JEFFREY BROWN, AIA is a founding partner of Powers Brown Architecture and teaches fifth-year design studio at the University of Houston. He resides in Houston with his wife Hether, daughter Aelish, and dog Sam. When he's not managing his design practice or molding young minds, Jeffrey enjoys spending weekends in the Hill Country, caddying a round of golf for his daughter, and most of all, a good cigar.

JULIEN MEYRAT, AIA was born in Paris, France, grew up in Singapore and Louisiana. He majored in political science at Southwestern University in Georgetown and obtained a Master of Architecture from the University of Texas at Austin. In 2004 Julien returned to Dallas to join RTKL Associates. When at home in Rockwall, he draws prolifically on the Magna Doodle at the behest of his two children.

DAVID DILLON having been the architecture critic at the *Dallas Morning News* for 22 years, finally took the money and ran to Amherst, Mass., where he is teaching full-time in the architecture school at the University of Massachusetts. Dillon still works on special projects for the *News*, which gets him back to town to see friends and gorge on Mexican food.

EURICO R. FRANCISCO, AIA just came back from a short family vacation. Once again, he dragged his wife and kids to see "some real good architecture," neglecting the more obvious tourist attractions along the way. His two elementary school-age boys are starting to question the very notion of "vacation." Eurico has lived in Texas for a dozen years and still hopes to one day master the Texan accent.

JENNY KIEL grew up in Fort Worth to eventually study architecture at Washington University in St. Louis. She is currently working part-time at Bailey Architects in Houston while finishing her masters in architecture at Rice. For fun, she likes to go running with her dog Casio.

BEN KOUSH is a founding member of Houston Mod and is currently writing a book about modern architecture in Houston. He is on the editorial board of *Cite* magazine and works at HOK. 

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CORRECTIONS

The feature article on the Vistana (July/August, p. 41) misrepresented Mac White as AIA within the design team listing. He is an associate AIA member.

In the news article (July/August, p. 12) about Fort Bliss, the caption below the rendering erroneously attributed the project to Good Fulton & Farrell. The project depicted was designed by Jacobs. Good Fulton & Farrell's Fort Bliss Lifestyle Center is shown below.



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TSA 25-Year Award Recognizes Parker Chapel on Trinity Campus

SAN ANTONIO The Margarite B. Parker Chapel is essentially unchanged since completed in 1966, a pink-brick Romanesque duomo at the spiritual center of O'Neil Ford's idealized hill-town campus of Trinity University. A larger version of his Little Chapel in the Woods in Denton, Ford's Parker Chapel feels like a grand space yet its honest expression of materials and the craftsmanship of its details combine to create a serene place for worship and reflection. For retaining those enduring qualities, the Texas Society of Architects has recognized the Parker Chapel with its 2009 25-Year Award.

The humble majesty of the chapel's sheer exterior walls hints at the sublime restraint of the interior where parabolic arches ascend 57 feet above the sanctuary floor. The soaring curves, reinforced concrete faced in white-painted brick, embrace a nave large enough for 440 seats although seemingly smaller courtesy of Ford's disciplined handling of every aspect of structure and form. Equally important as the architecture are the decorative details wrought by the architect's brother, Lynn Ford, including

hammered lead doors at the entry, a chip-carved screen dividing the narthex and the nave, and sanctuary lights that hang from the timbered roof.

"The Parker Chapel optimizes all that was O'Neil Ford. He was such a pioneer of regionalism in Texas architecture. The detailing and consistent simplicity of this project is classic Ford," said Vel Hawes, FAIA, one of five judges for this year's 25-Year Award program. "The Parker Chapel will, not unlike the Spanish churches of early Texas, resound clearly to its beholders for many years to come. It is a special place to worship and to simply enjoy."

Jurors for the 25-Year Award included Hawes, recipient of last year's TSA Lifetime Achievement Medal; TSA President Bill Reeves, AIA; *Texas Architect* Editor Stephen Sharpe; TSA Design Awards Committee Chair Rick Archer, FAIA; and Joe Mashburn, AIA, dean of University of Houston's Gerald D. Hines College of Architecture.

Jurors were unanimous in selecting the Parker Chapel from a roster of five nominated projects. AIA San Antonio put forth the chapel's nomination with the approval of Ford Powell & Carson Architects and Planners, the San

Antonio firm that has retained the name used when founded in the late 1960s by principals O'Neil Ford, Boone Powell, and Chris Carson. The Parker Chapel was designed by Ford under the aegis of O'Neil Ford & Associates. Ford, who died in 1982, was assisted on the chapel design by Howard Wong, Nic Salas, Mike Lance, and Alfred Carvajal.

"O'Neil Ford is arguably the finest architect in the history of Texas and his work has profoundly influenced the current generation of architects in the state," said juror Rick Archer. "The Parker Chapel is one of the best examples of what makes his work so special: appropriate to context, rooted in tradition yet clearly modern, integrating art and craft, embodying its function. The chapel has been treasured by the community and maintained with integrity because it inspires us to do so. It has garnered the affection of everyone who has experienced this deeply spiritual place."

The campus of Trinity University is nestled into the remains of an old quarry on a hilltop three miles north of downtown. The campus was master-planned by Ford and Bartlett Cocke (with William Wurster as consulting architect), but it was Ford whose vision made the most of the chal-

lenging site's undulating contours and panoramic views. Ford and Cocke also designed many of the buildings on the 117-acre campus, which opened in 1952 under the auspices of Presbyterian Church. Dr. James W. Laurie, who served as the university's president from 1951 to 1970, was the catalyst for the "Miracle on the Hill" and worked closely with the architects on its development, including the design and construction of the Parker Chapel. Funds to build the chapel were donated by local businessman George Parker in honor of his wife.

The 25-Year Award will be presented to Ford Powell and Carson on Oct. 23 during the TSA convention in Houston.

STEPHEN SHARPE



(left) The Margarite B. Parker Chapel at Trinity University in San Antonio has retained its architectural integrity for more than three decades. The sculpture is by Charles Umlauf. (below) O'Neil Ford designed the parabolic arches similar to those in his Little Chapel in the Woods. Lynn Ford crafted many of the details.



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Bexar County Selects Design Teams For \$899M in Hospital Improvements

SAN ANTONIO In May, the Bexar County Hospital District announced commissions – totaling \$899 million – for two large medical facilities following a competition involving highly detailed presentations by seven design teams. The projects are planned as part of a capital improvements program for the hospital district to expand existing facilities at two San Antonio locations, University Hospital in the South Texas Medical Center and University Health Center–Downtown. Both are scheduled to be completed in 2012.

The Dallas office of Perkins + Will was selected to lead the team for University Hospital. With a budget of \$778 million, the work at University Hospital is the larger of the two projects. The team also includes Garza/Bomberger and Associates, RVK Architects, and Richard Sanchez Architects, all of San Antonio. Improvements to the downtown campus will be lead by the Dallas office of RTKL. The team for that smaller project will include two San Antonio firms, Overland Partners Architects and Paul Anthony + Associates.

Drawing the attention and participation of many firms from across the nation, the selection process was unorthodox in several ways. First, although the hospital district took pains to call the process a “design challenge” rather than a competition, presentations included refined design proposals from each firm. Second, as stated in the hospital district’s Request For Qualifications, all schemes presented became the property of the University Health System (UHS), the governmental entity under which the county operates its medical facilities. UHS paid stipends, either \$100,000 for the larger project and \$50,000 for the downtown project, to the teams that failed to land the commissions. According to Mark Webb, UHS vice president of facilities development and project management, the decision to secure ownership of all the designs will allow UHS to mix elements from any of the submittals. “We wanted to have the ability to use pieces and parts to make the best project possible,” Webb said recently.

UHS is the third-largest public health system in the state of Texas. University Hospital is the flagship of its operations, with about 400 beds, and serves as the lead Level I trauma center for a 22-county area of south/central Texas. UHS operates numerous other facilities, including



The commissions went to teams headed by Perkins + Will for University Hospital (top) and RTKL for University Health Center–Downtown (left). Both projects are scheduled for 2012 delivery.

University Health Center–Downtown, formerly the Robert B. Green Memorial Hospital, located just west of San Antonio’s central core.

The recently awarded commissions – the focus of the system’s Target 2012 program – will result in several improvements at both locations, including a new trauma tower at University Hospital and a new urgent care building downtown. Previously, UHS hired Jacobs as the lead program management firm and two project managers, Broaddus-Muñoz for the University Hospital and Parsons for University Health Center–Downtown. Broaddus and Associates finalized master plans for both campuses last year.

In January, University Health System began its A/E selection process by issuing separate RFQs for each of the projects, the larger being University Hospital which attracted submittals from 13 design teams. Subsequent evaluations resulted in UHS inviting five of the respondents to make presentations in May, three for University Hospital and four for the downtown project. The two teams that lost to Perkins + Will for University Hospital were led by San Francisco-based Anshen + Allen and RTKL. The three

teams that lost to RTKL for the University Health Center–Downtown were Anshen + Allen (teamed with local firms Alamo Architects, Lake/Flato Architects, O’Neill Conrad Oppelt, and Lopez Salas), Marmon Mok of San Antonio (teamed with HOK and Chesney Morales & Associates), and Page Southerland Page’s Austin office.

The process for both commissions involved evaluation teams, composed of UHS staff representing a range of its departments, that assessed the firms using set criteria. In both cases, the evaluation teams conducted site visits to the firms’ offices – to assess their use of management software, BIM, and healthcare program modeling and simulation – and a day-long conference with all the firms in attendance to discuss the intricacies of the selection process and programmatic factors specific to that particular project.

The process culminated with each of the selected firms giving four-hour presentations that included detailed models of their designs. However, according to Webb, “This was not a beauty contest. We were not picking a scheme, we were picking a team.”

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Charles Gwathmey 1938-2009

Gwathmey died Aug. 3 in New York City at age 71.

Charles Gwathmey — Charlie, as most people called him — started off his career with a bang. Like two other giants of the American arts, Orson Wells and Norman Mailer, Charlie produced a masterpiece while he was still in his 20s. After graduating from Yale, Charlie traveled through Europe where he was able to experience first-hand the works of his most admired Modernist master, Le Corbusier. Upon his return, he designed a house for his parents in Long Island in 1965. It was a remarkable reinterpretation of Le Corbusier's European vein of Modern architecture that incorporated elements of the American vernacular. A simple and unapologetically Modern structure built with wood frame and cedar siding, the house had the basic traits that marked his entire career—the interlocking and carving of volumes, the abstract composition, the use of the grid and platonic forms, the attention to detail, and the idea of the contrasting object in the landscape. The house achieved iconic status and secured his place in the history of American architecture.

Unlike most great architects of his generation, Charlie did not consider his early residential work as just a springboard for larger, public commissions. Like Frank Lloyd Wright, he found himself at ease changing scales, enjoying as much the interior design of an apartment as the design of a museum or a skyscraper. Nonetheless, for him the residential work was the perfect milieu to try new formal explorations and to refine his Modernist credo. For this, Charlie sought out the complicity of his clients, offering

his passion and educating them, responding to their needs and befriending them.

Charlie had tremendous dedication to his craft, and a strong and charismatic personality. His intense talent found the right stability both in his long marriage to wife Bette-Ann and in his professional partnership with Robert Siegel for more than 40 years. The firm they created, Gwathmey Siegel, is not only renowned for the quality of its architecture, but also because it is exemplary as a well-run, professional office. I experienced it everyday during the five years I worked there. Charlie was able to focus his energy and stay intricately involved in all phases of the work, the way one normally assumes happens only in smaller offices. He also found time to lecture and teach (I was his student at Yale almost 20 years ago) and was particularly fond of mentoring young architects.

In addition to his magnificent houses, Gwathmey Siegel's most significant contribution has been the rich legacy of campus architecture in colleges across the U.S. From the small intervention in Whig Hall at Princeton University in 1970, to the large Tangeman Student Center at the University of Cincinnati, Gwathmey Siegel has tackled every building type in campus architecture. With pragmatism and uncanny ability to resolve complex programmatic requirements, the firm has been able to adapt to a variety of conditions and a range of budgets to produce a remarkable collection of buildings.

Despite the large number of quiet successes in his portfolio, Charles Gwathmey's name will always be associated with two of his most publicly debated projects—the addition and renovation of the Guggenheim Museum

in New York and of the Art and Architecture Building at Yale University. Charlie embraced both of these commissions, fully aware of the challenges in front of him, each a “no win situation,” as he used to say. These two buildings, the first by Frank Lloyd Wright and the second by Paul Rudolph, are now considered two landmarks of American architecture of the twentieth century, yet they both were very controversial when they were originally built. Charlie's interventions were controversial as well: although critics praised the restorations, the additions themselves were criticized for different reasons. The addition to Rudolph's building is still very recent, while the Guggenheim addition feels with time more and more appropriate.

Charlie's relationship with Texas started in the 1970s when he taught at the University of Texas at Austin, he also lectured there several times, the last one in 2007. He loved Texas barbecue and the Longhorn T-shirts. I remember going to the Co-op with him looking for a very specific T-shirt to replace a worn-out one he had had for almost 20 years.

Charlie's most important work in Texas belongs to the residential category. His several projects for Michael and Susan Dell spanned a 15-year relationship that often brought him to Texas. The house he designed for the Dells in the early 1990s was unprecedented in Austin, both in scope and expectations. It raised the bar across the board for everybody involved, from contractors to consultants, and it has benefited architects practicing modern architecture in Central Texas today.

Charlie was my mentor, my friend. I enjoyed immensely working with him, his drive, his intensity, and his discipline. He introduced me to my professional partner Miguel Rivera and he is responsible for the fact that I call Texas home. (I was the project architect for the Dell house and he asked me to move to Austin to oversee the construction.) Two years ago Charlie and Bette-Ann visited my wife, Rosa, and me in Madrid. We celebrated his birthday and went to see a wonderful exhibition of paintings of his beloved Le Corbusier. He was as strong and enthusiastic as usual—little did we know that a cancer was lurking. His architecture is his legacy for the world, but for those of us who had the privilege of knowing him, we will always treasure a genuinely good person with a wonderful smile.

JUAN MIRÓ, AIA



(left) The author and Gwathmey during a recent visit to Austin. (right) The residence for Michael and Susan Dell in Austin, completed in 1996, exemplifies the Modernist ethos that Gwathmey maintained throughout his career.

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Brown Seeks Mayor's Office in Houston Stressing Wide Architectural Experience

Peter H. Brown, FAIA, announced his candidacy for mayor of Houston in February. With more than 30 years' experience practicing in Houston, the architect also has served on the City Council since winning election in 2005 and re-election in 2007. He recently sat down with AIA Houston Executive Director Barrie Scardino to outline his objectives should he be elected when voters go to the polls on Nov. 3.

How will your background as an architect influence the way you would manage the City of Houston?

It was my background in both architecture and urban planning, because in my mind the two go together, that inspired me to run for office in the first place. I was concerned about the quality of the built environment and how that affects our quality of life and ultimately our economic competitiveness. I decided if I really wanted to make a difference, I should run for City Council. I was elected in 2005 and have served four years, so I know how to get results in city government.

My training as an architect is the best training you can possibly have for this job because it is a broad, multi-disciplinary kind of background. I have designed a whole range of public buildings from fire stations to libraries, and I believe there is no better experience in learning how the city operates. For example, when you design a police station, you get to know how policing works. I don't think there could be a better preparation, technically and in terms of experience, for the mayor of a big city.

Architects are problem solvers, and that is exactly what the City of Houston needs in its next mayor. We are problem solvers with creativity and know how to go through a logical process of conceptual thinking. Of course, there is always a challenge. Many times that boils down to how to do more with less in terms of a budget. Creativity and innovation are very often a part of effective management in the city, particularly in current economic conditions.

What measures would you take as mayor to help shore up our local economy? A huge part of Houston's workforce, from developers to subcontractors, is connected to the design and construction industry.

We aren't going to spend money we don't have, but, there are two hundred million dollars worth of public authorized bond monies that haven't



'Architects are problem solvers,' Brown says, 'and that is exactly what the City of Houston needs in its next mayor.'

been spent because project management in the public works department can't squeeze these projects out of the pipeline. My number-one item is to get projects that are already funded online. We have a detailed list of requests from the federal stimulus package with an emphasis on both infrastructure and vertical projects that would require architects.

The second thing is that we need a six-year business plan to grow our economy. This would be a catalyst for growth that would not otherwise happen. We've been waiting for people to come and knock on our door, and it's not just going to happen. We need to go out nationally and internationally and recruit new businesses. The role of the city is to understand the marketplace and encourage growth in the best possible ways. We need to streamline our government and make our city even more business friendly.

As we talk about growing our city, do we need huge investments in our infrastructure?

The problem now is that we have a reactive program where improvements are made on a case by case basis—if there is flooding over there we rush to fix it. What we need to do is figure out where the growth wants to happen and provide infrastructure that is needed to encourage that growth. Fannin South is a great example, there is a huge amount of land along the transit line that has no infrastructure to encourage development.

What do you think can be done to redevelop more urban areas, particularly along established and proposed transit routes such as in midtown?

My basic proposal is to form a Parking and Redevelopment Authority, like every other city has, and partner with private developers to build shared parking. That is what will make higher density, mixed-use, pedestrian-friendly, transit-oriented development work. Having great urban places in the City of Houston would be a major goal of my administration.

What is the role of architects in all of this?

As we move forward to build an even better Houston we are going to need the vision and creativity of architects and planners. We will certainly need to hire more design professionals. I want to see architects more involved in shaping the future of this city. I believe in *Survival Through Design!* That is the title of a book by Richard Neutra [1954]. We also need more architects on boards and commissions, and, as mayor, I would be in a position to make some of these appointments. Lastly, I would also like to call on architects all over the state to get behind Peter Brown for Mayor because Houston can set an example statewide.

Continued on page 101

New Opera House and Theater Opens; Dallas Arts District Nears Completion

DALLAS October 12 marks the long-awaited grand opening of the Dallas Center for the Performing Arts (DCPA), a multiple-venue complex located in the Dallas Arts District that includes a new opera house and outdoor performance park designed by Foster + Partners, a multi-form theater designed by REX/OMA (Kendall/Heaton was the associate architect for both projects), and a 10-acre public park designed by the French landscape architect Michel Desvigne. The \$350 million project has taken nine years to design, fund, and construct, and represents the most significant new performing arts complex to be built in the U.S. since the completion of New York City's Lincoln Center in 1969. The DCPA also marks the substantial completion of the Arts District itself, which now boasts the world's foremost ensemble of visual and performing arts facilities in one contiguous, urban location.

The Arts District encompasses 19 blocks and more than 68 acres of real estate in the downtown's northeast quadrant. Planning for the district was initiated in 1977 when a study was commissioned to assess the city's cultural inventory and to recommend potential locations and funding strategies for new arts facilities. The analysis called for a loose concentration of new cultural venues to be located on the north end of Dallas' business district, between Ross Avenue and Woodall Rodgers Freeway. Sasaki Associates completed a master plan for the district in 1982, in which Flora Street was conceived as a six-block-long pedestrian-oriented spine linking the proposed cultural facilities and open spaces with over ten million square feet of office, retail, hotel, and residential development. Parking was to be located underground, and the entire district would be visually unified by the strict enforcement of design guidelines.

The first cultural institution to build in the Arts District was the Dallas Museum of Art, which opened its new facility (designed by Edward Larrabee Barnes) in 1984. Over the ensuing 25 years, development in the district proceeded sporadically, with the completion of the Meyerson Symphony Center (I.M. Pei & Partners) in 1989, the Nasher Sculpture Center (Renzo Piano Building Workshop) in 2003, and the renovation and expansion of the Booker T. Washington School for the Performing and Visual Arts (Allied Works Architecture) last



Construction continued in July on the Margot and Bill Winspear Opera House (top), designed by Foster + Partners, and the Dee and Charles Wylie Theatre (right), designed by REX/OMA.

year (see January/February 2009 *Texas Architect*). With the DCPA having augmented this list with two new venues by world-renowned architects, a total of four Pritzker Prize winners have now left their imprint on the Dallas Arts District.

The master plan for the DCPA builds upon the 1982 Sasaki Plan by maintaining Flora Street as the district's spine and extending it eastward by two blocks to Routh Street, where it encounters the 24-story mass of One Arts Plaza (see March/April 2008 *TA*). The two principal venues of the DCPA – the Margot and Bill Winspear Opera House and the Dee and Charles Wylie Theater – have been placed by their architects upon a green tableau, set back from Flora Street in contradiction to Sasaki's original massing guidelines and conspicuously divergent from the setbacks of other buildings in the Arts District. The new facilities are buffered from the street by Desvigne's extended urban garden – named the Elaine D. and Charles A. Sammons Park – with its canopies of trees, green lawns interspersed with native landscaping, and a large reflecting pool. The opera house and theater are designed to transcend their physical boundaries and spill their activities into this park, dissolving the barriers between inside and out, so that private cultural events can become catalysts for public life in the district.

The Winspear Opera House serves as the metaphorical “heart” of the group of five performing



arts venues located in the eastern half of the Arts District. The striking design by Foster + Partners (led by Sir Norman Foster and Spencer de Grey) features a lozenge-shaped performance hall and glass-clad lobby suspended within a monumental shade canopy that covers most of the site. The 2,200-seat auditorium is an interpretation of the classic horseshoe configuration found in many of the world's great opera halls, including Milan's La Scala and London's Covent Garden. The interior of the hall is arranged in ascending tiers and has been engineered with flexible acoustics and stage configurations to accommodate performances of the Dallas Opera and the Texas Ballet, as well as Broadway shows. The building's lobby is encased within an expansive, 60-foot-high wall of glass, creating a transparency between the opera hall and the surrounding Sammons Park and providing patrons with sweeping views of the downtown skyline. Overhead, the canopy's fixed metal louvers provide optimal shade for the

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glass facade and the exterior spaces throughout the day, taming the harsh Texas sun to create a microclimate around the building. Within the all-encompassing structural framework of the canopy, the performance hall is rotated off the orthogonal grid of the Arts District. The resulting north-south orientation produces an exciting physical dynamic amongst the rigid geometry of the surrounding buildings. This gesture acknowledges and complements the rotated auditorium of the Meyerson Symphony Center next door and creates exciting perspective views along Flora and Leonard streets. The Winspear is an epic building—one that not only has a grand physical presence, enhanced by the 1,400 deep-red glass panels that encapsulate the Margaret McDermott Performance Hall, but also one that creates a monumental civic space that is accessible and inviting. It is a building that has been shrewdly geared toward civic engagement by its architects, transforming the Arts District from a masonry-clad ensemble largely devoid of pedestrian life, into an energetic, thriving, and ultimately rich architectural and cultural mecca.

In contrast to the predominant sprawl of the various arts venues in the district stands the shimmering, 12-story Wylie Theater, a radically conceived reinvention of the traditional theater house by its designers, Rem Koolhaas and Joshua Prince-Ramos. Home to the Dallas Theater Center, the Wylie is one of the most innovative new theater buildings in the world. It eschews the traditional arrangement of a theater's support spaces wrapped around the stage house and, instead, organizes them vertically into a stacked design, tightly packed within the building's roughly square footprint. Back-of-house becomes above-house. This arrangement eliminates the traditional distinction between stage and auditorium, allowing artistic directors to not only reconfigure the performance chamber, but also the relationship between audience and performance, and the even more problematic relationship between the interior of the theater and the outdoors. This degree of drastic flexibility is achieved through the facility's advanced, mechanized "superfly" system, which allows both scenery and suspended seating balconies to be "flown," or lifted out of sight to create proscenium stage, thrust stage, and flat-floor configurations. At ground level, the exterior curtain walls of the 600-seat Potter-Rose Performance Hall are of acoustic-grade transparent glass with integral shade and vision



controls. On the hall's west side, two massive pivoting doors can open during intermission, or to allow oversized stage props (elephants were shown in the architects' early concept sketches) in for a performance. The upper floors of the Wylie are clad in a combination of six different aluminum tube extrusions, which has the effect of wrapping the building in a giant metal stage curtain. The result is dazzling and luxurious. The Wylie Theater attains an iconic status in the history of theater design, and gives the Arts District a brilliant new architectural landmark for the twenty-first century.

In addition to the opera house, an outdoor performance venue, the Annette Strauss Artist Square, also designed by Foster + Partners, is currently under construction, with an opening scheduled next year. In 2011, the first phase of the City Performance Hall, designed by the Chicago office of SOM, will open next door to the Wylie. Other non-arts-related projects currently under development in the Arts District include the 42-story condominium Museum Tower designed by Johnson Fain of Los Angeles; Two Arts Plaza, the second phase of Billingsley Company's mixed-use project that anchors the east end of the district; and a 22-story office building to be constructed on top of the Arts District parking garage, itself the site of the abandoned Lone Star Tower project dating back to the late 1980s. On the north side of the district, a 5.2-acre, \$70 million park is under construction on top of Woodall Rodgers Freeway, and nearby is the site of the Dallas Museum of Nature and Science, currently under design by Thom Mayne. The recently completed slate of projects by Foster + Partners and REX/OMA sets a very high bar for what is to come.

WILLIS WINTERS, FAIA

With the opening of the two projects in October, the Dallas Arts District will be close to completion.

Foster + Partners Exhibit at Nasher

The Nasher Sculpture Center in Dallas has shown a significant interest in architecture during its relatively brief history. Aside from film, lectures, and symposia, it mounted an impressive survey of the work of the Renzo Piano Building Workshop, the architect of the museum. Now it has organized a significant architectural retrospective of Foster + Partners to coincide with the opening of that firm's nearby Winspear Opera House.

Jed Morse, acting chief curator at the Nasher, says the focus of the exhibition – The Art of Architecture: Foster + Partners – "is to provide context and understanding of the opera house." Planned for some time, the retrospective is a "one-off" that is organized by the Nasher and will not be traveling elsewhere. The museum will display models, renderings, drawings, and videos showing the design process of many of the firm's noted works around the globe, with a special emphasis on civic, cultural, and infrastructure projects. Morse also stated the museum plans more architectural offerings in the future, including an architectural film series.

The exhibition will open on Sept. 26 and run through Jan. 10. In addition, events on the opening day will include a public lecture at the Winspear by Spencer De Grey, the firm's head of design.

For more information visit www.nashersculpture-center.org.

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AIA Brazos Awards 3 Projects

AIA Brazos held a jury on Aug. 6 for the chapter's biannual design awards program. Jurors included Dror Baldinger, AIA, of Marmon Mok Architects, Brantley Hightower, AIA, of Lake/Flato Architects and Stephen Sharpe, the editor of *Texas Architect*. From a total of nine projects submitted, the jury selected three for recognition.

The Daniel & Stark Law Offices received an Honor Award. Designed by Brenham-based Ben Boettcher & Associates, the renovation of the 1929 bank building in downtown Bryan incorporates modern design while maintaining sensitivity to the building's historic style. The use of modern indirect lighting at the ends of the lobby places emphasis on the original ceiling design.

The jury selected the renovation of the Bell County Expo Center for a Merit Award. The project, designed by the College Station office of BRW Architects, uses metal skeletons and colorful banners to introduce color and maintain the geometric theme of the domed events center.

The Citizens State Bank located in Navasota received a Citation Award from the jury. The bank, also designed by Ben Boettcher & Associates, incorporates sustainability elements such as local stone, low-VOC materials, and xeriscape landscaping. A cistern is used to store harvested rainwater and serves as a visual element on the exterior and the focus of the view from the interior lobby space.

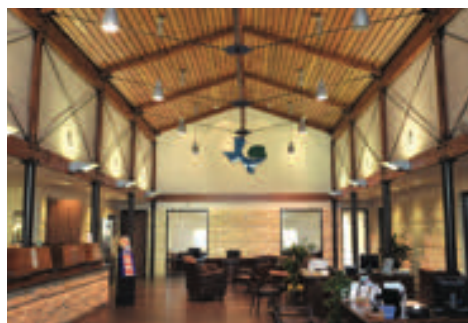
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Rice Appoints New Dean

Sarah Whiting, a member of the Princeton University School of Architecture faculty and an expert in urban and architectural theory, has been named dean of the Rice University School of Architecture. Whiting officially takes command on Jan. 1.

Whiting earned a Bachelor of Arts at Yale, a Master of Architecture at Princeton, and a Ph.D. in the history, theory, and criticism of art, architecture, and urban form at the Massachusetts Institute of Technology. Previously, she has taught at five higher learning institutions, including Princeton and Harvard.

In addition to editing several journals, Whiting has edited books on Ignasi de Solà-Morales

and James Carpenter and is the series editor of "POINT," a new architectural book series to be published by Princeton University Press next spring. She is the author of the forthcoming book *Superblock City* and is a principal at WW Architecture, a firm she co-founded with her husband, Ron Witte.

"I feel the variety of her experiences is a real asset," said Rice Provost Eugene Levy. "She's been on the faculty of a diverse set of institutions, which has fostered a broad set of perceptions and openness to thinking...that will be extremely valuable."

Lars Lerup stepped down as dean earlier this year after 16 years and will return to Rice in 2010 as a professor. (See related article on p. 35.)

T A S T A F F

RDA Fall Lecture Series

The Rice Design Alliance Fall Lecture Series presents architects involved with tower design and building. For more information, visit www.ricedesignalliance.org. SEPT 16

LRGV Building Communities Conference

AIA LRGV will be hosting its Building Communities Conference on South Padre Island with sessions on accessibility, sustainable design, and other topics. Visit www.lrgvaia.org for more information. SEPT 25-26

AIA Dallas Salutes Center for Performing Arts

AIA Dallas and the Dallas Architectural Foundation will salute the opening of the Dallas Center for the Performing Arts, and honor 13 organizations and individuals for their contributions to the city's cultural and architectural environment. For additional information, call (214) 742-3242. SEPT 26

DOCOMOMO North Texas Tour

DOCOMOMO, in conjunction with Preservation Dallas, presents its North Texas tour, which will focus on mid-century modern places for worship. Access more information at www.docomomo-us.org. OCT 10

AIA Austin Homes Tour

AIA Austin will host its 24th annual Homes Tour to showcase the great design completed by local architects. The self-guided tour will cover 14 homes from Central Austin to Lakeway and includes new construction and renovation and preservation projects. For more information, call AIA Austin at (512) 452-4332 or visit www.aiaaustin.org. OCT 10-11

2009 TSA Convention & Expo

TSA hosts its 70th Annual Convention and Design Products & Ideas Expo in Houston. Information on CE sessions, exhibitors, and online registration is available at texasarchitect.org/convention. OCT 22-24

AIA Dallas Delineation Competition

The annual Ken Roberts Memorial Delineation Competition recognizes students and professional designers for excellence in architectural drawing. More information is available at www.aiadallas.org. Deadline: OCT 30

Norman Foster Exhibit at Nasher Center

Dallas' Nasher Sculpture Center presents a retrospective of the work of Foster + Partners to coincide with the grand opening of the Winspear Opera House. For details, visit www.NasherSculptureCenter.org. Thru JAN 10

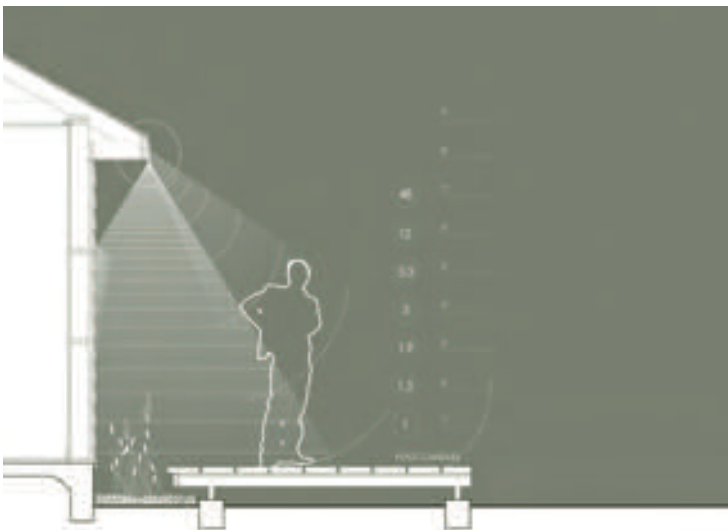


Constructed Ecologies

Rice University graduate students Zhan Chen and Brantley Highfill (with faculty sponsor Douglas Oliver) recently received second place for their design Constructed Ecologies in the Association of Collegiate Schools of Architecture “Concrete Thinking for a Sustainable World” International Student Design Competition. The program challenged students to investigate an innovative application of portland cement-based materials to achieve sustainable design objectives and offered two separate entry categories, each without site restrictions. Constructed Ecologies was entered in the Building Element category and consists of permeable concrete planks to create a diverse, productive, and programmed landscape in environmentally sensitive areas such as bayous, bridges, and seawalls. The prefabricated, interlocking concrete GeoPlanks are designed to blend into the environment by collecting soil and seed deposits, achieving flood control without harming the natural environment.

San Antonio Military Medical Center

Construction of the 1.1 million-sf San Antonio Military Medical Center at Fort Sam Houston, designed by RTKL’s Dallas office, began in December. Scheduled for completion in July 2011, the \$556 million integrated design-bid-build contract is a result of the 2005 Defense Base Closure and Realignment Commission’s recommendations. The project, including renovations to the existing Brooke Army Medical Center (BAMC), will create the military’s flagship medical facility in the southern United States. Upon completion of the project, BAMC will be re-designated as SAMMC North. The scope of the work includes constructing a 790,000-sf medical tower and renovating 275,000 sf of the existing BAMC. The project will also add a 5,000-space parking garage and a 28,000-sf central energy plant. It will feature an extension of BAMC’s ISR Burn Unit. In addition, it will include approximately 78,000 sf of medical swing space to be used by the existing hospital departments during the renovation.



Solar LED Fascia

University of Houston students Daniel De La Garza, Jared Wilson Thorn, Alfonso Villafuerte, and Chukwunoso Ofili have developed a concept for an eco-friendly, multi-purpose lighting system that could serve nightly as neighborhood and home security lighting and as solar-powered emergency lighting during power shortages. Composed of a solar-powered LED battery compartment and extruding aluminum siding with an acrylic diffuser, the light-up fascia creates a customizable band of white or colored light. Available in varying lengths, the light is meant to fit between the spaces of rafters. “The main purpose of the Solar LED Fascia is to light up the home in times of power outages as well as for everyday functions: landscape, security, or path lighting along the side of a house,” said De La Garza. Another goal is to deliver light to unlit areas in a design-conscious way. The inspiration for this concept came from the aftermath of Hurricane Ike, which left three million customers without electricity for weeks.



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Architecture Criticism and the Public

by DAVID DILLON

I've just returned from a trip to Amsterdam and Paris, and one of the things that surprised me – besides \$20 chicken salad sandwiches washed down with \$15 glasses of *vin ordinaire* – was the number of architecture and design magazines for sale in airports, train stations, bookstores and sidewalk newsstands. They were everywhere, all the major ones – *Architectural Record*, *Architecture Review*, *El Croqui*, *Architectura Viva*, *Domus*, *Casa Bella* – plus dozens of smaller, more technical publications and a few academic journals.

This, obviously, is not the situation here in the United States, where right now we have only one national architecture magazine, *Architectural Record*, one national celebrity interiors magazine, *Architectural Digest*, and a handful of smaller design or trade publications with geographical or topical emphases, such as *Dwell*, *Metropolis*, and *Contract*.

Progressive Architecture has been gone for 15 years. *Architecture* folded several years ago, to be succeeded by *Architect*, which seems like *People* magazine for designers, though it may evolve into something more substantial. What's left is a collection of shelter and lifestyle magazines

aimed at interior decorators, furniture manufacturers, and readers with an unhealthy interest in wicker furniture and throw pillows.

The result of all this publishing activity is a huge vacuum in serious design commentary, in which architecture, the most public of the arts, is losing touch with its public – its customer base, if you like – and has less and less influence on how our communities are planned and designed.

Yet as we all know, vacuums exist to be filled, and savvy design magazines, including the chapter magazines we're talking about here today, help to shape the design discussion in their regions, provided they understand what is happening in the larger publishing world and where they fit in that volatile environment.

Newspapers in Decline

To restate the obvious, American newspapers are in a meltdown mode, with revenues dropping and market share shrinking. And one of the most endangered areas of coverage is art and architecture.

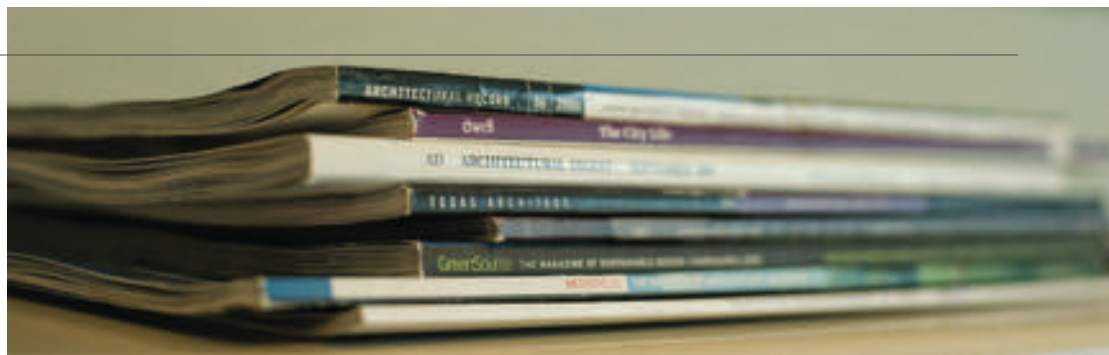
This coverage is being marginalized or eliminated across the country. To give you an

idea of what this means, three years ago my paper, the *Dallas Morning News*, had 17 full-time arts writers, one of the largest arts staffs in the country. Now it has only five, and that number will likely drop further. I took a buyout a year ago and now do only special projects for the paper, which means that I write six or eight times a year compared with between 80 and 100 times before. And I will not be replaced. The architecture beat will disappear, ironically at a time when Dallas and Fort Worth are rising to international prominence in the arts.

The same thing is happening in other cities. As far as I know, Washington, Atlanta, Houston, and Miami no longer have full-time architecture critics. Minneapolis recently sacked its long-time architecture writer, and New York City is down to one full-time architecture critic, Nicolai Ouroussoff at the *Times* whereas a few years ago it had three or four.

This is disastrous because newspaper critics are the front line of architecture coverage, always more timely and often more comprehensive than the design magazines. Newspapers are where the public gets most of its architectural information, as well as most of its information





about planning, community development, neighborhood preservation, and other matters that it cares about. Online sources can't begin to plug this gap, which means that conversation has virtually stopped on most of these critical issues. Dialogue and debate have given way to deafening silence.

The justification from publishers is economics. The price of newsprint is skyrocketing; the Internet is killing ad revenue; people aren't reading anymore; architecture coverage is too specialized, too esoteric, for a time of shrinking resources and shrinking readership. These justifications are heard less often in discussions of sports or fashion coverage, which seem to be exempt from cuts in many papers.

However, I don't believe for a second that the public no longer cares about architecture and planning, that its become a niche subject. Just look at the proliferation of design and planning review boards around the country. Most communities have at least one—my home town of Amherst, Mass. has three. Whether this indicates that the public is passionate about design or scared to death of what architects might do to them is a different matter.

The same can be said of the growth of architecture support groups, patterned in some ways after the Museum League in New York or the Chicago Architectural Foundation. Texas, where I've spent most of my career, has two exemplary community design organizations—the Rice Design Alliance in Houston, which has a broad civic agenda encompassing parks and urban planning as well as architecture, and the Dallas Architecture Forum, which for 10 years has been bringing architects from around the world to talk and teach, and in the process has raised the design consciousness of the entire city.

What's lacking everywhere, however, is a common language and shared frame of reference for talking about these issues. Architects and the public inhabit different worlds when it comes to identifying and analyzing what really matters in communities.

Architectural Record, for which I've written for 15 years, recently polled six national critics about what was most important to residents in their part of the country. And almost without exception the key issues were public and civic—affordable housing, regional planning, access to transit, neighborhood preservation, congestion, sprawl, open space. Architecture with a capital A, as in what are Rem Koolhaas or Frank Gehry up to now, barely made the list. Which is to say that there is a big disconnect these days between what architects are doing and what the magazines are publishing, and what the public is doing and interested in.

If you doubt that, drive around any new suburb or subdivision and see what's being built. The new houses are mostly imitations of traditional styles, grotesquely done in many cases, but still worlds away from what turns up in the architecture magazines and trendy style sections.

Correctly or not, the public perceives the profession to be largely indifferent to its concerns. They think architects are interested mainly in architecture as art, in architecture as a business, or in defending the autonomy of the profession, which has been largely squandered, whereas they see themselves as custodians of the public realm and the social and communal elements of architecture and design.

This is a very simplistic division, I admit, but the communication gap is real, and architects and architectural journalists bear much of the responsibility for creating it, and for closing it. Small regional and component magazines have an opportunity to fill some of the coverage gaps and in the process rekindle the public design dialogue.

New Strategies for Magazines

So what is the role of regional and component architecture magazines? Let's begin by asking a simple question: "If I were not a member of this chapter, and my subscription were not included in my dues, if I were just an intelligent/curious

layperson with an interest in design, in other words, would I buy this magazine? Is there anything in it for me, or is it just a members-only magazine?"

One reason we're all here today, I believe, is that we want to get out of the "members only" club and become resources for the broader community. We want the community to become a collaborator rather than an adversary. So what might we do? Here are few ideas.

- Exploit the possibilities of the Internet because that's where the biggest gains in readership are going to occur. Create a Web site that is accessible, navigable, and on point; that isn't too "inside baseball" but that also isn't just an electronic copy of the print version. The site should have its own identity, in other words, some special content that extends or complements the print version.

One great advantage of the Web is that it is boundless, with no space constraints. You may be restricted to one or two photos of a project in the magazine, but you can put up 20 on the Web. You can also include interviews, reader surveys, resource lists, and so on. It's the place to post and update chapter news, and perhaps some general news that would be old news by the time the print version comes out.

- Most chapter magazines, most architecture magazines period, are too project driven, and too object driven. We all enjoy looking at stunning images, but by themselves they're not going to get you where you want to go. To have influence in your communities, you've got to be more issue driven and topic driven. Identify subjects that really matter in your region. Don't devote a whole issue to green design just so you can say you did it. Maybe there is something more urgent in your area—affordable housing, community investment, farmland conservation—that can be explored in depth.

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Lerup's Legacy

Everything Must Move: 15 Years at Rice School of Architecture 1994-2009

by BEN KOUSH

THE PROGRAM OF THE RICE School of Architecture (RSA) – encouraging students to create conceptual apparatuses for investigating contemporary urban phenomena – is outlined in its latest publication, *Everything Must Move*, released on the occasion of the fifth Kennon Symposium honoring Dean Lars Lerup as he steps down this year. According to the subtitle printed on its bright red cover, the book documents “a decade-and-a-half of propositions about the suburban city in general, and Houston in particular.” Most of the content consists of excerpted student projects, the kind that won their authors travelling fellowships, with additional commentary by their professors. Much of it was culled from the *Working* series of booklets published periodically by the RSA to document its output. In addition there are several recorded conversations between various faculty and a selection of new and reprinted writings by Lerup.

Carefully edited by Luke Bulman and Jessica Young, the material in *Everything Must Move* allows for an analysis of the architectural program. What the editors chose to include (and what was omitted) speaks to the image the directors of the RSA wish to project to the outside world. The book is divided into seven numbered sections that the reader must decipher as they are not given titles. Series of photos at the beginning of each section and the selection of projects give a sense of the theme. Section 1, for instance, containing projects that outline the general characteristics of Houston's urban form begins with a photo labeled “Ambiguous destinies.” It depicts a suburban freeway passing over two abruptly unfinished streets with a stand of trees in the background that has apparently not yet been cut away to make a strip mall parking lot.

In the face of a seemingly intractable urban condition, the RSA under Lerup's direction has positioned itself as critic rather than activist. The intentionally ambiguous organization of *Everything Must Move*, which prefers highly charged photographs of Houston over words, speaks to the RSA's method of judgment through selection and montage. Projects, especially those from early in Lerup's tenure, seemed ad hoc and surreal. Their authors seem to take pleasure in the absurd juxtapositions quickly evident in the assembly of a few disparate snapshots. In these projects an elegant and economical form of critical observation substitutes for brute force as a critique of the contemporary American city embodied by Houston.



Such later projects as the monumental apartment buildings produced by Clover Lee's studios and the regionally scaled net-like devices to control coastal erosion produced in Chris Hight and Michael Robinson's studios are futuristic and dreamy. Rather than negotiating with Houston's existing, diffuse urban spaces, they propose a drastic alternative. This is not to say these projects are not compelling and formally beautiful, but after living in Houston for some time I have changed my opinion about what ought to be done with this place. As Lerup wrote regarding Houston in one of my favorite essays, “Stim & Dross” (reprinted in this volume), “The European metropolis without crowds has skipped westward while radically transforming itself in a new creature, leaner, meaner and more

superficial, but harder to catch, at once simpler and less bearable to live in.” (p. 244) Houston is not merely a debased version of a “real” city (a place where, I suppose, one walks along busy, tree-lined boulevards to the local *boulangerie* each morning in search of brioche) but something else entirely. It is precisely this “other” urbanism—physically epitomized by the inexorable spread of freeways, subdivisions, and strip malls—where most Americans now live that calls for critical attention on its own terms.

Houston has its own idiosyncratic and peculiar means of ordering itself and the way we live in it. It floods our houses, insists that we drive vast distances to go to work or to shop, leaves us a sweaty mess when we try to play golf or sunbathe, and provides stinging jellyfish to enliven our swim sessions in the brown waters of nearby Galveston. It bores a lot of us and makes others mad at its wasted potential. It also makes us hopeful when we realize the ease at which we can live here in super-cute houses that cost almost nothing, drive a new car we can afford because rent is cheap, eat delicious meals, and feast on a lively art scene.

June Arnold wrote in her novel *Baby Houston*, “Houston is a mess.” But the mess makes it real. It requires that we make internal adjustments; the most difficult kind since you have to admit a lack of control, to accommodate the situation rather than the other way around. Lerup captures this idea in his defense of a studio project: “...there is a kind of Buddhist proposition here. If you fall in the river and you're a Buddhist, you don't swim upstream you swim downstream. Then you have a chance to veer off and do something

continued on page 98

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Illustrious Memorial

AIA Dallas' KRob delineation competition celebrates 35 years

by JULIEN MEYRAT, AIA

ACCORDING TO JACK CRAYCROFT, AIA, THE IDEA for an architectural delineation competition and exhibit was partly inspired by the numerous architectural renderings that his firm, Craycroft-Lacy & Partners, produced as a means of selling projects to clients and financial lenders. When Ken Roberts, a young architect responsible for many of these highly accomplished ink renderings left the firm, Craycroft realized how important it was to recognize the contributions of area professionals in the art of architectural delineation. Thirty-five years later, this idea would result in the world's longest-running architectural drawing competition.

During his tenure as AIA Dallas president in 1973, Craycroft tapped his former employee to organize the very first delineation competition. Roberts, a native of Bastrop, La., was seen as a rising star at the time, having recently merged his own firm Roberts-Savage Architects with Clutts & Parker to form Iconoplex, Inc. With the support of Jim Clutts, the 1974 AIA Dallas president, Roberts inaugurated a very successful delineation competition. It showcased dozens of works and testified to the high-level technical mastery in the drawings among young architects in the

Dallas-Fort Worth area. Later that year Roberts, who struggled with a chronic kidney disease, passed away suddenly at the age of 34. Promptly thereafter, the AIA Dallas Executive Committee voted unanimously to rename the new delineation competition in his honor. Craycroft reminds everyone that in addition to remembering Roberts as a delineator, he was moreover "a great designer and even better Architect." In a written tribute he concluded, "He's gone now but his influence will live on in those whose lives he touched — not only in the professional sense, but in the way he met adversity — straight on, without complaint. The Ken Roberts Delineation Competition will be a fitting memorial to this young man who might have walked with the giants of our profession."

The Ken Roberts Memorial Delineation Competition (now commonly referred to as "KRob") soon became an annual event that recognized professionals for excellence in architectural drawing. There would be typically three jurors, featuring reputable architects and faculty from the area as well as throughout the country. A mounted exhibit would

Continued on page 100

Brandon Shigeta's work won Best in Show in the 2008 Ken Roberts Memorial Delineation Competition. The illustration by Shigeta, a student at the Harvard Graduate School of Design, was the top selection in the "student digital/mixed" category.



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THE 2009 TSA DESIGN AWARDS JURY met in Austin on May 15 to view 261 submittals of built work. The jurors were Mary Margaret Jones, FASLA, of Hargreaves Associates (San Francisco, Cambridge, and New York); Rick Joy, AIA, of Rick Joy Architects (Tucson); and Philip Freelon, FAIA, of the Freelon Group (Durham, N.C.)

Within three hours the jurors had completed an initial cull, retaining 72 entries for a second round. They spent the early part of the afternoon reviewing the slide shows before determining a second-round list of 16. By mid-afternoon the jury finalized its selection of 12 projects for Design Awards. Those projects, listed below, are featured on the following pages along with comments from the jury.

TSA design awards | 09



It's a great project. It's full of life. It's used. It's active. It's what we want to be happening in our cities...

MARY MARGARET JONES, FASLA



Well that one seems, again, I'm using this word fresh. I think most of these projects are pretty light and airy...

RICK JOY, AIA



What a fun project. The jury felt that it was imaginative and playful, but also functional in its own way.

PHILIP FREELON, FAIA



1400 South Congress Dick Clark Architecture w/ Michael Hsu



DFW International Terminal D Corgan w/ HKS and HNTB



Elements Buchanan Architecture



House in the Garden Cunningham Architects



ImageNet Houston Elliott + Associates Architects



Light & Sie Art Gallery Laguarda Low Architects



Linda Pace Foundation Poteet Architects



Long Gallery Carport & Parking Plaza Dillon Kyle Architecture



Museo Alameda Jackson & Ryan Architects



SAMA Brown Asian Art Wing Overland Partners Architects



UT Dallas Center for Brain Health HKS



Wolfe Den MJ Neal Architects



by LAWRENCE CONNOLLY, AIA

Eclectic Ensemble

...a very good street presence,
vibrant place for people to gather

-JONES

PROJECT 1400 South Congress, Austin

CLIENT 04 Partners

ARCHITECT Dick Clark Architecture with Michael Hsu Design Office

DESIGN TEAM Raquel Basilio; Dennis Cudd; Kevin Stewart; Tray Toungeate

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PHOTOGRAPHER Paul Bardagjy



When Antoine Predock, FAIA, was in midst of conceiving the new Austin City Hall, he commented that the city was “terminally democratic.” He made the remark after his design survived a protracted review process that included more than a dozen town meetings and hearings before the City Council. A similar sort of public scrutiny – albeit on a smaller, neighborhood scale – resulted when Dick Clark Architecture added a zoning non-compliant residential building to its 1400 South Congress mixed-use project. The components, including a five-story residential structure, could not be built without the neighborhood’s endorsement of the five proposed variances. The site, on the west side of Congress Avenue about two miles south of the State Capitol, is located in the middle of the offbeat SoCo entertainment district where an assemblage of quirky retail shops, restaurants, and nightspots are flanked by two politically active residential neighborhoods.

The design team successfully shepherded the unlikely-to-be-built project through a meandering, year-long review process. The resulting four-building ensemble is so eclectic that its inspiration could have been taken from the old English wedding good luck strategy of “*Something old, something new, something borrowed and something blue.*”

Something old – the 100-year-live oaks. Project architect Jeff Krolicki maintains that the design was based on the majestic trees existing on the site, whose good health requires permeable land at least the size of their respective drip lines. This resulted in a large stage-like wood deck patio that anchors the complex to the site’s northeast corner. Juror Philip Freelon, FAIA, commended the pedestrian vortex and appreciated it being a “...vibrant place for people to gather and where the building meets the ground and the hardscape seem to be a perfect spot for the kind of mingling that goes along in that particular urban corridor. So it’s a good example of a good urban streetscape and building interface.”

Something new – the parking garage and the residential lofts on the west side at the alley. The three-story structure for cars is a poured-in-place, see-through concrete frame with bands of steel restraint cables. The charming D’Hanis structural clay tile loft building with green glass



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- 1 RETAIL
 - 2 PARKING
 - 3 RESIDENTIAL UNITS



balusters on the northwest corner of the block is the jewel of the complex and generated the most juror interest: Rick Joy, AIA, said, “The housing looks very, very good. The plans are good. It feels fresh and the balconies seem very usable.” Mary Margaret Jones, FASLA, added that the project has “some really beautiful detailing and some material use that would make it a great place to be and a great addition to an urban neighborhood.”

Something borrowed – the two existing automobile dealership buildings (the showroom and the service department) were both re-used and expanded. The old pre-engineered buildings’ painted metal and clear glass sheathing was replaced with new, dark, heat-absorbing glass and anodized metal in reverse proportions and with much more refinement. The “borrowed” first-level retail spaces have custom frameless glass storefront from floor to eave while the new second-story office component is clad in paint grip steel siding.

Something blue – the new baby blue-painted metal trellis. Depending on the time of day, the decorative shading device can almost disappear into the sky. It’s draped steel rods visually link the east side of the block with the retail stores farther inboard and the parking structure across the alley.

These disparate *things* add up to a project that is, according to Jones, “...full of life. It’s used. It’s active. It’s what we want to be happening in our cities. ...we very much liked the way there was a distinction between the retail component and the residential component, but at the same time it still held together as a place.” The other jurors also acknowledged the variety of buildings that comprise the project and the overall appeal of its urban vitality.

Since 1400 South Congress was completed in 2008, the development has proven to be a financial success as its retail and office spaces were leased within six months of their initial opening and the lofts were all sold shortly afterward. Earlier this year, the *Austin Business Journal* recognized Dick Clark Architecture for maximizing the value of the property by presenting the firm with the Best Real Estate Award in the Mixed Use Category. Design-wise, AIA Austin also awarded the complex as well as the residential lofts with Citations of Merit. In addition, the project was previously profiled in the March/April 2008 edition of *Texas Architect*.

According to Krolicki, more important to the developer than the business and design awards is that they managed to avoid infesting South Congress with national retail and food franchises. Instead, and much to the neighborhood’s gleeful relief, they have carefully woven a new seamless patch into SoCo’s complex urban fabric by inadvertently following an eclectic wedding tradition.

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

RESOURCES PRECAST ARCHITECTURAL CONCRETE: Parking Builders; STONE: Custom Stone Supply; UNIT MASONRY WALL ASSEMBLIES: MPI; METAL MATERIALS: Ironhorse Ironworks; ARCHITECTURAL METAL WORK: Spillar Custom Hitches; RAILINGS AND HANDRAILS: Spillar Custom Hitches; LUMBER: Texas Redwood; WATERPROOFING AND DAMPPROOFING: Carlisle Coatings & Waterproofing; SIDING/MEMBRANE ROOFING/METAL ROOFING: D.R. Kidd Company; ENTRANCES AND STOREFRONTS: Kawneer; GLASS: Oldcastle Glass; GLAZED CURTAINWALL: Kawneer; TILE: Wausau Tile; ACOUSTICAL CEILINGS: Armstrong World Industries; METAL CEILINGS: Armstrong World Industries; PAINTS: Kelly-Moore Paint Co.; SIGNAGE AND GRAPHICS: Ion Art





by GREGORY IBAÑEZ, AIA

Terminal Clarity

...the chaos of an airport environment is erased

-JONES

PROJECT DFW International Terminal D, Dallas

CLIENT DFW International Airport

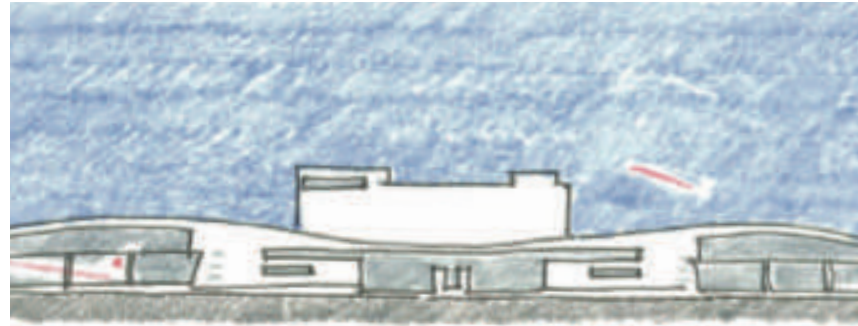
ARCHITECT Corgan with HKS and HNTB

DESIGN TEAM Phil Mein, AIA; Chuck Armstrong, AIA; Ralph Bauer; Jeff Mangels, AIA; Brent Kelley, AIA; Jennifer Johnson, AIA; Ross Payton, AIA

CONTRACTOR Austin Commercial

CONSULTANTS CAGE (baggage handling); L.A. Fuess Partners (structural); Campbell and Associates Consulting Engineers (structural); Walter P Moore (structural); Friberg Associates (MEP); Carter Burgess (MEP); Garcia & Associates Engineering (MEP); DFW Consulting Group (MEP); TriCADD Technologies (MEP); Ross and Baruzzini/MCM (communication); Basye & Associates (communication); CDI Communications (communication); Naughton + Associates (graphic designer); ARS Engineers (landscape); Terra Mar (geotechnical); OveArup and Partners (fire)

PHOTOGRAPHER Craig Blackmon, FAIA



Discussing Dallas Fort Worth International Airport Terminal D and its selection for a 2009 TSA Design Award, juror Philip Freelon, FAIA, said, “We thought that the project was a very good example of a public building, very prominent, but it still was handled with quite some sensitivity. We all have been in airports, probably more than we’d like, and this is one where you actually feel a sense of light and airy space, which is relaxing. Natural light was well used, and the high volume of the space gives it an open and comfortable feeling. We thought it was well worthy of an award.”

Unveiled in July 2005, Terminal D conforms to DFW International Airport’s original parti that has efficiently served the airport since 1974. That master plan, designed by HOK, is an elegant series of horseshoe-shaped roadways and terminals arrayed along either side of a highway spine. At Terminal D, the arc remains as a two-level access road inscribed onto a very large (2.1 million square feet) rectangle. The upper level serves departures, providing direct access to ticketing and bag checking, and is flanked by a landscape of peaked fabric canopies from below that cover the arrival level where ground transportation services are located.

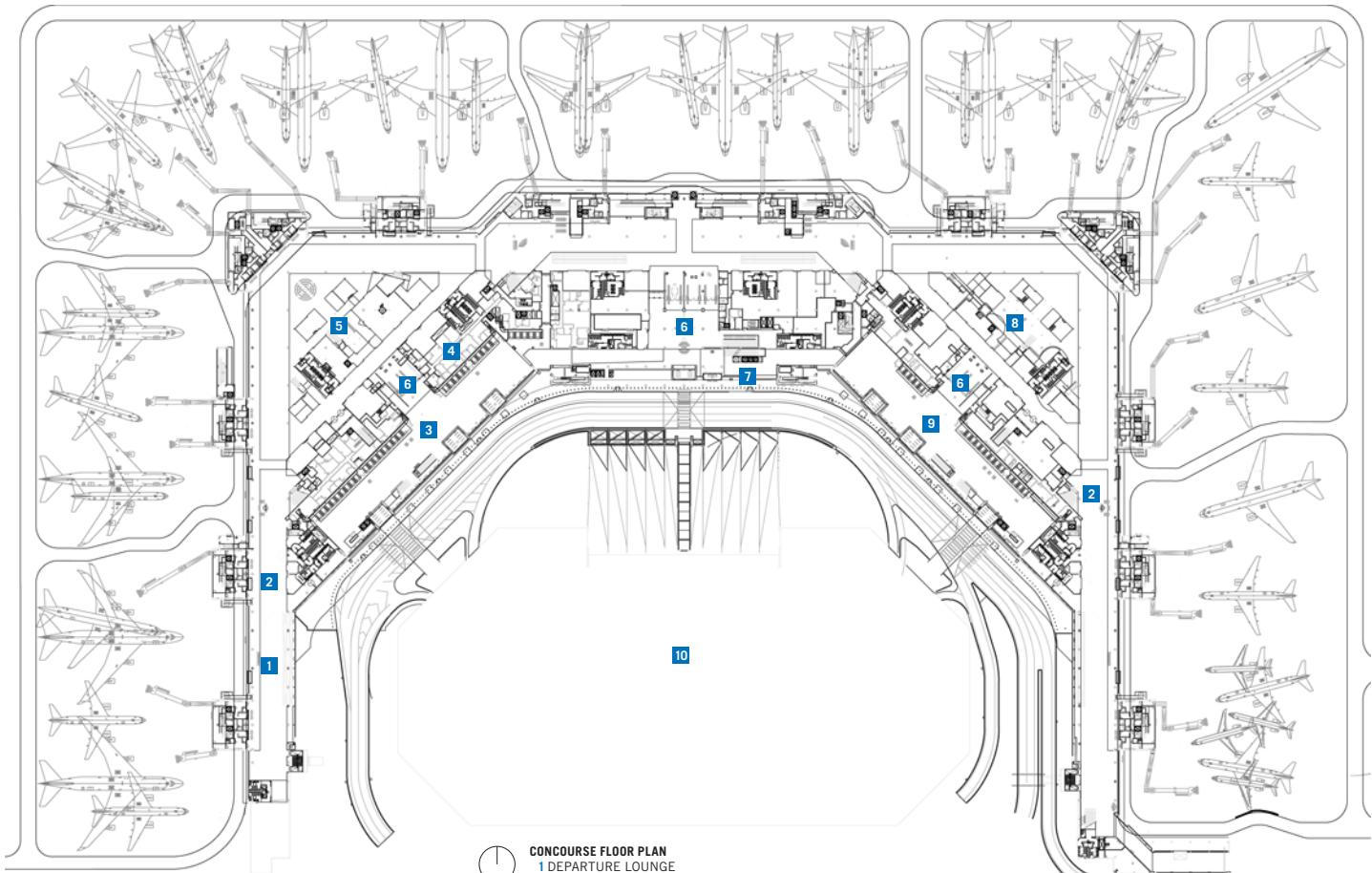
Spanning this space is a catenary cable-supported pedestrian bridge that connects to the parking structure located inside the arc. The primary inter-terminal connection, the Skylink “automated people mover,” dramatically slices through the terminal several stories above the concourse, with the Hyatt Regency emerging as a vertical slab adjacent to the central lobby.

Overlapping grids of gray-glass curtainwall and metal panels comprise the terminal’s facade. The roof form is a compound curve of stainless steel with linear skylights extending upward. While the overall form of the structure is hard to grasp from the ground, the terminal is conspicuous from a plane circling above the airport.

Upon entering the terminal, one finds clarity of organization and lightness of form throughout. As with all airports there is a necessary division between secure and non-secure zones, but here the areas outside security are commodious and bright, offering ample views into the concourse beyond. The ticketing lobbies located immediately inside are generously scaled with provisions for greatly increasing the number of counters as



ILLUSTRATION BY BRYCE WEIGAND



- CONCOURSE FLOOR PLAN**
- 1 DEPARTURE LOUNGE
 - 2 CONCOURSE CIRCULATION
 - 3 SOUTH TICKETING SUPPORT
 - 4 ATO TICKETING SUPPORT
 - 5 SOUTH CONCESSIONS VILLAGE
 - 6 SECURITY CHECKPOINT
 - 7 HOTEL LOBBY
 - 8 NORTH CONCESSIONS VILLAGE
 - 9 NORTH TICKETING HALL
 - 10 PARKING

the airport's traffic grows. The service counters face the entry and are covered by a steel canopy suspended by tension rods, above which is a large, sloped clerestory set beneath the vaulted roof with linear skylights providing additional filtered sunshine.

After clearing security, the traveler enters the concourse. Here no vestige remains of the familiar DFW radial concourse. Instead, one finds an orthogonal axial organization of gates and concessions. Wayfinding – white graphics on blue backgrounds – is clear and properly scaled for easy legibility. In fact, other than the blue signage, there is an absence of saturated color anywhere in the architecture. Instead, the color palette is consistently muted – terrazzo floors of soft grays and blues, wall panels of white metal and brushed stainless steel, perforated metal panels of medium gray on the underside of the vault, and intermittent lowered ceilings of whitewashed wood veneer panels – providing a cool, quiet backdrop for passenger activities.

Looking upward through the clerestory, one is struck by the sight of a Skylink car gliding silently high above the concourse floor. The stations are accessed either by elevators or via a series of very long escalators that provide a pulse-quickening ride through the vertical layers of the space.

Many of the international passengers using the terminal are only in transit, often faced with a long layover before connecting to another flight. In airport parlance, these travelers must be contained within “sterile” corridors until processed through immigration. The architects have thoughtfully placed these contained spaces within glass enclosures that hover above the main level, using the transparency to reinforce the sense of motion and activity. Plush transit lounges overlook the concourse, sharing in the ample daylight from above.

Integral to the terminal design concept is the public art program placed and administered by HKS. Much of the artwork – including terrazzo and tile floor pieces, sculpture, wall installations, and a scrim of photographs mounted to a clerestory – speaks to the locale via imagery of Texas icons, symbols, or landscape.

As a testament to its design, juror Mary Margaret Jones, FASLA, said, “It stands out amongst airports as a place that is not only full of life...but it has a sort of strong sense of clarity and organization, so that the chaos of an airport environment is not there; it's erased to some degree, which is so refreshing. And you find yourself actually happy to be in that space as opposed to wanting to get through it as fast as you possibly can.”

Gregory Ibañez, AIA, is a *TA* contributing editor.

This article is adapted from “Cleared for Takeoff” published in the July/August 2005 edition.

RESOURCES LOUNGE SEATING: Arconas; ARCHITECTURAL METAL WORK: Big D Metalworks; RAILINGS AND HANDRAILS: American Steel; ORNAMENTAL METAL PANEL WORK: Forms and Surfaces; ROOF AND WALL PANELS: Reynobond (NOW Specialties); METAL ROOFING: A. Zahner Company; SIDING AND SPECIAL WALL SURFACES: Trespa North America; ENTRANCES AND STOREFRONTS: United States Aluminum; GLASS: Viracon; DECORATIVE GLASS: Pulp Studio; GLAZED CURTAINWALL: Kawneer; TERRAZZO: American Terrazzo; LAMINATES: Wilsonart, Pionite (Panolam Industries), Formica; TILE: Texas Stone and Tile, Waterjet Works; PAINT: Sherwin-Williams; ACOUSTICAL CEILINGS: Armstrong; METAL CEILINGS: Armstrong, Capaul; SPECIAL CEILING SURFACES: Simplex; SUSPENSION, LUMINOUS AND CUSTOM CEILINGS: Gordon (Design Performance Associates); ATHLETIC SURFACING INDOOR: Rulon; WALL COVERINGS: Shaw; SKYLIGHTS: CPI Daylighting (Conner-Legrand); METAL ROOF UNDERLAYMENT MEMBRANE: Soprema (Conner-Legrand); MEMBRANE ROOFING: Sarnafil; ARCHITECTURAL GRAPHICS: AGI Architectural Graphics; ELEVATOR/ESCALATOR: Thyssen Krupp; BAGGAGE EQUIPMENT: Siemens; CABLE SUPPORTED FABRIC STRUCTURES: Span Systems





by EURICO R. FRANCISCO, AIA

A Sonnet to Dwell In

...a place of life, work, and play

-JONES

PROJECT Elements, Dallas
CLIENT Fairfax Develops
ARCHITECT Buchanan Architecture
DESIGN TEAM Russell Buchanan, AIA; Gary Orsinger, AIA; Jesus Rodriguez Jr.; Jason Franzen
CONTRACTOR Fairfax Develops
CONSULTANTS Zinser/Grossman Structural (structural)
PHOTOGRAPHER Jason Franzen



The area just north of downtown Dallas known as Oak Lawn is rich and diverse in demographics, land use, and building types. Having matured over time, Oak Lawn has evolved into a neighborhood of restaurants, churches, hotels, offices, and a varied assemblage of residential buildings.

Visitors who know Dallas' reputation for a struggling downtown and generalized suburban sprawl are surprised to find in Oak Lawn a neighborhood that embraces and cherishes urban density. Elements, the four-unit townhomes in Oak Lawn designed by Buchanan Architecture, shows a keen understanding of the neighborhood character—its scale, massing, organization, and the relationships of buildings with each other and with the street. The project's understated precision and elegance, moreover, elevates it to the top echelon of similar buildings developed in the area over the last few years.

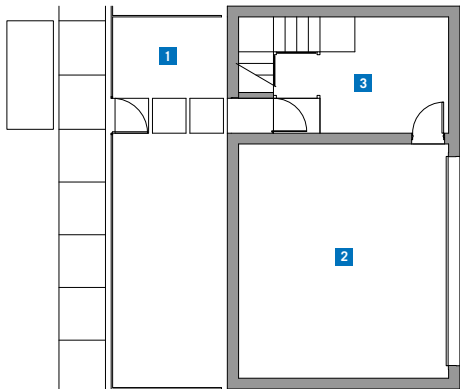
Elements is the second building that Buchanan Architecture has designed for the client. The first was The Envelope (itself recognized with a 2004 TSA Design Award), which served as a laboratory for the issues that architect and client would reencounter in 2007 when creating Elements. The challenge for both The Envelope and Elements was to maximize the allowable building area — and the return on investment — while creating intelligent, engaging, and lasting buildings that go beyond the typical developer's game. During the process, Buchanan Architecture became an expert in the intricacies of the planned development (PD) ordinances and restrictions for that particular area of Oak Lawn.

PD requirements included a minimum of two off-street parking spaces per unit, a maximum building height of 36 feet (excluding mechanical rooms, church steeples, etc), and a ban on roof decks. Creative interpretation of the PD ordinances, however, made it possible for the area adjacent to the mechanical room on the roof of each Elements unit to effectively double as a roof deck, giving residents a welcome amenity not found in similar buildings in the same PD.

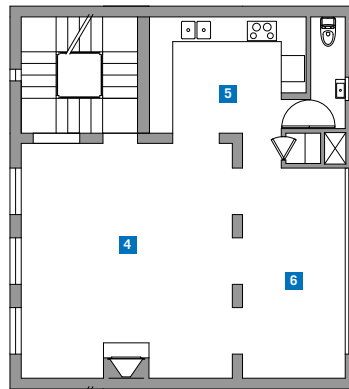
The corner lot affords each of the four units its own address and front door at the street. Vehicular access to parking occurs on the back side, with the driveway overlapping the required setback. With vehicles and parking



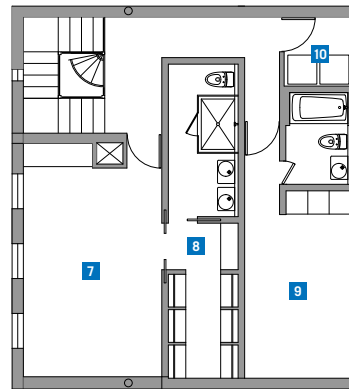
ILLUSTRATION BY BRYCE WEIGAND



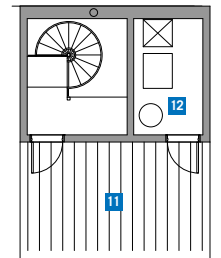
TYPICAL FIRST FLOOR PLAN
 1 PRIVATE COURTYARD
 2 TWO CAR GARAGE
 3 ENTRY GALLERY



TYPICAL SECOND FLOOR PLAN
 4 LIVING
 5 KITCHEN
 6 DINING



TYPICAL THIRD FLOOR PLAN
 7 MASTER BEDROOM
 8 DRESSING/BATH
 9 BEDROOM/STUDY
 10 LAUNDRY/UTILITY



TYPICAL FOURTH FLOOR PLAN
 11 OBSERVATION DECK
 12 STORAGE

garages concealed from view and with individual front doors – and even small front yards! – along the street, Elements does its part in creating a welcoming pedestrian streetscape in the neighborhood.

This straightforward site layout sets the stage for the deployment of the building program and form articulation. The exterior material palette of masonry, wood, glass, and standing-seam metal identifies the different program components (hence “Elements”) and gives the building a serene and dignified presence. The masonry and its warm tone are a departure from the palette used in The Envelope and lend Elements an appropriate residential character and *gravitas*. The use of light standing-seam panels as cladding is intriguing and correct on the volume that cantilevers over the driveway. Wood fencing, done here in an original and effective manner, reinforces the residential nature of the building.

The first level of each unit contains an entrance and garage; living areas and kitchen are on the second level; bedrooms occupy the third level; a mechanical room and the bonus roof deck are on the fourth level. The 48-foot-tall vertical circulation core is continuous from top to bottom and is contained on a 10-foot square footprint, with a long and narrow window slot identifying the interior volume to the street. Inside, a finely detailed staircase occupies the space topped by a four-foot square skylight.

A balcony on the end unit projects beyond and dialogues with the stable masonry mass; from the inside, the balcony is a welcome surprise and favorite spot to sit and watch the movement on the street. Each unit – each *home* – is subtly expressed on the exterior via the clear volume articulation, window pattern, and, naturally, each unit’s front door and front yard. Individual expression of the units was a deliberate goal of the design team from the beginning, and it has been achieved here.

Sometimes we are led to believe that the fullest creative expression is found only when there are no barriers or limits to the creative process. Poetry that observes a certain metric – the sonnet, say – proves otherwise. A good sonnet will always be emotion infused with order (given its prescribed form).

One comes to understand and appreciate this project not as the product of a simple application of zoning restrictions over a certain site, nor as the consequence of unchecked creative drive. Instead, one appreciates Elements as the result of a fine balance between order and expression. There is reason in it. There is beauty in it. As architecture, Elements is akin to a beautiful sonnet.

Eurico R. Francisco, AIA, is a vice president with RTKL Associates.



RESOURCES ARCHITECTURAL METAL WORK: Baldwin Metals; WOOD WINDOWS: Marvin Windows; PAINT: Sherwin-Williams; UNIT KITCHENS: bulthaup; ACCESS CONTROLS: Linear; CONTROL PANEL: USTEC; CABINETRY: Henry’s Industries; STANDING SEAM METAL CLADDING AND ROOF: Nationwide; LIGHTING: Lightolier, Translite, Lumiere (Cooper Lighting)



by MICHAEL MALONE, AIA

Garden Spot

*...the landscape and building
provide a compelling solution*

-FREELON

PROJECT House in the Garden, Dallas

CLIENT withheld

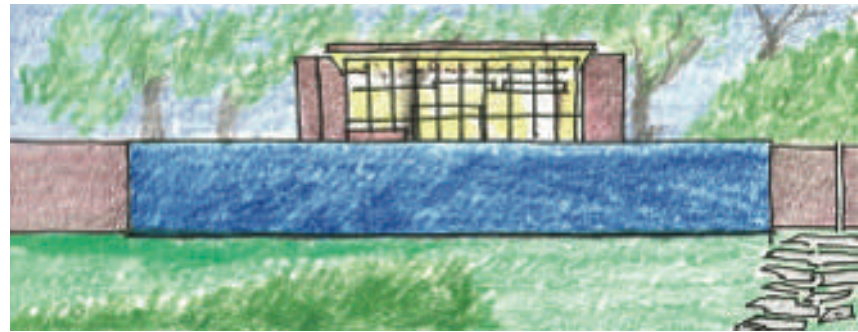
ARCHITECT Cunningham Architects

DESIGN TEAM Gary Cunningham, FAIA; Michael Lee Bessner; Tom Dohearty, AIA

CONTRACTOR Clowdus Construction

CONSULTANTS GroupStructural Engineers (structural); Hocker Design Group (landscape); PHW Architectural Lighting Design (lighting); MEP Systems (MEP)

PHOTOGRAPHERS James F. Wilson, Gisela Borghi



From the street Cunningham Architects' House in the Garden is a beautifully conceived and executed object, partially shielded behind an iconic wall constructed of stainless-steel wire grid and filled with fragments of slag glass. This idealized garden villa – really a giant porch – provides a delightful way to both view and inhabit a highly personalized landscape. It's a thoughtful and well organized bit of place making; surprisingly its greatest success is as a foil and extension of an outdoor space that was originally part of the adjacent house. It completes a residential compound as an accessory structure (albeit an exquisitely detailed one) structured by robust steel columns and beams and separated from its adjacent pool terrace and garden only by a seemingly ephemeral glass wall. Combining a guest house, studio, and garage, the building complements a wonderful contemporary house completed in 1996 and engages that earlier work in a remarkable dialogue, resulting in an expansive, sunlit space that extends a formerly small court and provides access for the new guest house and pool terrace.

The house also represents an interesting developmental counterpoint to the whimsically ad hoc and exploratory nature of so much of Cunningham's other work. That side of the firm's practice is nowhere present in this house (other than in the typically creative spatial invention) and is here replaced by an elevated level of detail and craftsmanship. The follow-through in execution is relentless—every joint and corner a cause for celebration. These are characteristics of the house that cannot be discerned through photos, which enhances their appreciation when you're at the house.

The house itself is a rectilinear box, banded in strips of ipe, the durable and sustainable hardwood that is here used to clad the entire exterior except for the projected glass wall overlooking the pool. The thin module of the ipe siding organizes – almost compulsively – the horizontal relationships for everything in the house. The strips mimic the horizontal masonry joints of the cream-colored masonry on the existing house and will weather to a light gray. Within the banding are set windows and doors, with projecting eyebrows of stainless steel that shield the openings from

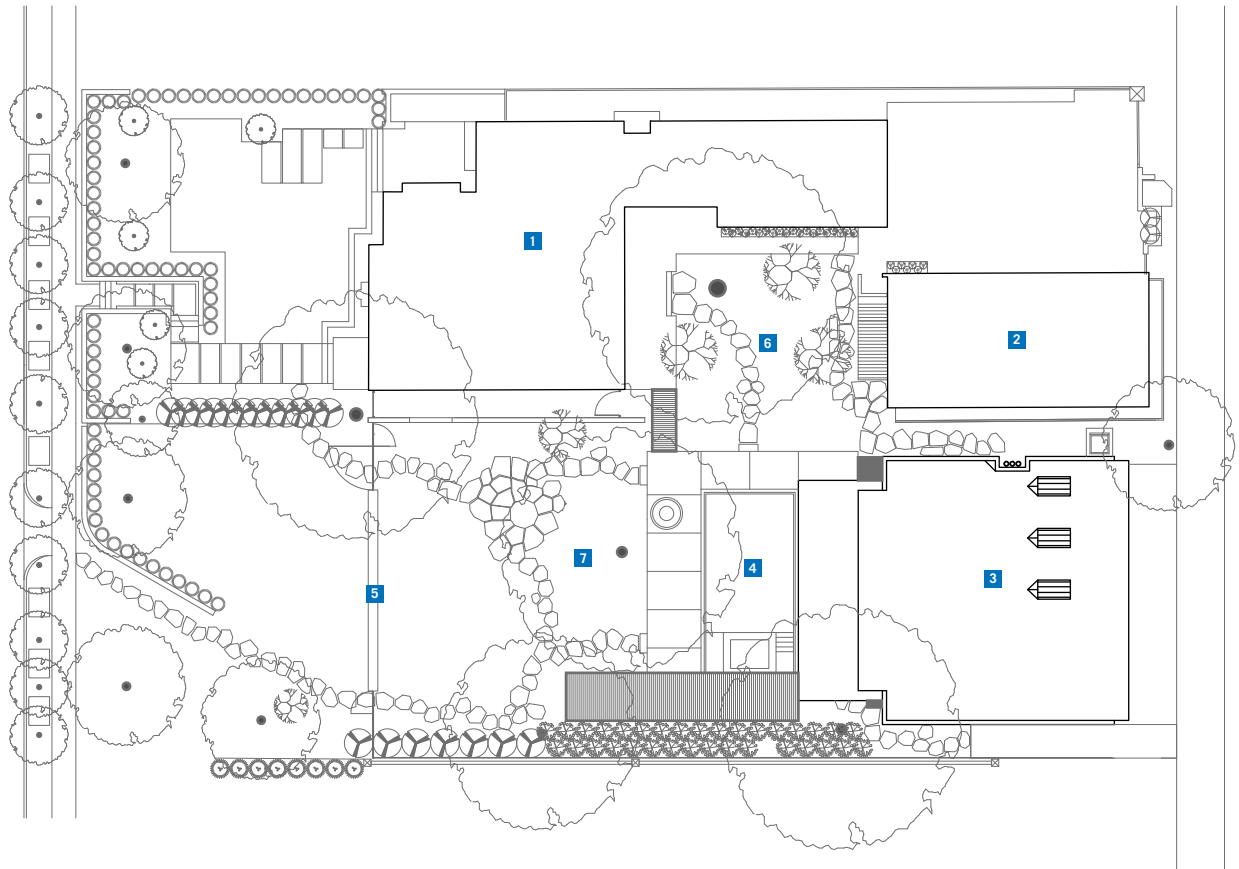


ILLUSTRATION BY BRYCE WEIGAND



SITE PLAN

- 1 EXISTING HOUSE
- 2 EXISTING GARAGE
- 3 HOUSE IN THE GARDEN
- 4 POOL
- 5 PRIVACY WALL
- 6 EXISTING GARDEN
- 7 NEW GARDEN



rain. Contrasting dramatically with the ipe box is the frameless glass window wall with large operable sliding panels that open to the pool. The most dramatic feature of the house, the wall literally floats on the terrace with only the silicon joints to separate the panels of glass. This tour de force counterpoint to the visually dense box of ipe heightens the transparency and interconnection between the interior and exterior spaces.

The primary interior spaces designed for use when entertaining are stacked one above the other and focus outward to the terrace and garden, making exterior spaces the focal point of the rooms and bringing those spaces into the house. The upper-level sitting and library areas share a balcony overlooking the space below and an elevated view to the terrace and garden. The high level of detailing continues here: joint patterns and reveals reinforce the structure of the exposed beams and steel frame that support the cantilever behind the glass wall. The exposed ceiling decking is tongue-and-groove Douglas fir, the floors exposed concrete. Millwork, doors, and paneling are cherry. On the first level, immediately behind the main living space is the garage and on the level above, a guest room and painting studio. These somewhat more pedestrian rooms share the same level of spatial sensibility and careful detailing found in the rest of the house.

The garden design seems casual, but upon observation is as carefully organized as the house itself. A previously existing single-family home was demolished to make way for the new guest house, but the mature red oaks and elms were retained in place. (The house and pool foundations are floated on piers to provide the least stressful structural solution for the trees.) The rest of the garden is defined primarily by the pool terrace and its adjacent deck and the broad lawn that rolls down to the street, interrupted only by the iconic sculptural wall. The wall is placed along the primary setback line of the front of the other houses on the street and provides visual continuity. Passage up to and through the wall, as it is through the entire garden, is on random flagstones set in the grass. These free-flowing paths link the terraces, decks, and seating areas while still allowing the green of the lawn to dominate the visual field from the house. All of these elements, supported by the detailing, tie together to form a rigorous but welcoming environment that is at once private and relaxing, perfect for any pool structure.

Michael Malone, AIA, is a studio director at WKMC Architects in Dallas.



RESOURCES BUILDING INSULATION: Johns Manville; WOOD AND PLASTIC DOORS: Loewen (Central Hardwoods), Simpson Door Company (Davis Hawn Lumber), Weiland Sliding Doors and Windows (Central Hardwoods); WOOD WINDOWS: Loewen (Central Hardwoods); LAMINATE FLOORING: Pergo; EXTERIOR WOOD: IPE (Central Hardwoods); TUB AND SHOWER DOORS AND ENCLOSURES: Kohler; KITCHEN/BATH CABINETS, UNIT KITCHENS: bulthaup; DESIGN SOFTWARE: Autocad, Autodesk



by JEFFREY BROWN, AIA

Concrete Poetry

*...a beautiful breath of fresh air
in the industrial park*

-JOY

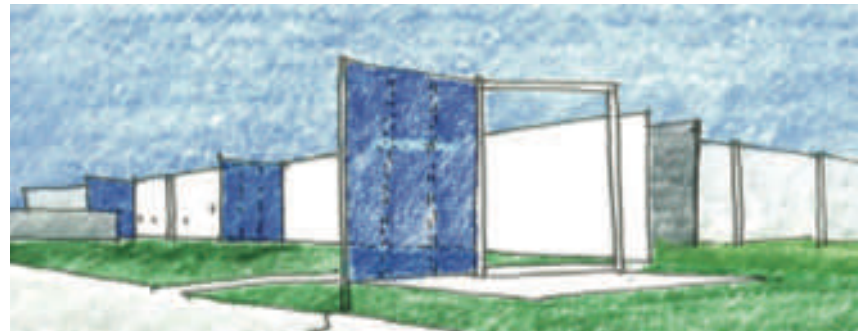
PROJECT ImageNet, Houston
CLIENT ImageNet Office Systems
ARCHITECT Elliott + Associates Architects
DESIGN TEAM Rand Elliott, FAIA; Michael Shuck, Assoc. AIA; Brian Fitzsimmons, AIA
CONTRACTOR Mission Constructors
CONSULTANTS Cobb, Fendley & Associates (civil); Haynes Whaley Associates (structural); E/B/E (MEP); Wong & Associates (landscape)
PHOTOGRAPHER Scott McDonald, Hedrich Blessing

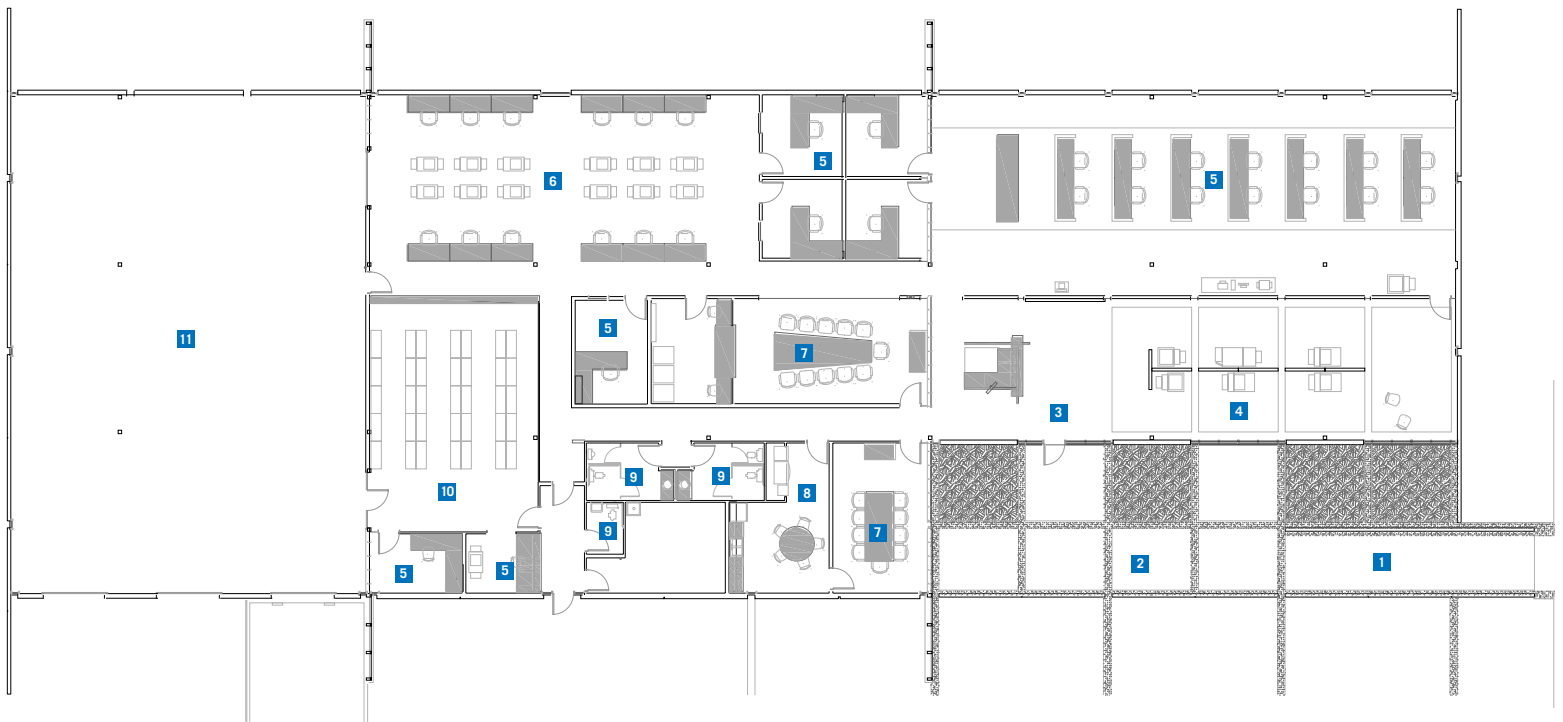
*...A building as a book...with pages and memorable thoughts.
Words of History
or independence
or conviction
or new ideas
formed in concrete...*

This word painting by Rand Elliott, FAIA, explains how he wants people to understand his latest award-winning project, ImageNet of Houston. Employing poetry or manifestoes to describe one's work is not uncommon these days. Indeed, such material appears to be a prerequisite of the current media culture that promotes "starchitects," "signature architects," and one-hit wonders. Supportive text is, we are led to believe, required reading. If a building appears mundane, baffling, or otherwise overwhelming, just refer to the narrative. Within the architect's words, we are told, lies the true meaning which will assure in our prosaic times that, yes, this is Architecture.

Fortunately, Elliott's body of work speaks for itself. More than a theoretical back-story for the project, his poem serves as a kind of user's manual for understanding the building. Colin Rowe, in his essay "Ideas, Talent, Poetics: A Problem of Manifesto," asserted a simple calculus that can be roughly paraphrased as: Do ideas without mediation of talent or craft automatically result in poetics? He explored this formulation by arguing that Richard Meier is an architect dependent upon talent and Eisenman is a manipulator of ideas, while Kahn achieved a synthesis of both in his "poetics." To summarize Rowe's rationale, poetics constitutes that sense of presence we recognize collectively as architecture, without mediation. In that sense, poetics emanates from Elliott's corpus in general and from his ImageNet Houston in particular. Poetics is the key to penetrating the ineffable quality he achieves so consistently in his buildings, an experiential alchemy that can only be perceived firsthand.

Sequestered in an otherwise ubiquitous office park in west Houston, ImageNet commands a presence that transcends its private purpose.





- SITE PLAN**
- 1 ENTRY PORTAL
 - 2 COURTYARD
 - 3 ENTRY
 - 4 SHOWROOM
 - 5 OFFICE
 - 6 SERVICE TECH
 - 7 CONFERENCE ROOM
 - 8 BREAK ROOM
 - 9 RESTROOM
 - 10 PARTS
 - 11 WAREHOUSE

While not overtly composed in the sense of facade, frontality, or classical hierarchy, the building is sited carefully and gives a clear signal as to entry. The 13,500-sf building is oriented along a north/south axis, allowing the entry to face northeast and the prominent site access. The tripartite plan, proportionally based on an 11x17-inch sheet of copier paper, is organized with entry court, reception, and administration in the first third, core business in the middle, and warehouse in the back. “Bookmarks” of blue polycarbonate separate the zones by slicing through the building’s volume to establish each program division.

Rather than being dependent upon complex interlocking spatial relationships, the scheme is one of complex interlocking symbols that represent aspects of ImageNet’s business—facilitating the creation of documents. The basis of this system of symbols stems from Elliott’s notion that the building is an architectural portrait of the enterprise and its purpose. He believes that architecture has a role in how a business achieves success, as many architects have proposed. But here he elevates that belief beyond a mere didactic repository of indexed relationships. Simply using paper to construct a wall is far too reductive to produce the atmospherics Elliott has choreographed. With a relentless adherence to the concept of duplication (the firm is an info-technology company interfacing with copy machines), he seamlessly weaves together a prosaic concoction of devices related to the notion of the building as a marketing tool and the materials the company depends upon.

The entry sequence itself is laden with these symbols. One enters a breezeway between two 11x17-proportioned black concrete slabs past the twice-duplicated etching of the preamble to the Constitution. Overhead a binary symbol is suspended and light reproduces its shadow on the wall, a hint about duplication based upon light. The binary-coded graphics themselves are no mere gimmick. They instead represent, as they cast shadows and animate the public sequence, the code for ImageNet. Upon entry, the well-known wall of stacked paper frames the first interior experience. Its function again exceeds mere indexing. The wall is light-coded to illustrate a selling point of the company’s information management—that 10 percent of information is lost in data transfer—and the lighting transformation from no light to white light illustrates this loss, with blue light indicating irretrievable data. And so the layering of concepts goes on.

What pushes Elliott’s work beyond being seen as a mere architectural scaffold for the overlay of corporate spreadsheets and profit margin-driven themes is the synthetic integration of the effects he manipulates with the company’s sense of purpose. The formal structure becomes subsumed by the atmosphere in a sublime manner. The building both provides an experience and tells a story in a way only poetry can describe.

Jeffrey Brown is a principal of Powers Brown Architecture and an adjunct professor at the University of Houston’s Gerald D. Hines College of Architecture.

RESOURCES FENCE AND SOLAR SHADE: Privacy Link; **CONCRETE STAIN:** H&C Concrete Coatings; **CONCRETE CAST THRU LETTERS:** Awnings and Such; **METAL PANELS:** MBCI; **CUSTOM METAL WORK:** beyondmetal.com; **MILLWORK:** Panel-Tech; **POLYCARBONATE PANELS:** Polygal (Regal Plastics); **HOLLOW METAL:** Curries; **OVERHEAD DOORS:** Overhead Door Corporation; **CURTAINWALL:** United States Aluminum; **STOREFRONT:** Kawneer; **HARDWARE:** Schlage, Hager, Securitron (Designer Hardware by Faye); **GLASS:** Guardian; **GYPSUM:** USG; **CARPET:** Atlas; **PAINT:** Sherwin-Williams; **RESIDENTIAL APPLIANCES:** Sharp, Whirlpool; **GRAPHICS:** Digital Media Warehouse; **TRANSLUCENT LOUVERS:** Enduro; **TV AND MOUNTS:** Samsung, Draper, Chief Manufacturing; **OFFICE EQUIPMENT:** ImageNet Office Systems; **FURNITURE:** Knoll, Umbra, Herman Miller; **LIGHTING:** Engineered Lighting Products (CW Lighting & Associates), Gotham, Lithonia, Winona Lighting





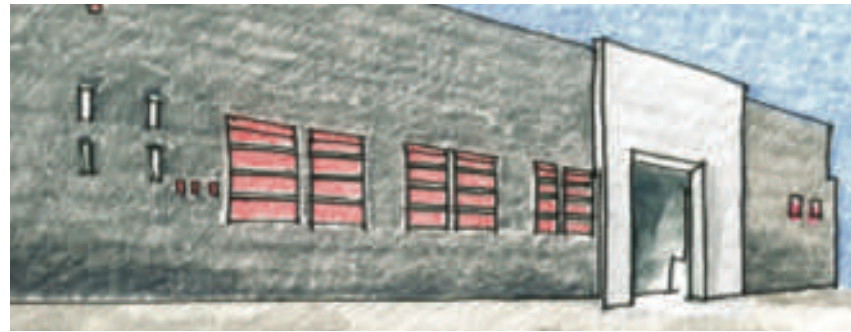
by STEPHEN SHARPE

Haven for Art

*...a very elegant configuration
of forms and space and light*

-FREELON

PROJECT Light & Sie Art Gallery, Dallas
CLIENT Andrew Sie and Stanley Light
ARCHITECT Laguarda Low Architects
DESIGN TEAM Pablo Laguarda, AIA; Linh Tran, AIA
DESIGN/BUILD CONTRACTOR Solid Green Construction
PHOTOGRAPHER Charles Davis Smith, AIA

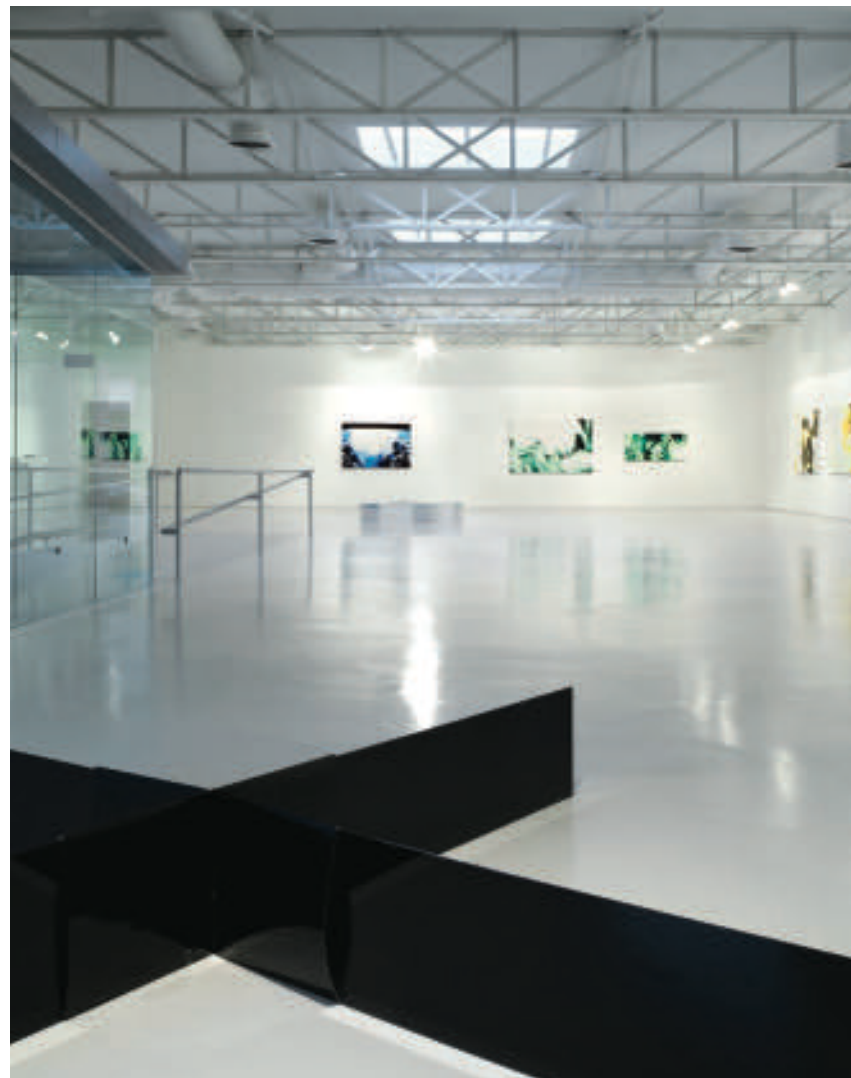


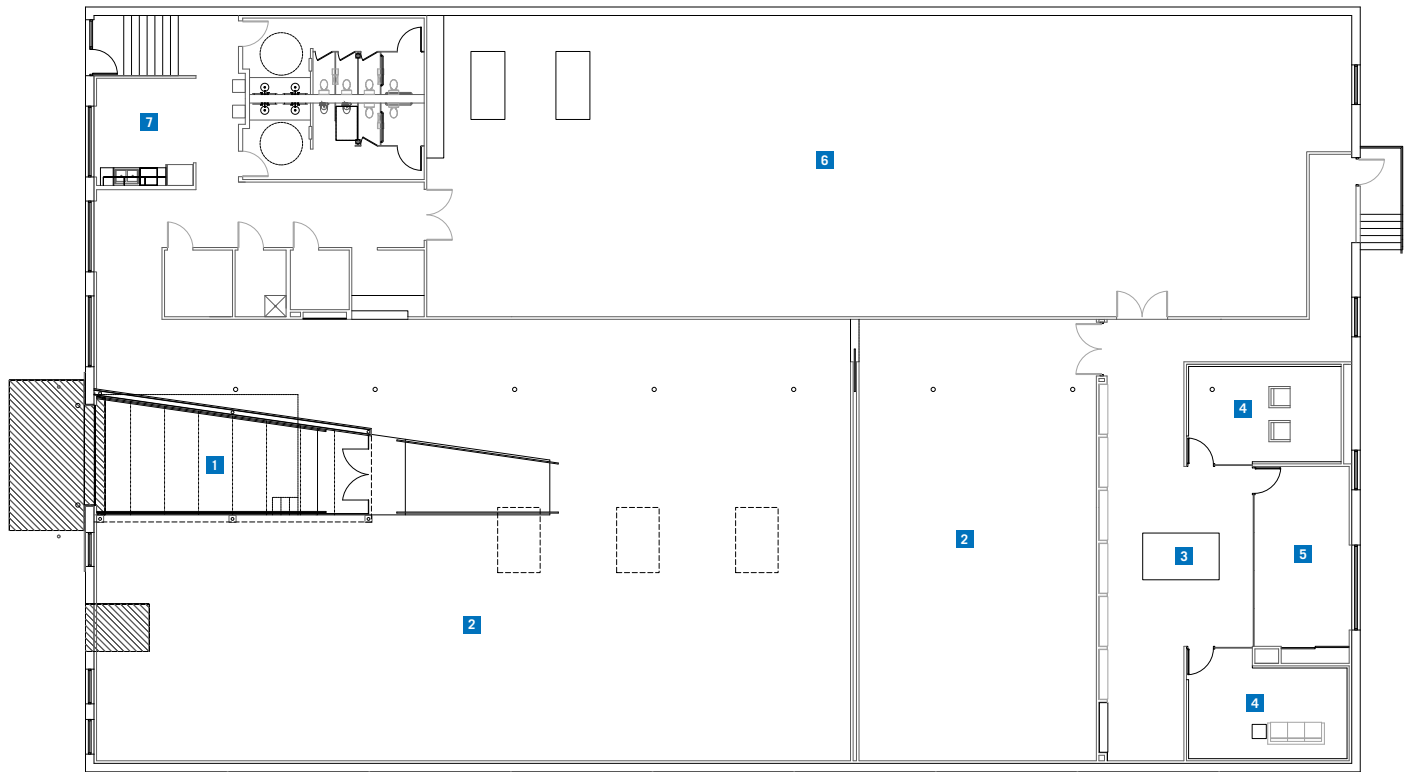
Once just another nondescript, single-story building indistinguishable from its neighbors that together comprise a light-industrial district wedged between downtown Dallas and the Trinity River, the Light & Sie Art Gallery now stands out. The reconfigured entry, framed by a box of aluminum panels, asserts a refined presence that quietly commands attention amid the clutter of storefronts along Leslie Street on the city's near-west side. The 13,000-sf project is one of the latest examples in a transformative trend for the area where a few of the shopworn buildings have been repurposed as showrooms for the design trade and retail galleries for contemporary art.


Seen from the street, Light & Sie's metallic entry projects slightly from the building's original brick facade now painted almost black. Clad with aluminum composite panels, the south-facing entry reflects the colors of the sky, ranging through the day from flinty silver at noon to deep azure at dusk. This time-lapse mutation plays out vividly against the dark brick background. At nightfall the street facade becomes animated with windows, masked from the inside with vinyl sheets of an intense orange, that glow when backlit.

Visitors are drawn into the Light & Sie's projecting metallic entry through a 45-foot-long tunnel created from what originally was the loading dock, now replaced with a concrete ramp that gradually rises four feet from street level to the gallery floor. Glass along one side of the tunnel offers a preview of the art on display in the main exhibit space. The conspicuous narrowing of the passageway and the simultaneous upward slope of the floor surface combine to introduce a theatrical aspect to the entry sequence, a clever prelude to the often transcendental experience of viewing contemporary art.

"This concept," Pablo Laguarda, AIA, explains, "together with the non-parallel reflectivity of the two walls, not only visually extends the length of the ramp even further, but plays with the scale of the visitor entering the ramp, in proportion with the building scale, and the visitor's reflection. For self-aware art visitors, the art-historical references of such a play on perspective subtly and minimally begin the art-viewing journey even





- 
SITE PLAN
 1 ENTRY RAMP
 2 GALLERY
 3 CONFERENCE/LIBRARY
 4 VIEWING ROOM
 5 OFFICE
 6 STORAGE
 7 KITCHEN

while outside the gallery.” The tunnel’s opposite wall tapers inward along its metal-faced length, subtly sharpening the visitor’s focus on the glass front door and the bright interior beyond. The ramp continues through the transparent portal, the final 15 feet of its gentle ascent bounded on either side by utilitarian metal railings.

Inside, the mostly white color scheme brings the artwork to the fore while camouflaging exposed structural elements – open web steel joists above and a row of slender steel columns to the left – and permeates the large space with an air of minimalist purity. Utterly without adornment other than paint, the project retains visual cues that remind visitors of the building’s prosaic past. New overhead ductwork adds another sculptural component, and a few off-the-shelf skylights now perforate the ceiling, an intervention that infuses the stark interior with natural light. In sharp contrast to the visual cacophony of the street, this serene haven for art invites visitors to spend time with the exhibited works and delay re-immersion into the distractions of the urban jumble outside.

The building, bisected length-wise by the line of steel columns, was previously configured as a double-bay warehouse divided into two long and narrow spaces. The new configuration places a reception station at the left of the entry, just past the columns, and an auxiliary gallery behind the main exhibition hall. The smaller gallery holds audio-visual artwork. Toward the rear, facing the alley, is the curator’s office and conference facilities, along with a couple of viewing rooms. On the west side of the building is a large storage room.

The TSA Design Awards jury was unanimous in its praise for the project: “We all loved this little project that activates the street in such a great way,” commented juror Mary Margaret Jones, FASLA. “It addresses the street in such a fresh, new kind of way. And then the ramp that takes you into the space is so simple, so straight-forward, so beautiful. And the spaces inside are so elegant and so simple and so beautiful. The craftsmanship is really very fabulous. So it did what galleries should do, which is make a beautiful interior space for showing art, but it also addressed the street in such a great way that urbanistically is really important.

Describing the new gallery as a “fresh face in Dallas,” juror Rick Joy, AIA, also pointed to the architects’ reimagining of the entry sequence: “The way they remodeled the loading ramp as the entrance, it’s just a beautiful way to enter.”

“A very elegant configuration of forms and space and light,” said juror Philip Freelon, FAIA. “A very nice blending—simple yet sophisticated in how those forms are configured.”

Stephen Sharpe is the editor of *Texas Architect*.



RESOURCES: METAL MATERIALS: Alucobond; TILE: Horizon Tile; KITCHEN AND BATH CABINETS: Ikea



by GEOFF EDWARDS, AIA

Elegant Tribute

...finely detailed with wonderful moments of color and form

-FREELON

PROJECT Linda Pace Foundation Offices, San Antonio

CLIENT Linda Pace Foundation

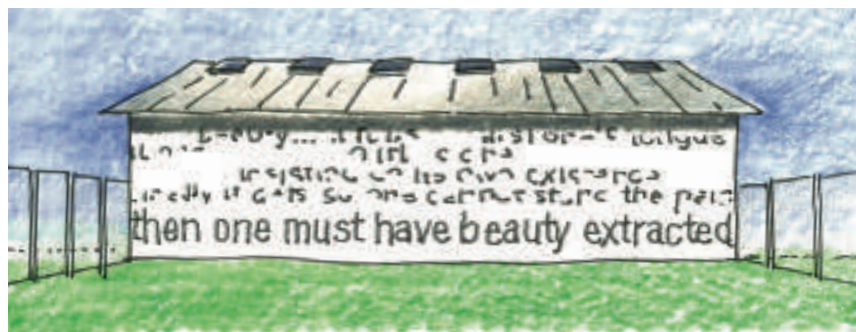
ARCHITECT Poteet Architects

DESIGN TEAM Jim Poteet, AIA; Brett Freeman; Isadora Sintes; Shane Valentine

CONTRACTOR Rubiola Construction

CONSULTANTS Lehmann Engineering (structural)

PHOTOGRAPHER Chris Cooper Photography



Approaching the Linda Pace Foundation from the east, visitors are confronted with a strikingly graphic text piece on the building's canvas-like facade, a short poem by Daniel Edgar Martinez: "beauty...it rubs against one's tongue, it hangs there, hurting one, insisting on its own existence, finally it gets so one cannot stand the pain, then one must have beauty extracted." It's an "in your face" message that transcends its purpose as a public art piece and could describe the transformation of a derelict 1940s-era auto paint shop into what is now the subtle and powerful beauty of the Linda Pace Foundation.

When Jim Poteet, AIA, of Poteet Architects converted the former paint shop into an art studio for noted San Antonio arts patron Linda Pace, he had no way of knowing he would be redesigning that same space just a few months later. Sadly, Pace passed away from breast cancer in 2007, only six months after her new studio was completed. Three months after her death, Poteet was asked to redesign the space as offices for the Linda Pace Foundation, a nonprofit established by Pace prior to her death. The Foundation is dedicated to the display and loan of her renowned contemporary art collection; facilitating the artist-in-residence program at Artpace; and maintaining CHRISpark, the adjacent private park.

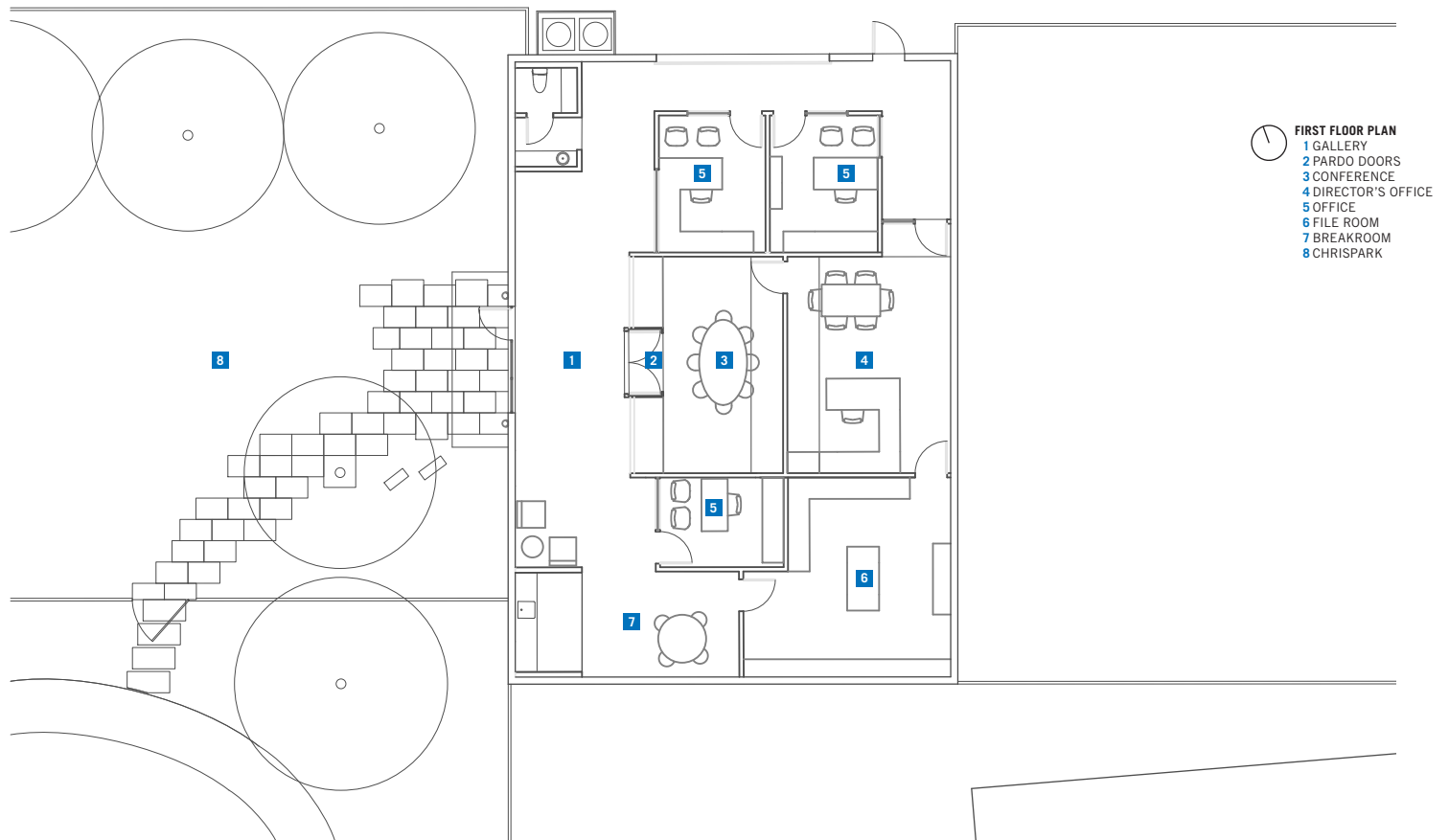
Completed in February 2008, the re-conversion of the 2,500-sf building provides office space for three employees and a conference space for the Foundation's four-member board.

In converting the building from art studio to the Foundation's headquarters, Poteet made one of his strongest architectural moves by flipping the entrance to the opposite side of the structure and away from the street. Now visitors access the Foundation by walking through CHRISpark, a small urban garden that was established by Pace to commemorate the life of her late son. An informal path of rectangular Leuders limestone blocks angles toward the building entrance from a gate at the park and through the Foundation's private sculpture garden. Poteet describes the processional approach as "a kind of memorial sequence."

Poteet added large custom-fabricated steel and glass storefront for access to the building and views back to the sculpture garden, as well as to



ILLUSTRATION BY BRYCE WEIGAND



bring natural light into the space, which is a recurring theme throughout the project. Immediately inside the building, on axis with the lone store-front opening, is the conference room that is accessed through a centralized portal specially fabricated with a custom-coped stop to receive a pair of bright orange, sculptured front doors by Miami artist Jorge Pardo. In addition to heightening the significance of this entrance, the portal allows the doors to be viewed to equally potent visual effect in either an open or closed position.

The building's only signage is meticulously excised in the gray drywall that encloses the conference room. This contrast of the signage's precise craft and workmanship employed on this humble material is a key to understanding one of the project's most powerful aspects—elements that have dual interpretations or serve multiple purposes can be found throughout.

Organizationally, Poteet inserted the conference room and four private offices into the center of the building, which leaves the art display walls created during his first renovation as a perimeter gallery for the Foundation. Most of the new office spaces are open-topped to take advantage of the six large skylights added to allow sunshine to filter through the exposed trusses and fill the entire space. The natural light illuminating the display walls is supplemented by museum-quality track lighting.

Natural light is introduced differently in the central conference room. Its walls are horizontally banded with drywall at eye level to provide privacy while polycarbonate panels over light-gauge metal framing above and below the drywall admit natural light to the center of the space during the day. At night, this effect is reversed: the conference room glows like a lantern into the gallery and out to the sculpture garden.

"This is a project that is elegant and restrained with such a beautiful use of light. We were compelled by the way natural light was introduced into this space and used in such subtle ways. The project has a sort of grace to it, it speaks to its purpose, which is quite different," said juror Mary Margaret Jones, FASLA.

By organizing the project's components so that all create multiple meanings and perform multiple functions, Poteet has created a space that is simultaneously minimal yet richly layered. According to Pace Foundation Director Rick Moore, his design fulfills Pace's wishes: "Linda insisted that the Foundation offices be something distinctive and unique." This building embodies the characteristics that drew her to become Texas' greatest advocate for contemporary art during her life.

Geof Edwards, AIA, is chief operating officer at Kell Muñoz in San Antonio.

This article is adapted from "Enlightened Conversion" published in the May/June 2009 edition.

RESOURCES ARCHITECTURAL METAL WORK: Oscar's Custom Iron Works; **ARCHITECTURAL WOODWORK:** Nick's Custom Woodworking; **LAMINATES:** WilsonArt; **PLASTIC FABRICATIONS AND GLAZING:** Polygal (Regal Plastics); **GARAGE DOORS:** Alamo Door Systems; **GLASS:** PPG; **HARDWARE:** Omnia (Hardware Specialties & Glass); **SKYLIGHT:** Skylights Over Texas; **GYPSON:** US Gypsum; **SPECIAL CEILING SURFACES:** Hunter Douglas Contract; **PAINT:** Sherwin-Williams; **CARPET TILE:** Interface (Commercial Surfaces); **MANUFACTURED CASEWORK:** Steelcase (Texas Wilson Office Furniture and Services); **LIGHTING FIXTURES:** Lightolier, Spectrum Lighting, Lonestar Lighting





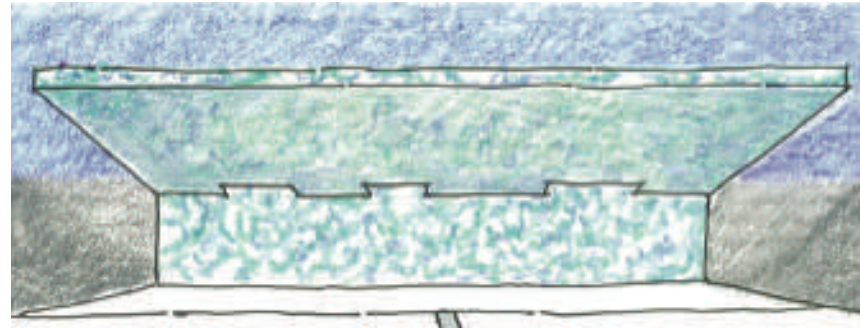
by JENNY KIEL

Folia Fictus

*...a project that makes you
happy to be in the city*

-FREELON

PROJECT Meredith Long Gallery Carport & Parking Plaza, Houston
CLIENT Meredith Long & Company
ARCHITECT Dillon Kyle Architecture
DESIGN TEAM Dillon Kyle, AIA; Peter Klein; Cedar Baldrige
CONTRACTOR Tynes Sparks Building
CONSULTANTS Baldrige Landscape (landscape); National Structural Engineering (structural)
PHOTOGRAPHER Casey Dunn Photography



Once the site of an identical apartment building as the building the gallery now inhabits, is where the designers Dillon Kyle and Cedar Baldrige imagined a parking lot built for the artists of the gallery. The parking lot is actually used more by the guests and owners of the gallery but it makes a nod to the artwork inside. It is a unique integration of art, landscape, and function.

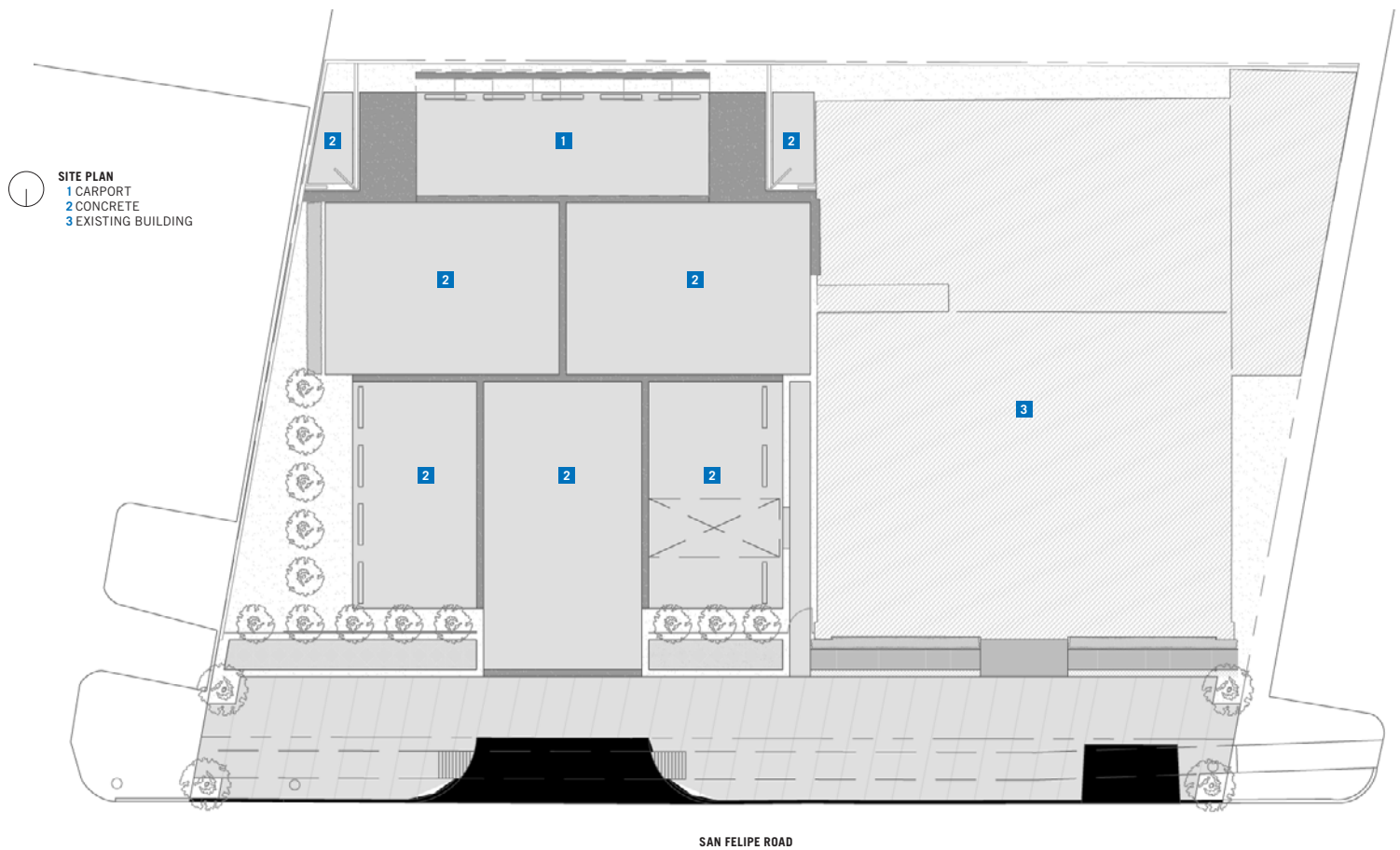
The Meredith Long Art Gallery occupies a modest cream-painted brick apartment building in the River Oaks area of Houston. Since 1957 the gallery has built a reputation for exhibiting some of the best works by nineteenth-century, twentieth-century, and contemporary artists and it has been located on the busy street of San Felipe since 1961. As coincidence would have it, the 50th anniversary would mark the beginning of a project that would both meet the gallery's need for new parking and express the artwork within.

"I wanted something to make you smile when you pass by," Kyle admits. "I wanted something happy; a lot of architecture is very serious." Initially Kyle liked the idea of using an abstract painting by Donald Sultan as the image used on the carport. Sultan, whose work is often displayed in the gallery, had completed a series of paintings of flowers where the detail and the depth of the subject are removed. The flatness of the flowers and morphed shapes enter into an abstractness that allows freedom of the imagination. Instead of using one his paintings specifically, Kyle took inspiration from Sultan's flowers to create an image through several photographs of a hedge commonly seen in landscapes in the area.

The oversized image suggests abstraction and order, propelling it into the nexus between art and architecture. The process used to create the image on the carport is a predetermined system of roughly 50 photographs of an ordinary hedge pieced together and then repeated enough times to cover the structure. The two-dimensional image maintains the intended abstraction from reality even when applied to the three-dimensional structure. Abstraction is achieved through this established order of the photographs, allowing the image to seemingly escape from reality through repetition and enlargement.



ILLUSTRATION BY BRYCE WEIGAND



Like a textless billboard, the carport has become another piece of artwork for the gallery by acting both as a canvas and sculpture. It definitely plays the loudest role in the design and makes a bold statement along the streetscape. Juxtaposed in a neighborhood with an abundance of fully matured trees and perfectly manicured front yards, the steel carport is wallpapered with the striking pattern of an oversized hedge. The cantilevered canopy is then angled upward showing off even more of the floral wallpaper.

The precision in craft in all the elements of the design makes this project especially appealing as a piece of architecture. Skylights are arbitrarily sized and cut into the connection between the wall of the carport and the overhang, adding a greater sense of spatiality to the design and reinforcing the clean, sleek lines despite the floral application. When standing underneath the carport, these skylights open up to the neighboring houses and trees behind the property.

The carport sits on what was intended to look like floating pads of concrete separated by thick lines of granite. The pads of concrete delineate the three zones of parking and the drive aisle. Clean-cut stone wheel stops with engraved designations only add to the precise details in this unique parking lot. Crepe myrtles line the eastern perimeter of the site near one of the zones of parking while ivy was planted on the building opposite the crepe myrtles.

Between the carport and the street is a modern galvanized steel fence with slim vertical posts for security for the gallery. Steel lettering of the gallery's name and address sits like decoration on top of the fence, only visible to the pedestrian. In front of the fence, grass berms sit in steel planters about waist high, outlined in crushed granite. All the elements in this design are supportive to the carport. They create both a background and foreground for the star of the show, the carport.

The carport is more than just a shading device for a parking lot. "It's a wink in the urban landscape," Kyle says. The space was designed to also function as an impromptu outdoor social gathering space. The project was chosen for one of the TSA awards because it accomplished exactly what Kyle intended. "It's singular. It has personality. It narrates; it says something about the place," commented said juror Mary Margaret Jones, FASLA. "And it's just a project that makes you happy to be in the city. It makes you want to be part of a very varied streetscape."

Jenny Kiel works with Bailey Architects in Houston.



RESOURCES ARCHITECTURAL METAL WORK: Metal Railing of America; VINYL GRAPHIC: Superior Projects



by RICK LEWIS, AIA

Cross-Cultural Delight

...you can imagine the cultural artifacts and art within

-JONES

PROJECT Museo Alameda Smithsonian, San Antonio

CLIENT Centro de Alameda

ARCHITECT Jackson & Ryan Architects

DESIGN TEAM Jeffery D. Ryan, AIA; John C. Clements, AIA; Lea Bass Rogers; Julian Pittman, AIA

CONTRACTOR The Sabinal Group

CONSULTANTS Lundy & Franke Engineering (structural); Wylie & Associates (MEP); Pape-Dawson Engineers (civil); Protection Development (code); Bender Wells Clark Design (landscape); Project Control (project manager/owner's representative); Andy Benavides (exhibit lighting); Tech F/X (exhibits); Advanced Architectural Metals (metal work)

PHOTOGRAPHER Mark Scheyer/Houston



Although San Antonio's iconic settings are significant especially when weighed for their economic benefits to Texas' third largest city, the broader story of her heritage, traditions and, most importantly, her people is to be found in quarters beyond the shadows of high-rise downtown hotels.

The arrival of the long-awaited Museo Alameda in the spring of 2007 was the culmination of a decade of planning, designing, and fundraising toward orchestrating a one-of-a-kind museum championed as the first affiliate of the Smithsonian Institution's satellite museum program and as the first step toward the establishment of a national center for the study of Hispanic culture in San Antonio. Born by co-opting a 1930s meat and fish market that had evolved into a cultural center by the late 1970s but stood largely unused when identified as a desirable museum site, this architectural rendition of El Mercado's premier corner location is from a distance a curious, if not intriguing, edifice.

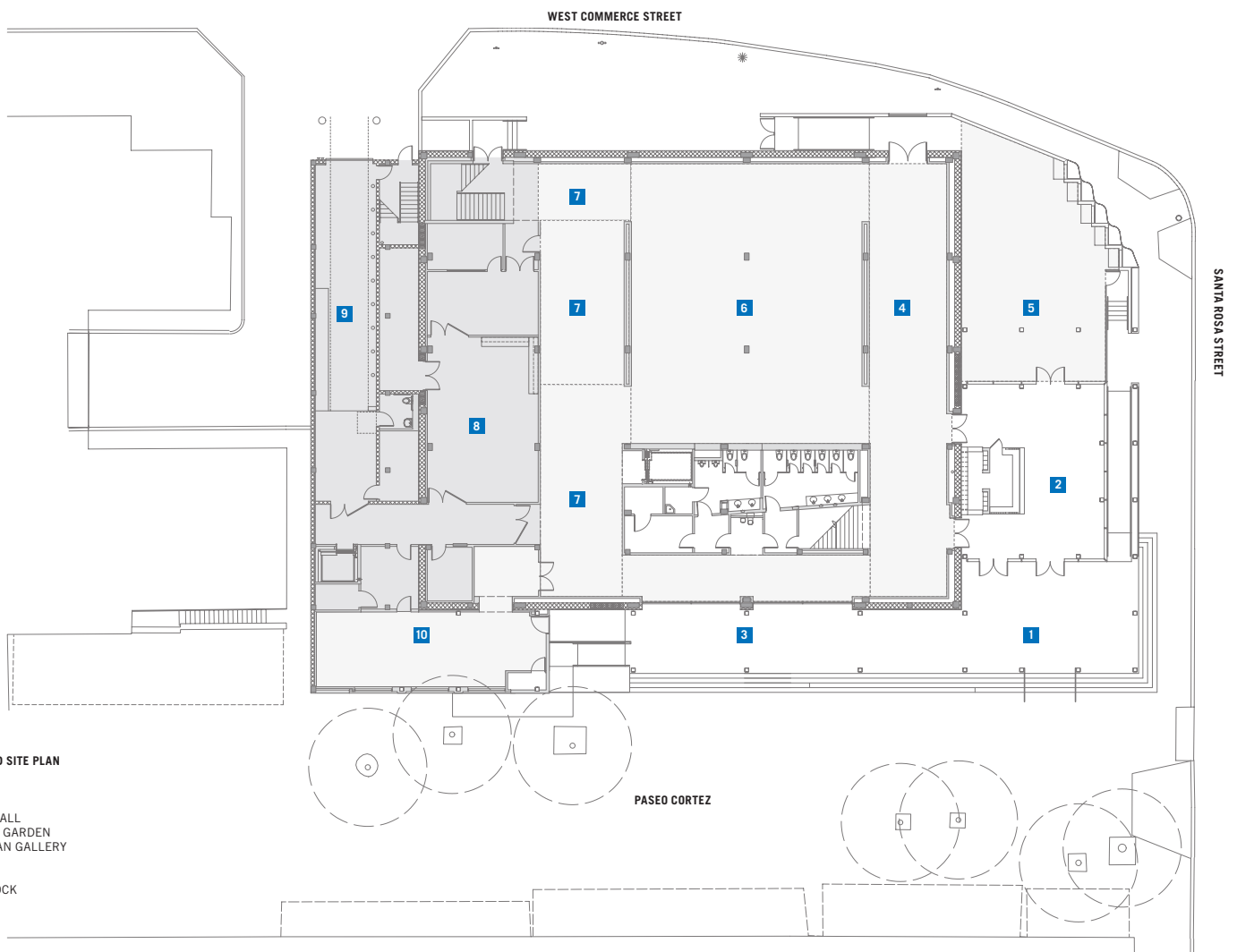
Located in the west end of downtown San Antonio, the Museo Alameda's billboard-like main facade with its eye-popping display of brightly colored stucco surfaces and dazzling decorative stainless steel panels, attracts pedestrians from the city's historic Main Plaza, a distance of some three blocks to the east. The device also caught the eye of the TSA Design Awards jurors, including Rick Joy, AIA: "The veil, the screen on the front, is very seductive, it's nearly like a negligee sort of revealing this beautiful space on the inside. And I think it's very well grounded as an urban spot with the small stage at the entrance, which I imagine works very well for events."

Juror Mary Margaret Jones, FASLA, remarked on the overall effect of the museum's design: "The Museo Alameda Smithsonian speaks so beautifully to its purpose. It feels like what it is about; it looks like what it is about. So you can imagine the sort of cultural artifacts and the art that would be within that place being expressed in the facade and in the building itself."

Of the many design solutions incorporated in this adaptive re-use project, the facade is the most prominent. On axis with West Commerce Street, it is water-jet cut with computerized oil field technology and decorated with four emblems that symbolize *mestizaje*, the mixing of cultures. The design recalls punched metal craftwork or *hojalata*, a folk art. The stainless



ILLUSTRATION BY BRYCE WEIGAND



screen is lit by an LED programmable lighting system, which allows over 28,000 color combinations. The lighting is also coordinated with music, which can be heard from nearby Milam Park.

Visitors must approach the museum by foot, as they are funneled from one end or the other of an elongated plaza; the building is abruptly separated from the plaza level by two to three feet of increased height. From this projecting entry plinth, the building's dramatic lobby is accessed by way of two sets of curtain-wall decoratively patterned glass doors.

Once inside, the austere steel-and-glass, lantern-like lobby features a quaint north-facing sculpture garden and a secure reception area conveniently adjacent to the lobby.

At night, the glass-box lobby is a revolving kaleidoscope of beautifully manipulated colored lighting (cascading down the lobby's superimposed metal-decorated facade) that leaves a smile on the face of everyone strolling past the building as it conjures up images of *fiestas* past and those yet to come.

The interior core's main sky-lighted stairway provides for a salient yet at the same time comforting centerpiece of spatial familiarity granting visitors a signal that it is permissible to explore at will.

Large and fairly flexible exhibit spaces are located on the main and upper levels. The building's exposed structure of cast-concrete columns, floor planes, and gently arching long-span steel trusses suit the project's demand for flexible exhibit spaces admirably. In facilitating the stringent environmental conditioning requirements pursuant to hosting world-class art, thoughtfully arrayed intricacies of mechanical and electrical systems are attached to surfaces and honestly express their roles. From the archival, conservation, and exhibit production standpoints, the Alameda is spared the cumbersome and expensive back-of-house spatial requirements with which collecting museums are often preoccupied.

Freestanding pastel-painted exhibit walls infer the "colorful" traditions of Southwestern festiveness, and the building's interior backdrop of gray-tone finished galleries comes across as successfully supportive and, more importantly, submissive to the objects and events being presented within.

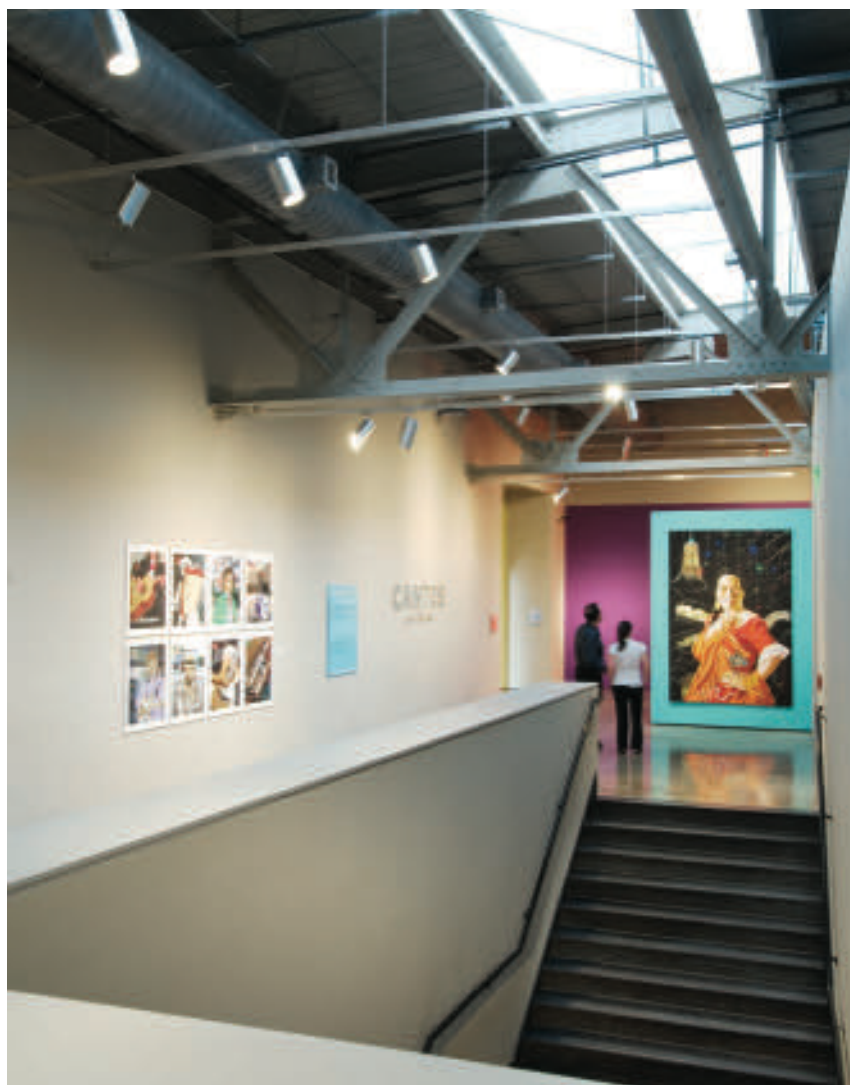
The Alameda offers a delightfully appealing gift shop — created to look like a *botanica* (traditional Mexican-American herbal apothecary) — that serves an important role in the marketing and therefore appreciation of traditional Latino arts.

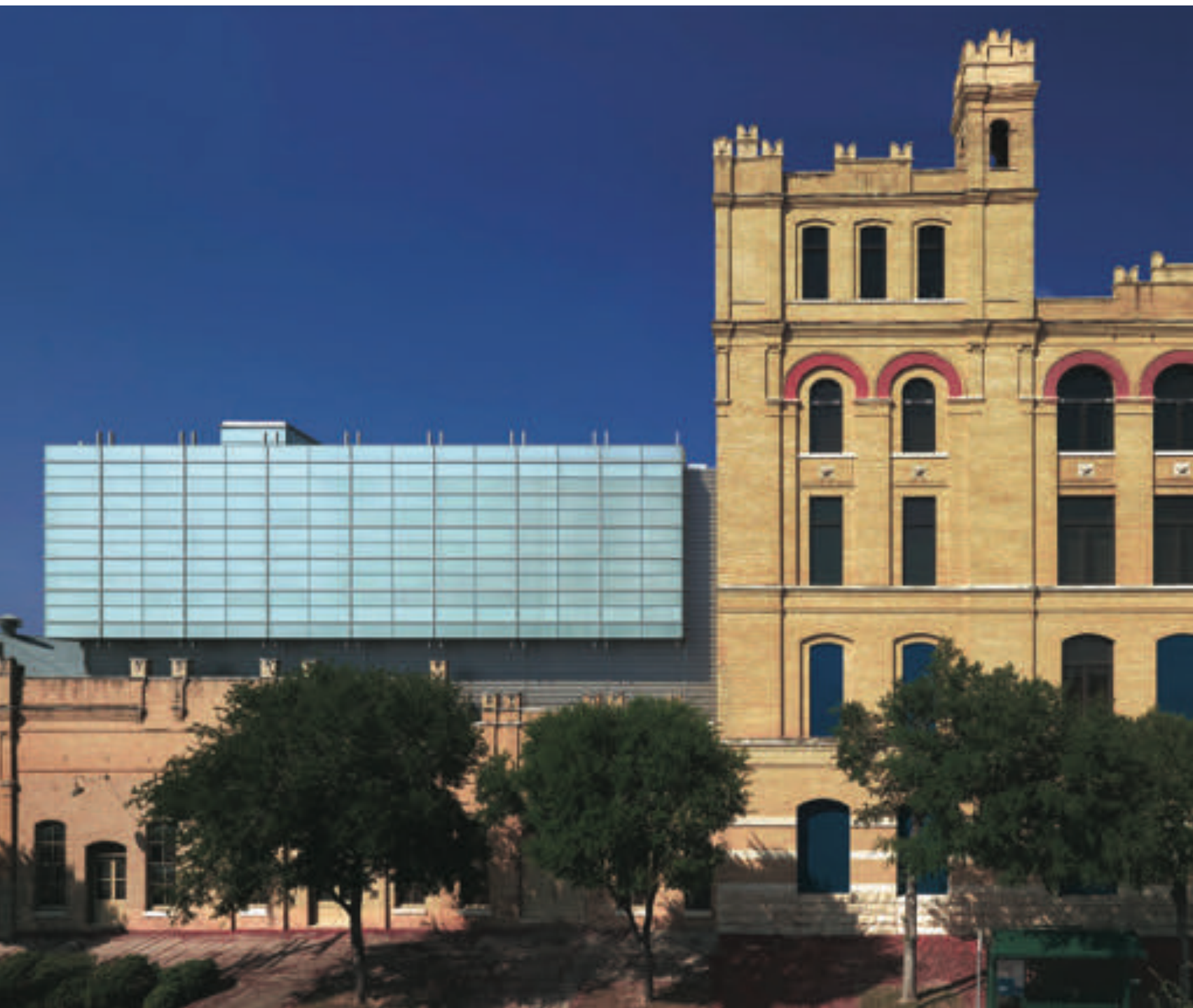
The Alameda represents a daring go-for-broke architectural statement that challenges the more "old school" cultural institutions to metaphorically loosen their ties a bit and consider cultivating territories of social variety and inclusion in what they do.

Rick Lewis, AIA, practices in San Antonio and teaches in UTSA's College of Architecture.

This article is adapted from "Rebel with a Cause" published in the March/April 2008 edition.

RESOURCES CONCRETE PAVEMENT: The Sabinal Group; MASONRY UNITS: Headwaters Construction Materials; ALUMINUM GRILLES: Advanced Architectural Metals; STAINLESS STEEL OJALITA SCREEN: Advanced Architectural Metals; HANDRAILS AND STAINLESS STEEL FACADE: Better Bilt Sheet Metal; ROOF AND DECK INSULATION: A.D. Willis Company; MEMBRANE ROOFING: A.D. Willis Company; FLASHING: A.D. Willis Company; METAL AND WOOD DOORS: Dumas Hardware; ENTRANCES AND STOREFRONTS: Samuels Glass; GLASS: Samuels Glass; GLAZED CURTAINWALL: Samuels Glass; HARDWARE: Dumas Hardware; TILE: Dal Tile; EXTERIOR STUCCO AND ACRYLIC TOPCOATING: Corev America (Compass Services); HIGH-PERFORMANCE COATINGS: Sherwin-Williams; LOUVERS: Ruskin Company; HYDRAULIC ELEVATORS: Thyssen Krupp; EXTERIOR COLOR LIGHTING: Color Kinetics; TRACK LIGHTING: Litelab





by STEPHEN SHARPE

Inspired Display

*...unique and of this time but
timeless in its restraint*

-JONES

PROJECT Lenora & Walter F. Brown Asian Art Wing, San Antonio

CLIENT San Antonio Museum of Art

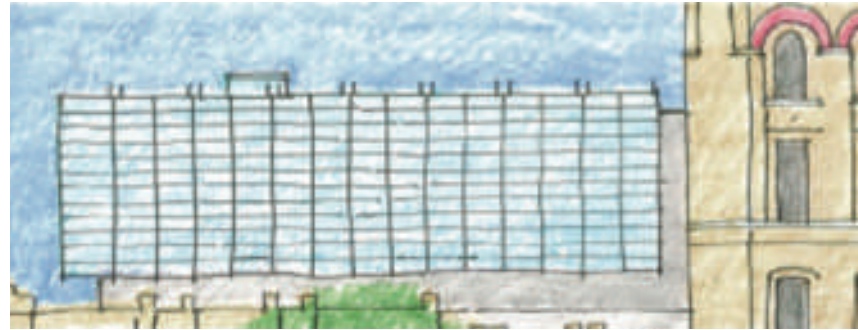
ARCHITECT Overland Partners

DESIGN TEAM Timothy Blonkvist, FAIA; Rick Archer, FAIA; Robert Shemwell, FAIA; Jeff Russell, AIA; Greg Snow

CONTRACTOR Browning Construction Company

CONSULTANTS Goetting & Associates (MEP); Pape-Dawson (civil); Lundy & Franke Engineering (structural); Clifford LaFontaine (exhibits); Bos Lighting (lighting); R.A. Heintges Architects Consultants (curtainwall); Project Control (project management); Protection Development (fire/security); Jack White & Associates (waterproofing)

PHOTOGRAPHERS Paul Bardagjy Photography, Terry Manning Photography



A glow at night like a gigantic Chinese paper lantern, the Lenora and Walter F. Brown Asian Art Wing, designed by Overland Partners of San Antonio, inserts a luminous minimalism into the crenellated, century-old former Lone Star Brewery that houses the San Antonio Museum of Art. The architects have maintained the subtle rhythms of the circa-1900 brewery while deftly introducing a sleek, modern horizontal complement to the venerable, vertical brick structure.

Opened in 2005, the Asian Wing comprises two levels set atop a one-story segment of the original brewery complex. An aluminum skin encases the addition's windowless lower level while its upper floor is enveloped by a sophisticated glazing system that along the southern elevation resembles a series of rice-paper shoji screens. By appropriating such an obvious Oriental metaphor, the architects risked tipping toward caricature. However, their design for the addition's exterior expression handily resolved the challenge of grafting a new project onto a historic building while also cleverly conveying a sense of what lies within.

Inside, priceless collections of Asian artwork are exhibited in galleries arrayed on two levels, arranged in a series of spaces encompassing 13,000 square feet. While the architects considered other museums of Asian art — specifically, the Museum of Oriental Ceramics in Osaka and the Asian Art Museum in San Francisco — they turned instead to the artwork for inspiration. “The museum wing was designed to house a very specific Asian collection. So the design concepts, though clearly related to our time and place and the specific historic context, were largely drawn from the collection itself and from the cultures that created these magnificent works of art,” says Overland principal Rick Archer, FAIA. “We studied the specific objects, drawing inspiration from things such as glazes on Chinese porcelains and the lacquered Japanese boxes with their intricate detail and perfectly organized compartments.”

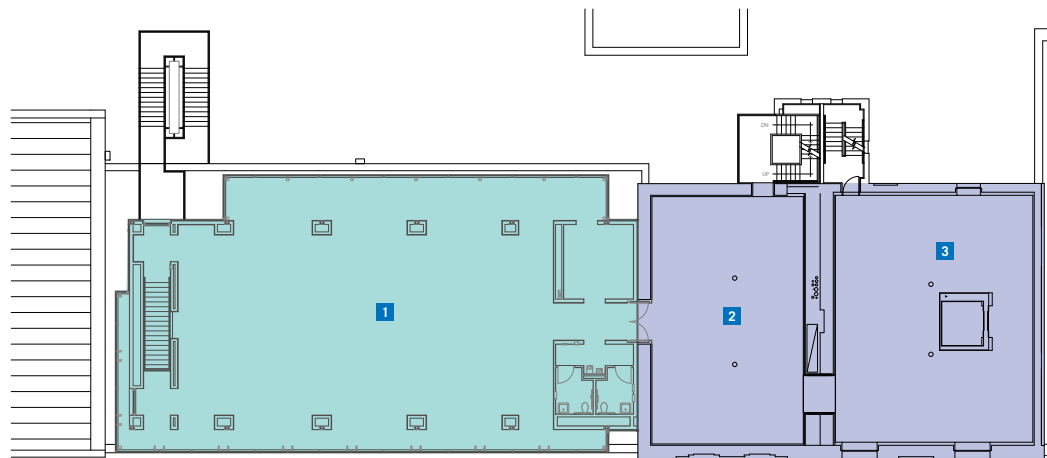
A meandering layout in the addition allows for a sense of discovery, as each turn presents another encased object or grouping on display. Circulation was important, Archer says, in the sense that it would loop through the two-level Asian Art Wing while also providing visitors with





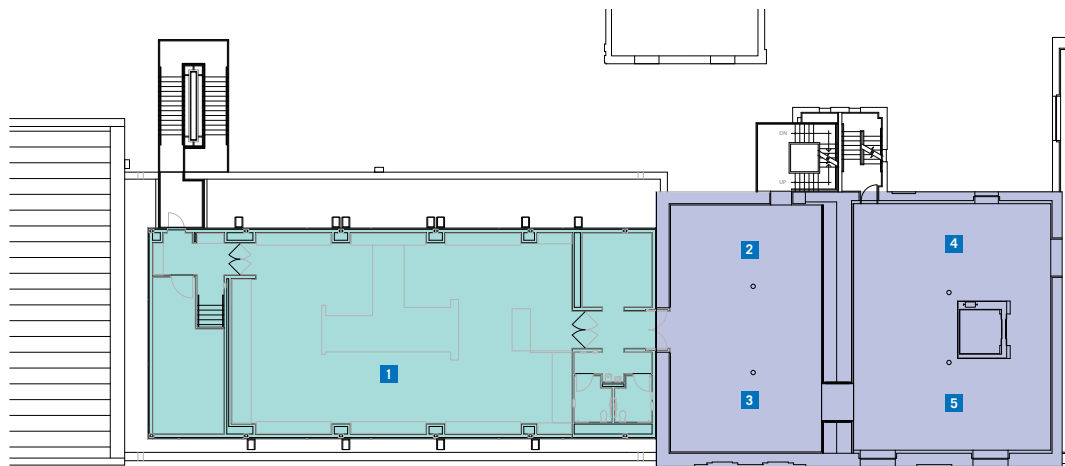
THIRD FLOOR PLAN

- NEW GALLERY
- REMODELED GALLERY
- 1 CHINESE CERAMICS GALLERY
- 2 CHINESE TEXTILES, FURNITURE AND PAINTINGS GALLERY
- 3 EARLY CHINESE ART GALLERY



SECOND FLOOR PLAN

- NEW GALLERY
- REMODELED GALLERY
- 1 JAPANESE GALLERY
- 2 KOREAN GALLERY
- 3 SOUTHEAST ASIAN GALLERY
- 4 INDIAN GALLERY
- 5 TIBETAN GALLERY



easy access to and from the main museum via galleries and an elevator in its five-story tower.

Because the addition's southern and western elevations must bear the brunt of direct sunlight, the architects devised a unique layering of glass to protect the upper-level galleries from overexposure to ultraviolet light. A double-paned wall of fritted glass diffuses sunshine yet emits enough natural light for viewing exhibits on most days without artificial illumination. It's along the southern and western elevations that the rice-paper screen effect is employed, with off-the-shelf fluorescent light fixtures installed behind horizontal sections of the steel grid. The architects collaborated with exhibit designers to customize the cases that distribute sunlight to each of the objects displayed. Outdoor views through clear glass along the upper-level's north side invites visitors to take a break from viewing exhibits.

In contrast to the complexities of the lighting design for the upper level, the strategy employed in the lower story is simple—envelop the entire level completely with opaque metal panels. According to Martha Blackwelder, who served as the museum's curator of Asian art when the new wing first opened, the delicate works exhibited in the Japanese Gallery cannot be exposed to daylight. Instead, those articles must be displayed in a space where low levels of artificial light can be controlled for the object's preservation. Overland's architects worked closely with Blackwelder and the Asian Wing's benefactors to specify lighting design for each application. "We tried to understand what type of place would be appropriate for each part of the collection, both in terms of cultural context and physical environment," Archer says. "Light was a major concern throughout the collection. What kind of light, how much light, where is the light coming from? This led to the idea of the building as a 'light harvester' where objects are viewed under optimal natural and artificial light."

Overland's attention to light paid off, as juror Rick Joy, AIA, commented, "The addition is clearly the work of a mature architect with a very precise interest in daylighting. There's even a beautiful section where daylighting is borrowed from an adjacent space to illuminate some exhibits on the wall. It's clearly modern and of our time and place, but in contrast, in a beautiful contrast between itself and the big historic building it's a part of."

Juror Mary Margaret Jones, FASLA, added, "The Asian Art Wing is a perfect example of how additions should be done to historic buildings. It is restrained. It is elegant. It uses natural light really well, not only in the public spaces of the museum addition but also in the exhibits, so that the quality of light on the objects is well done."

The Asian Wing represents one of a series of collaborations between SAMA and Overland Partners, the firm chosen in the mid-1990s to master-plan the museum complex.

Stephen Sharpe is editor of *Texas Architect*.

This article is adapted from "Light Insertion" published in the November/December 2005 edition.

RESOURCES CONCRETE MATERIALS: Alamo Concrete Products; CEMENTITIOUS DECKS: Drury South; UNIT MASONRY WALL ASSEMBLIES: Acme; RAILINGS AND HANDRAILS: Julius Blum & Company; STRUCTURAL STEEL: Jackson Steel; ROOF AND WALL PANELS: Morin Corporation; MEMBRANE ROOFING: Siplast; INTUMESCENT PAINT: A/D Fire Protection Systems; DAMPPROOFING/TRAFFIC COATINGS: Sonneborn; ACCESS DOORS/PANELS AND ENTRANCES/STOREFRONTS: Vistawall Architectural Products; GLAZED CURTAINWALL: Kawneer; GYPSUM: G-P Gypsum; TILE: Daltile; STONE PAVING AND FLOORING: Delta Granite & Marble; BLINDS, SHUTTERS AND SHADES: Vimco Lutron Electronics; DESIGN SOFTWARE: Autocad, 3D Studio Viz





by STEPHEN SHARPE

Catalyst for Creativity

...a veil creates a sort of moire effect against the facade

-JONES

PROJECT University of Texas Center for Brain Health, Dallas

CLIENT The University of Texas at Dallas

ARCHITECT HKS

DESIGN TEAM Ron Gover, AIA; Jeff Stouffer, AIA; Bob Martineck, AIA; Kiley Harvey; Tim Winger; Dwight Wiggins, AIA

CONTRACTOR Charter Builders

CONSULTANTS Campbell & Associates Consulting Engineers (structural); URS Corporation (civil); ccrd Partners (MEP); Caye Cook & Associates (landscape)

PHOTOGRAPHER Blake Marvin/HKS



The comprehensive renovation of a circa-1970 Brutalist office building has yielded a comfortable and award-winning home for the innovative research being conducted by the University of Texas at Dallas Center for BrainHealth. Designed by HKS, with Kiley Harvey leading the effort, the 63,000-sf project was completed in late 2006.

The Center for BrainHealth is dedicated to neurological discovery, development of brain repair cognitive treatments, and the definition of guidelines for strengthening brain function. Its founder and chief director, Sandi Chapman, Ph.D., describes the new facility as a catalyst for achieving the center's mission. "The inspired brilliance of the architectural design by Kiley Harvey of HKS is the perfect context for the life-changing brain science taking place within," she said in response to the project being selected for a 2009 TSA Design Award. "When researchers and staff members enter the building, the innovative design frees the mind to unleash incredible creativity."

Located on a leafy 3.5-acre site near the University of Texas Southwestern Medical Center, the three-story Center for BrainHealth combines the relaxed atmosphere of a modern medical clinic with the no-frills but light-filled environment of a corporate office complex. "One of the most important things was connecting the building with the site in almost every way possible," Harvey says, "and that is why you get that openness and that relaxed feel. You're in the building but still part of the site."

The grounds surrounding the building provide a green buffer to the traffic along Mockingbird Lane just a few blocks from both Love Field to the northeast and Interstate 35 to the southwest. Numerous live oaks shade the parking area at the building's south side. To protect the trees, Harvey says, pavers were installed over the original concrete parking surface rather than risking possible injury to the trees by removing the existing concrete. Three large works of outdoor sculpture are sited as focal points for views from interior spaces.

The transformation of the building is readily apparent from the exterior, which is now sheathed in a perforated copper screen punctured with large, rectangular apertures placed in a rhythmic pattern along the top

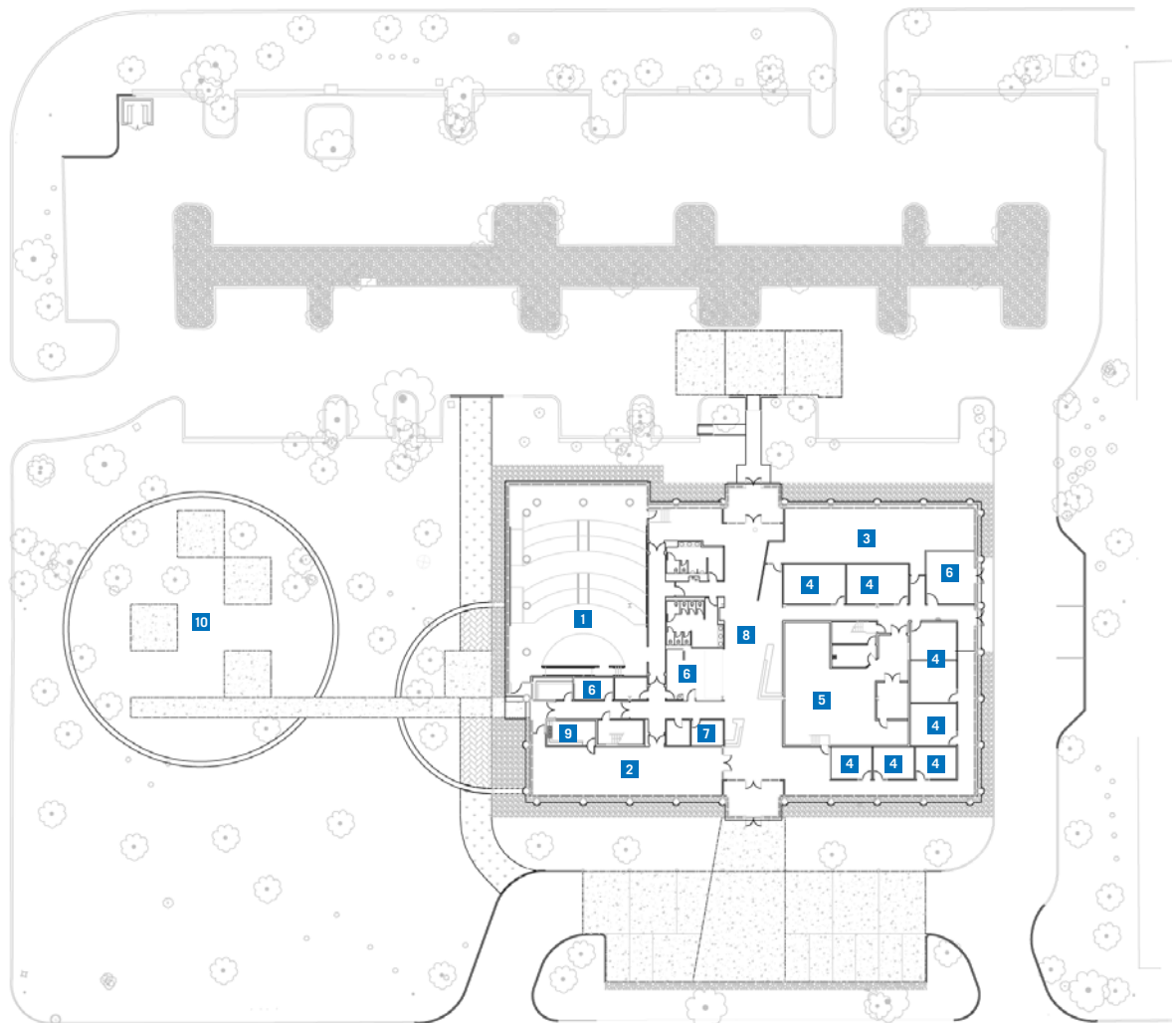


ILLUSTRATION BY BRYCE WEIGAND



FIRST FLOOR PLAN

- 1 AUDITORIUM
- 2 RECEPTION
- 3 VIRTUAL RESEARCH
- 4 CONFERENCE ROOM
- 5 MECHANICAL ROOM
- 6 BUILDING SERVICE
- 7 SECURITY
- 8 LOBBY/GATHERING
- 9 SERVERY
- 10 OUTDOOR GATHERING



two stories on all four sides. “The beauty of [positioning the openings in the screen] was that it was programmatically driven,” Harvey says. “Each office has two full panes of glass and each office had to have direct views to the exterior without being encumbered by the screen and the second window would look at the back of the screen.” The exterior veil in effect becomes an incidental work of art through which sunlight plays on interior surfaces.

The previous design accentuated its massing with concrete, using precast horizontal panels interspersed with bands of glazing, as well as precast cladding on the steel structural columns arrayed along the building’s perimeter. Harvey removed all the concrete, added more glazing, and rewrapped the columns with red-painted metal. While the new veil of pre-patinated copper indeed softens the exterior appearance, the screen does not cover the ground floor and thereby does not completely obscure the structural components.

A peek upward between the screen and the building’s mass explains how the metal facade is affixed to the columns by horizontal struts. The gap between is four feet, six inches, which allows enough room for a mechanical lift that facilitates window-washing and other maintenance on the exterior. The screen is installed just beyond the perimeter of the building’s concrete parapet and soffit, which Harvey says were retained as a nod to the original construction.

Equally dramatic changes are evident inside the building, particularly on the ground level where a 220-seat auditorium now encompasses space formerly used for covered parking. Abundant glazing on all three levels opens almost all areas, public and private, to natural light, an attribute used to maximum effect at the ends of corridors where the designer has created generously sized seating areas that can double as spaces for impromptu conferences. The main research activities take place on the third floor in rooms equipped with state-of-the-art technology, some outfitted with one-way glass for observing participants in experimental activities. Brain scientists are provided with the necessary tools to elucidate how brain networks can be strengthened or reconnected using electroencephalography, functional MRI, and brain morphometrics.

Stephen Sharpe is the editor of *Texas Architect*.



RESOURCES RECONSTRUCTIVE STONE: Concretion; GRAVEL AND GRASS PAVE: Invisible Structures (MKM Sales); UNIT PAVERS: Pavestone; SITE FURNISHINGS: Landscape Forms; STONE: Commercial Stone Group; METAL FENCING AND SLIDING GATES: Cain Fence; ARCHITECTURAL METAL WORK: AEP Span (NOW Specialties); ARCHITECTURAL WOODWORK: Millwork Partners; BUILDING INSULATION: Johns Manville; METAL DOORS AND FRAMES: VT Industries; GLASS: PPG (DGB Glass); GLAZED CURTAINWALL: Kawneer: DGB Glass; GYPSUM BOARD FRAMING: Chicago Metallic, Dietrich Metal Framing; GYPSUM: Georgia Pacific; TERRAZZO: American Terrazzo; LAMINATE FLOORING: Mannington; DRAPERY AND CURTAIN HARDWARE: Mechoshade (Kites Draperies); COLUMN COVERS: Protean Construction Products (Innovative Architectural Products)



by NOELLE HEINZE

Enlightened Living

...an interesting combination
of richness and clarity

-JONES

PROJECT Wolfe Den, Austin
CLIENT Alex Wolfe
ARCHITECT MJ Neal Architects
DESIGN TEAM MJ Neal, AIA; Chris Hill
CONTRACTOR Living Art Austin
CONSULTANTS Rain Lily (landscape); CEC Consultation (lighting controls)
PHOTOGRAPHER Viviane Vives



Wolfe Den, by MJ Neal, AIA, represents the Austin architect's fifth TSA Design Award. The 2,300-sf residence, designed for a young professional couple, is a study in layers, light, and logic, and stands out in subtle contrast to Neal's previous award-winning work, which includes Twin Peaks (2003), Ramp House (2004), Anthony Nak (2005), and Farley Studio (2007). "This is a much more subtle work than Ramp House and Twin Peaks. The division of space is central to this project," says Neal, when asked to define the difference between this home and the three others (Twin Peaks comprises two side-by-side dwellings) on the same south Austin street. Sited in an eclectic neighborhood populated by mostly 1930s-era homes interspersed with hip makeovers, Wolfe Den is bordered on the east by a one-story bungalow and on the west by the strikingly modernist Ramp House. Further down the block are Twin Peaks.

The three-bedroom, three-bathroom abode consists of two parts, a simple rectangle with a central core along one side of the lot and an adjacent courtyard. The plan provides privacy from the street while allowing the interior living areas to open on to decks and garden. An overhang with aluminum lattice provides the transition to the garden and protection from the west sun. The design bridges the gap between man and nature through the clever interplay of indoor/outdoor space, green materials, and natural daylighting. The concept of *served* and *service* space is a primary element. Everything along the east side of the upper and lower levels is service space, including closets and storage, a wet bar, kitchen appliances, and a hidden toilet and vanity on the second floor.

Sustainable design aspects include fluorescent and low-voltage lighting, a geothermal HVAC system, diamond-ground-finished concrete floors, formaldehyde-free plywood, soy-based blow-in insulation for the perimeter wall and roof, recycled denim insulation in interior walls, recycled rubber floors, and ipe from certified forests. The house is also photovoltaic-ready. "I try to be careful about where the materials come from, what kind of longevity the materials have, and what kind of recycling opportunities there are. And then with that said, I just want all of that to go away. I don't want you to notice that. I just want you to experience the

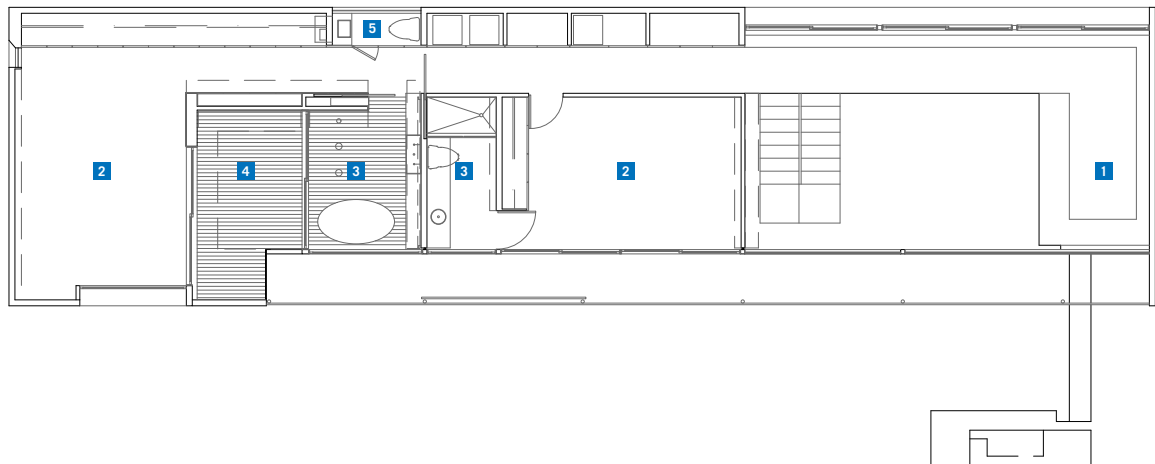


ILLUSTRATION BY BRYCE WEIGAND



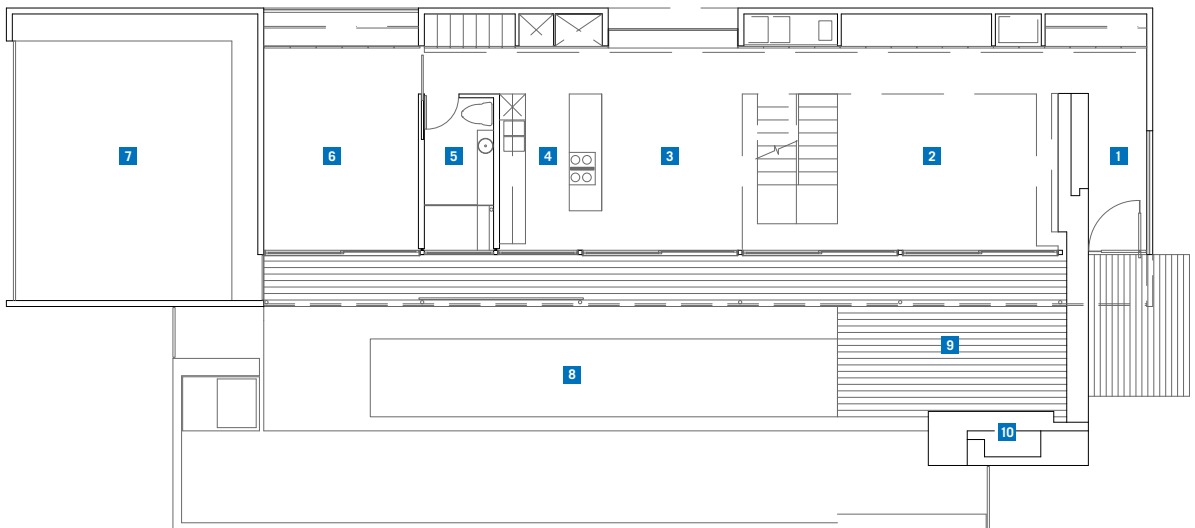
SECOND FLOOR PLAN

- 1 OFFICE
- 2 BEDROOM
- 3 BATHROOM
- 4 DECK
- 5 TOILET



FIRST FLOOR PLAN

- 1 ENTRY
- 2 LIVINGROOM
- 3 DINING
- 4 KITCHEN
- 5 BATHROOM
- 6 BEDROOM
- 7 GARAGE
- 8 GARDEN
- 9 DECK
- 10 OUTDOOR FIREPLACE



space,” says Neal. “I’m starting to want to have less and less complexity in all these things. The more I do this, I really want the architecture to go away and take second place to the activity that’s going on within the space itself.”

One enters Wolfe Den through a front door that is actually an entire wall that pivots open and is obscured from the street by its placement. Once inside, everything is relatively private and opens into its own world, and this is seen throughout the entire house. Passing the entryway, there is an immediate, different feeling about how everything starts to work and about the relationship of the interior to the exterior.

The living room and kitchen are extensions of each other, with the space divided by a sculptural stairway. Other delightful surprises show the careful attention given by Neal. A whimsical extension on one stair tread offers optional seating. A guest bedroom anchors the end of the house and a shower in the downstairs bathroom offers an outdoor exit. An outdoor fireplace lengthens the living room and is accessed through sliding glass panels that open along the entire lower-west side of the house. “The way the openings work, the way the screens work, the way the sun tracks, all of this has been thought about specifically for this site,” says the architect. “All of my work is very site-specific.”

Details include recessed curtain rods, touch-latch cabinets with FAA-approved aircraft hardware, the elimination of air-conditioning grillwork, custom concrete bathroom counters, and a visual continuation of lines to lengthen and enlarge the house. The result is clean, simple, and very modern.

On the second floor, an office area resides at the end of a catwalk, and a guest room and bathroom sit adjacent to the tripartite master suite: a bedroom, a bathroom, and a rooftop-type courtyard with a James Turrell-esque “skyspace.” The master suite can become one, two, or three separate spaces depending on the position of large sliding glass panels.

Says Neal, “Everything is based on a logic and how people can move through the space and use the space and what activities are going to go on in the space. And then on top of that you ask, what kind of light does it need to have? And then you begin to think, okay, how does the sun track around this so that you have overhangs that are not so much overhangs but you get less light in or more light in depending on what it really needs. How do you need to modulate the light? So there are all of these different layers. It’s about thinking about these things in a very logical way and then turning that logic into something that’s a little more poetic.”

Noelle Heinze is assistant editor of *Texas Architect*.

RESOURCES FENCING, GATES, ARCHITECTURAL METAL WORK, RAILINGS: Garcia Welding; CONCRETE SINKS AND VANITY STONE: Newbold Stone Architectural Concrete; BRICK: Acme; ARCHITECTURAL WOODWORK: Living Art Austin; PREFABRICATED STRUCTURAL WOOD: Columbia Forest Products; SIDING: US Lumber Brokers; SPECIALTY DOORS: Maverick Door Company; GLASS: Cardinal Glass; DOOR HARDWARE: Doortronics, Rixson; TOUCH LATCHES: Saint Louis Design; INTERIOR SLIDING DOOR HARDWARE: Hafele; SPECIALTY HARDWARE: Alexander Marchant; CASEMENT WINDOW: Solar Innovations; GARAGE DOORS: Overhead Door Company; TILE: Trikeenan, Artistic Tile (Architerra); FLOORING: Tuflex; WOOD SEALER: Sikkens; SHOWER GLASS AND MIRRORS: Anchor Ventana; KITCHEN CABINETRY: bulthaup; APPLIANCES: Gaggenau, Bosch, Liebherr, SubZero; VIDEO PROJECTOR LIFT: Draper; SPEAKERS: Velodyne, Bang & Olufsen; INVISIBLE SPEAKERS: Stealth Acoustics (Elite Marketing); HALOGEN FIXTURES: Delta (Legacy Lighting); INTENSE LIGHTING: RKI; SHOWER FIXTURES: RSA (Legacy Lighting); DRAPERY AND CURTAIN HARDWARE: InteriorsAustin; FURNITURE: Spazio Interiors; SOLAR ENERGY SYSTEMS: Meridian Solar; HVAC COMPONENTS: Titus (Texas Air Products)




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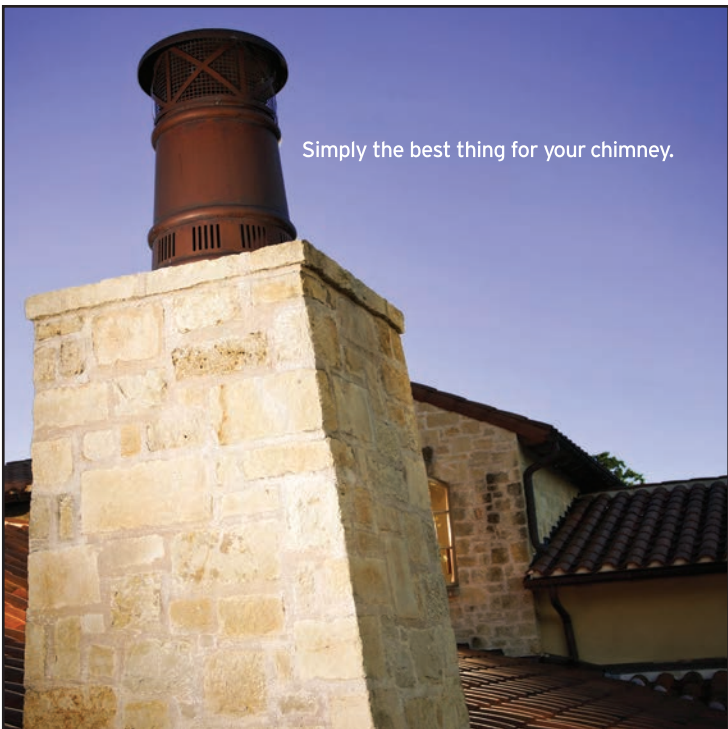
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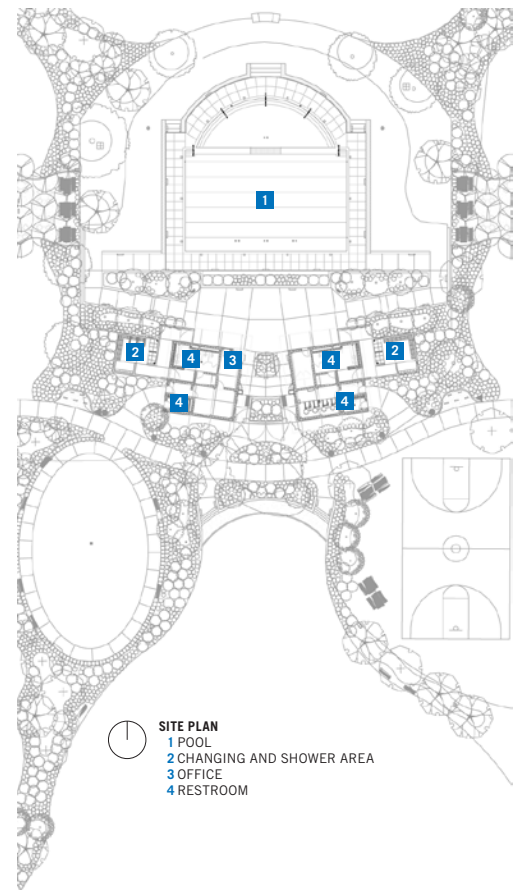
Ella Wooten Park Pool House

PROJECT Ella Wooten Park Pool House, Austin
CLIENT Catellus Development Group, a Prologis Company
ARCHITECT Studio 8 Architects
DESIGN TEAM Milton Hime, AIA; Bhavani Singal, Assoc. AIA
CONTRACTOR Flynn Construction
CONSULTANTS Bosse & Pharis Associates (landscape); Modern Pool Design (pool); Bay & Associates (MEP); MJ Structures (structural); Bury+Partners (civil)
PHOTOGRAPHER Andy Mattern

RESOURCES FOUNTAINS: Most Dependable Fountains; FENCES: Ameristar Fence; SITE, STREET, AND MALL FURNISHINGS: Landscape Forms, Green Corner Umbrellas; STONE: Jim Connelly Masonry; GLAZED MASONRY UNITS: Pittsburgh Corning; ARCHITECTURAL METAL WORK: Stanley Architects and Artisans; LUMBER: Texas Redwood; WATERPROOFING: Degussa; WATER REPELLANTS/VAPOR RETARDERS: Polyguard; METAL ROOFING: Berridge; METAL DOORS AND FRAMES: Hull Supply Company; DETENTION SECURITY WINDOWS AND SCREENS: Dynamic Closures; PAINTS: Sherwin-Williams; GRILLES AND SCREENS: S&S Steel; LETTERS AND PLAQUES: Building Image Group; SIGNAGE AND GRAPHICS: Austin Architectural Graphics; TUB AND SHOWER DOORS AND ENCLOSURES: Accurate Partitions (Hull Supply Company); METAL LOCKERS: Lyon Metal Products

The Ella Wooten Park Pool House, designed by Studio 8 Architects, is located within the redevelopment of Austin's former Mueller Airport. The park serves as a public gathering place that embodies the city in both its locally derived design and emphasis on green technology. The pool house is the anchor for the park and contains an office, open-air shower, changing areas, vending machines, and restroom facilities, with a lawn that slopes down around the pool area. The design pays homage to classic Austin swimming facilities such as Deep Eddy and Barton Springs, combining natural, indigenous materials to create a simple and elegant structure that includes a sandstone plaza and breezeway. Board-formed concrete walls draw visitors into the building, guiding them to the restrooms and changing areas where interior movement is translated to the exterior through selectively placed glass blocks. A concrete portal on the northern edge of the site guides the observer's perspective, emphasizing the symmetry of the site. The open-air shape and structure of the roof allow breezes to flow through the building for natural ventilation, one of the many considerations contributing to the project's 4-Star Austin Green Building Program rating.

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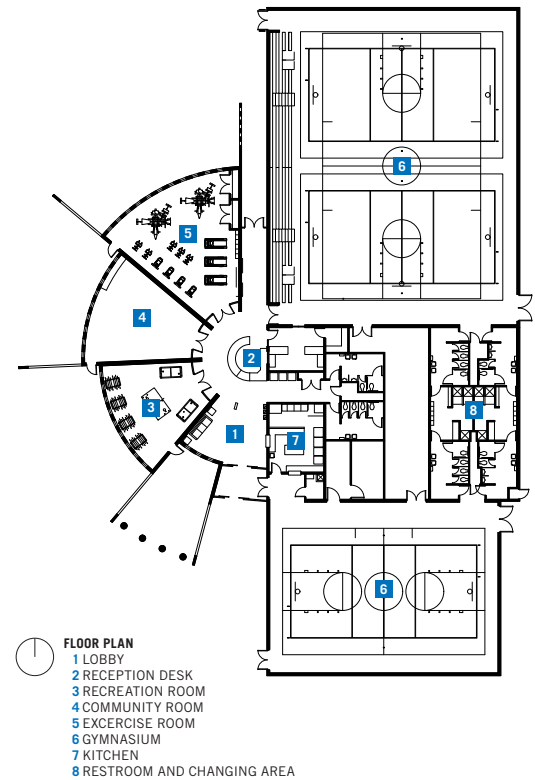


Westside Community Recreation Center

PROJECT Westside Community Recreation Center, El Paso
ARCHITECT Parkhill, Smith & Cooper
DESIGN TEAM Hector De Santiago, AIA; Eric Perea, Assoc. AIA
CONTRACTOR SamCorp General Contractors
CONSULTANTS Schrickel, Rollins & Associates (landscape); Parkhill Smith & Cooper (irrigation, structural, civil, MEP)
PHOTOGRAPHER Geof Harral

RESOURCES CONCRETE PAVEMENT: Cemtex; FENCES, GATES AND HARDWARE: Mesa Fence; RECREATIONAL FACILITY AND PLAYGROUND EQUIPMENT: Landscape Structures (Exerplay); RUBBER SAFETY SURFACING: Totturf (Exerplay); SHELTERS: Icon Shelter Systems; MASONRY UNITS: Del Norte Masonry Products; STONE: Advanced Cast Stone; METAL DECKING: CSI Metal Dek Group; ARCHITECTURAL WOODWORK: Heron Millwork; BUILDING INSULATION: Johns Manville; ROOF AND WALL PANELS: Berridge; GLAZED CURTAINWALL: United States Aluminum; GYPSUM/ACOUSTICAL CEILINGS: USG; INDOOR ATHLETIC FLOORING: Mondo Sports Flooring; ATHLETIC WOOD FLOORING: Connor Sports Flooring; LAMINATE FLOORING: Armstrong; FLUID APPLIED FLOORING: Daltile; PAINT: Dunn-Edwards Paint; CABLE SUPPORTED FABRIC STRUCTURES: Exerplay

Imagined as an oasis at the edge of the Chihuahuan Desert, the Westside Community Recreation Center within the Three Hills (Mulberry Dam) Park in El Paso acts as a gateway to hiking the adjacent undeveloped terrain. Designed by Parkhill, Smith & Cooper in collaboration with Shrickel, Rollins & Associates, the 21,200-sf recreation center and associated outdoor amenities, budgeted at \$5,857,000, are the first phase of the master plan. Sited on a remnant parcel of flood control land, the project includes a gym, basketball and volleyball courts, and covered playgrounds. Preliminary collaboration with the city's parks and recreation staff and interested citizens affirmed the building as the park's center of activity, an idea that is reflected in its radiating geometry. This design maximizes visual control for staff while orientating patrons to their destinations through a series of arches that correspond with various activities. The center stands out as a beacon against the desert landscape with bright washes of color, while simultaneously offering patrons opportunities to connect with nature. The Westside Community Recreation Center has proven to be an asset, both visually and physically, to the area.



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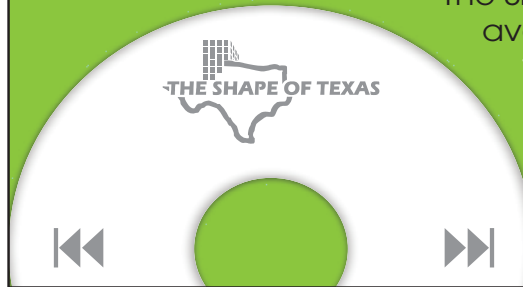
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Portfolio: Religious Facilities

MAY/JUNE - EXTREME DESIGN
Portfolio: Government Buildings

JUL/AUG - HEALTH & WELLNESS
Portfolio: Restaurants & Entertainment Venues

SEP/OCT - TSA DESIGN AWARDS
Portfolio: Multi-family Living

NOV/DEC - MIXED-USE
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Shedding Light on Lighting

Architects have more options to meet increased demands

by CHARLES THOMPSON, AIA

MANY ARCHITECTS remember a time when incandescent and T12 fluorescent lamps occupied a large part of our light fixture schedules. It was not really all that long ago. But now, there is a new game in town. Well, actually, lots of new games.

Lighting today's projects is challenged by new regulatory factors, stressed construction budgets, and increasing client expectations.

Today's projects require better and more versatile lighting while using less wattage and costing less. The demand for quality lighting is greater than ever.

Even more so today than in years before, there are few absolutes in lighting. Generally, there are no good or bad lighting products. The quality of the lighting result is based on how the products are combined in our projects. It's all about design application.

While most of us are very comfortable with the process of design, today's lighting options can be confusing. We are being asked to meet challenging project programs, with a seemingly endless range of lighting options.

When carefully applied, lighting becomes another resource in the architect's tool box. Successfully implemented, lighting can have one of the largest positive impacts on any project.

An effective lighting solution should always begin with choosing a light source. A few of the most versatile options follow.

Linear Fluorescent Lamps — Don't underestimate the value of T8 fluorescent lamps with electronic ballasts. Keep them as your standard. These products have proven successful and will meet most of your project needs.

Don't be too quick to jump to T5 fluorescent products. These smaller lamps are another tool at our disposal, but you can't justify using them in every application. A two-lamp T8 fixture might be replaced with a single-lamp T5HO fixture. The single-lamp product can be smaller and a bit more effective in light output.

Compact Fluorescent Lamps — CFLs are available from 13 watts to 80 watts, although most projects will have trouble justifying any CFL in excess of 42 watts. A 26-watt CFL produces 1,700 lumens, about equal to 100 watts of incandescent light.

Avoid specifying incandescent fixtures with a plan to install screw-base CFL retrofit products. The lamp portion of the retrofit lamp may fail before the ballast portion, forcing disposal of the entire unit.

CFLs are the likely default source in down-lighting. The range of wattages makes CFLs a

good choice in some cove lighting, task lighting, and 2 x 2 ceiling fixtures.

Halogen Lamps — Because incandescent sources are the dinosaurs of lighting, halogen is a good option when the color of light is critical (in museums, for example) or where full-range dimming is required. These lamps are a great alternative to incandescent and are slightly more efficient.

Halogen Infrared Lamps — Halogen IR lamps are a new twist on halogen, a default for many lighting solutions. With these lamps, a coating is applied inside the halogen bulb wall to redirect IR energy back to the filament. Sending this energy back to the filament increases the filament temperature.

What's the big deal? By redirecting the IR energy, the filament reaches operating temperature at lower wattages. Lighting output of a 37-watt halogen-IR lamp is the same as a 50-watt halogen lamp, but saves 13 watts (about 30 percent of the energy).

Halogen IR lamps should be considered an upgrade for any standard halogen products. But, be aware they may not be in stock and will certainly cost more.

Ceramic Metal Halide Lamps — This rather new light source provides a more efficient option

to halogen or incandescent. CMH's color and quality of light is comparable to halogen, but it consumes about 20 percent of the energy used by standard halogen lamps.

The major downside of CMH is its warm-up time (about five minutes or so) and cost. In addition, CMH is not dimmable, so residential applications are limited to exterior lighting. Therefore, major markets for CMH are retail and other applications traditionally lighted with halogen.

Light Emitting Diodes — LEDs are not the savior of the lighting industry. We all tend to be intoxicated by the apparent low energy consumption and extremely long rated life.

These sources are great for applications requiring low lighting levels or direct view products. In addition, LEDs are a solid option for step or aisle lighting, cove lighting, display lighting, and some task lighting.

LEDs are also appropriate for signage, special effect lighting (including color changing requirements), and many direct view applications (substituting for neon, for example).

Along with selection of lighting sources, architects must also specify lighting controls, which in today's projects occupy a strange place. All energy codes require lighting controls, but few give credit toward meeting the wattage limits. Energy codes may be turning toward a time when the additional energy savings of lighting control devices may actually help in achieving the lower wattage densities of codes.

Try to avoid any lighting product programmed to automatically turn lights on unless it meets a specific functional requirement. For example, program any office lighting to switch on manually. This allows the user to leave lights off, if desired. This basic approach saves energy.

Match light source with control technology, which includes:

- Full-range dimming available in incandescent, halogen (including IR), linear fluorescent, and CFL sources.

(left) The exhibit space of Government Canyon by Lake/Flato Architects utilizes low wattage, adjustable halogen accent lights for primary lighting of vertical surfaces. Fluorescent uplight on the ceiling provides soft-fill light for the interior wood ceiling. (right) The Austin Convention Center Parking Garage by Barnes Gromatzky Kosarek Architects uses compact fluorescent, linear fluorescent, metal halide, and LED direct view products.

- Limited-range dimming (down to 5 percent light output) available in linear fluorescent, some LEDs, and CFL sources.

- Limited-range dimming (down to 30 percent intensity) available in metal halide.

- Dual-level switching ballasts available for some fluorescent and metal halide sources.

Some fluorescent ballasts are being produced with integrated control intelligence for dimming the lamps they power. Onboard intelligence allows motion sensors, daylight controls, and local override controls to be wired directly to the ballast using low-voltage cable. This technology appears to be the future of fluorescent lighting controls.

Right size your lighting solutions and don't be too quick to embrace new technology unless it meets a specific need on your project.

To increase the success of your lighting design solutions, decisions should be integrated into the design phases. This begins with pre-design/programming phase of the project.

The lighting solution with the smallest carbon footprint is lighting you don't install. If you avoid extraneous lighting hardware, lighting does not need to be installed, powered, or maintained.

Charles Thompson, AIA, is president of Archillum Lighting Design in Austin.

Code Watch

Codes are popping up in an increasing number of communities interested in reducing light pollution (uplighting) and light trespass (shining light across a property line). Limiting both of these offensive lighting concerns is admirable, but some of the local codes are troublesome. However, losing these fixtures and lighting techniques hampers the architect's ability to create vibrant exterior spaces where people like to visit.

Some local codes eliminate all uplight (used for building accent lighting, landscape lighting, and sign lighting) and further require all exterior lighting to be IESNA "full cut off."

This eliminates building accent uplighting, all forms of ground mounted fixtures, all adjustable fixtures, and most decorative fixtures.

More appropriate regulation would relax the restrictions on light pollution and allow limited amounts of uplight while requiring the uplight to be turned off after business hours. Also, light trespass should be eliminated, but in a measurable manner. In all cases, lighting restrictions should be measurable. Lighting to meet subjective limits for light pollution/trespass will always be difficult to design and the legislation will be difficult to enforce.



Light Show

by STEPHEN SHARPE

PROJECT Dallas Center for Architecture, Dallas

CLIENT Dallas Chapter, American Institute of Architects

ARCHITECT Booziotis & Company, Thomas Phifer & Partners, nodesign

DESIGN TEAM Peter Doncaster, AIA; Gabriel Smith, AIA; Nicholas Marshall, AIA; Donald Roberts, AIA; Aaron Farmer, AIA

CONTRACTOR Constructors & Associates

CONSULTANTS Gensler (project management, interiors, graphics); Purdy-McGuire (MEP); Henderson Engineers (commissioning); Lum Architectural Lighting Design Consulting (lighting); Ware Architecture (LEED); Jim Sealy, FAIA (codes); Shen Milsom Wilke (av/acoustical); Moye Consulting (security/technology); Access by Design (accessibility)

PHOTOGRAPHER Craig Blackmon, FAIA



FOUR YEARS AGO the leaders of AIA Dallas decided that their chapter needed a location with a higher public profile, which would allow the chapter to become more engaged with the community on issues critical to the future of the city's built environment. To achieve that goal, Tip Housewright, AIA, the chapter's 2005 president, set into motion a multi-phased process required to secure a suitable site and select a design. That second step involved a competition that literally increased the chapter's visibility through the use of a lighting scheme that integrates a luminous glass wall within the space.

The result is the new 7,400-sf Dallas Center for Architecture, opened in October 2008 and located in a low-rise office building otherwise forgettable save for the intense pulses of color that emanate most evenings from the expansive ground-floor curtainwall. The light shows are aimed directly toward the adjacent Arts District. Proximity to the city's cultural epicenter was an important factor in choosing that site and will become even more so with the future completion of an urban park planned by the City of Dallas. The outdoor public space will be created by decking over the below-grade Woodall Rodgers Freeway, effectively installing a three-block-long pedestrian-oriented recreation area that will bridge the gap between the Arts District and the Center for Architecture.

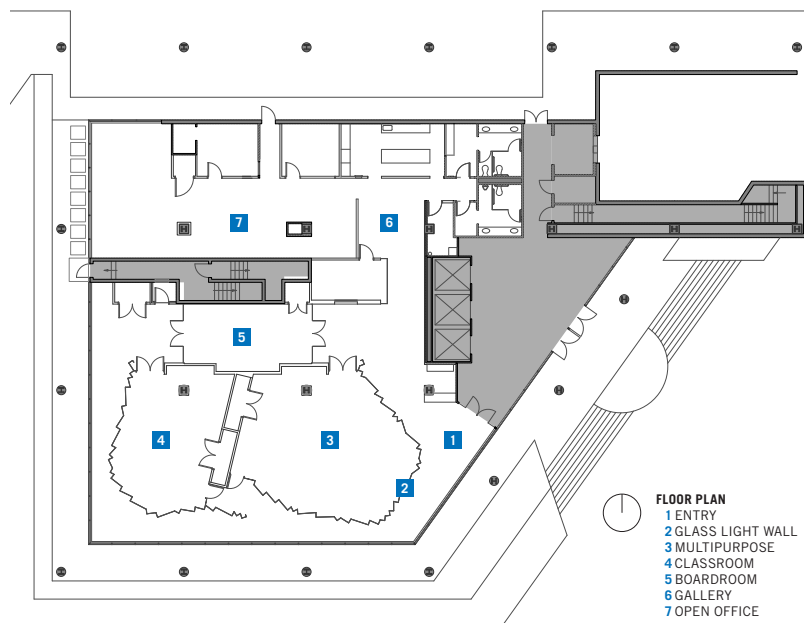
The design competition was held in February 2008 and the entry selected was a collaboration among three architect friends—Peter Doncaster, AIA, of Booziotis & Company Architects in Dallas, who teamed with Nicholas Marshall, AIA, of nodesign in New Orleans, and Gabriel Smith, AIA, of Thomas Phifer and Partners in New York. Their concept revolved around the idea that inside the building was a mysterious illuminated object. The project's programmatic requirements, as outlined by the Center, called for a LEED-certified interior finish-out that would include spaces for staff and support services, as well as areas for public exhibitions, lectures, and gatherings.

Suzanne Branch of LUM Architectural Lighting Design Consulting in Dallas was asked to consult with the architects on lighting. She steered them to color-changing LED and then collaborated with Doncaster on mockups of the enigmatic focal point of the design, a "crinkle wall" of translucent, acid-etched glass that wraps two meeting rooms. Comprised of 11-foot-tall segments of the glass installed in narrow-width facets, the wall is illuminated by LEDs set at ceiling level between the glass and a reflective curtain that bounces the light through the glass wall and out from the building.

Capable of emitting any color of the spectrum (16.7 million unique combinations), the LED modules work in concert on a preprogrammed "show," such as a "sunset show" that modulates from vibrant orange to blood red to deep purple. A total of 40 custom-fabricated fixtures, each containing 36 50-watt LEDs, were installed within the crinkle wall, spaced from 18 to 30 inches apart.

Stephen Sharpe is the editor of *Texas Architect*.

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Architecture Boston does a terrific job at this, often using roundtable discussions with experts on specific topics. The latest issue is titled “Small,” and covers everything from small houses to microscopic photography.

Another good model has been *Cite* in Houston, which isn’t a chapter magazine but focuses mainly on the city in all its complexity and quirkiness instead of only its buildings. “Local, local, local” is the new publishing mantra in our instant access age, and it applies to chapter magazines as much as to metropolitan dailies.

- Introduce other voices into your editorial mix to broaden its appeal. Architecture magazines written exclusively, or nearly so, by practitioners are a bad idea because most architects can’t write, and those who can tend to write for one another, not for the wider public you want to reach.

Worse, because they are all members of the same club they tend not to write critically about one another even when that’s precisely what’s needed. Architects criticizing other architects is considered disloyal and unprofessional.

So invite journalists, educators, public officials, poets, and essayists from your area to write for you. I’m not suggesting you go after

name writers, only that you listen to different voices. You’ll be surprised at what you’ll find.

- You can’t start a conversation unless you’re willing to open your mouth. So be vocal and out front editorially on issues of local and regional importance. Be willing to take a stand. Obviously this can create political problems, which is why generally architects have been more effective as individuals than as members of the AIA. But if you want to raise community design awareness, to start a dialogue, you’ve got to take some chances and speak out editorially.

- Another way to become more visible, and more relevant, is by sponsoring community forums, small design competitions, guest speakers, and lecture series. For financial reasons, this may require partnering with other organizations, such as schools of architecture, friends of the library, the local museum league. Go beyond the annual awards issue. Become conveners.

Another way to put this is that architects and architecture magazines are looking for a way to regain influence and establish authority, which is not the same thing as power.

Power is the ability to make something happen, or not happen, or happen differently. Authority is a different matter. Authority means that your work is read, listened to, talked about, paid attention to. Influence or authority comes not from stopping Project X in its tracks, but from being able to gradually sharpen community perceptions about good design, and thereby to raise public expectations about what is acceptable and what is not.

The great critic Ada Louis Huxtable once said that the public knows its rights when it comes to the law, or Social Security, or Medicare; it’s up on all the entitlement programs. But it does not know what it is entitled to in terms of architecture, urban design, or environmental policy.

One job of a good design magazine is to help educate the public about its rights in these matters, because in the end its biggest ally is a concerned public, and its most powerful weapon the ability to arouse public opinion in the service of good design.

This article is adapted from a speech presented by the author to the Council of Architectural Component Executives in Richmond, Va, in August 2008.

kind of nice by yourself on the shore.” (p. 41) Perhaps the only thing constant about Houston is the mess. But if you play your cards right, you can veer off and do as you please while everything else swirls slightly out of control.

In this relaxed, spontaneous method, there are the remnants of 1960s counterculture (the years when Lerup came of age); the *détournement* in an uneasy co-existence with capitalism, and mind-altering experiences of psychedelic subculture without the LSD. Such overwhelming disorder underscores the importance of navigating in the present. It makes the past seem pointless because it offers only a history of the same problems, and suggests the future might not appear because it is so much work to alter the course of destiny.

The projects that I liked best were those that did this. They make us look anew at this place, disturbing and banal, but so easy and comfortable that we don’t always think about it. Lee Moreau’s 1999 thesis directed by Albert Pope, “Houston, Inside Slowly,” consists of photographs collected during a suburban walkabout, depicting a city which Stephen Fox observed

“has so little need of architects and what they have to offer” because of its instinctive “populist inclinations toward truculent independence and impulsive expediency.” (p. 31)

“Sweeny, Texas” was a graduate option studio led by Keith Krumweide in 2000 to produce a masterplan for this little town in Brazoria County. One scheme, “Flexible Sweeny,” presents a fantastic image of snowbirds congregating along the banks of the San Bernard River amid a large collection of adult tricycles with a collaged scan of Henri Rousseau’s *Combat du tigre* replacing most of scenery.

Brett Linden’s 2004 thesis directed by Nana Last, “As Found: Space–Light–Situation,” is a series of haunting montages created from shots of empty corridors and parking garages of low-budget office buildings that cause you to pause to try to figure out what has gone off-kilter.

Last, Larry Albert’s 1999 thesis, also directed by Albert Pope, “Houston Wet,” depicts simultaneously the futile efforts to save the sinking Brownwood subdivision and the efforts of NASA engineers a few miles south in Clear Lake to devise a way to get an American flag on the Apollo

11 flight to the moon. Albert suggests Houston is a “war zone and laboratory” where people spend considerable energy to devise methods to temper existing environmental factors that are at once conceptually simple but technically complex and prone to failure. Albert’s cheeky commentary also serves as a cautionary tale for the increasingly technologically dependent and large-scaled projects coming out of the program at the end of Lerup’s tenure.

With the arrival of a new dean it will be interesting to see how the curriculum changes. Will Lerup’s wit be superseded by something more earnest—perhaps studios where every student is expected to design a building? Or will a truce be established? In any case, *Everything Must Move* presents an interesting 15 years. Here’s to the next decade-and-a-half.

Ben Koush was a graduate student at Rice School of Architecture during Lerup’s tenure.

This article is an expanded version of one that appeared online at offcite.org, the Web site of the Rice Design Alliance’s Cite magazine.

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take place the same day as the judging, which spawned a wider dialogue about the place of delineation in the discipline of architecture. By the early 1980s, the competition was extended to architecture students. Due to the fact that many of the drawings in school were produced as part of design exercises, the focus of the competition began to slowly shift from the merits inherent in good commercial renderings to the potential expressive qualities of architectural drawing as a conceptual tool.

Within the Dallas-Fort Worth region, the Ken Roberts Competition grew into a popular annual event. Up to 120 drawings were received at the very first competition and since then enjoyed generous promotion by local firms and UT Arlington's architecture program. The exhibition that followed after each competition served as a unique forum for architects, academics, and students to reflect on the role of drawing in the practice of architecture. Organizers had the freedom to create new prizes in response to rising interest in emphasizing previously overlooked aspects of drawing.

The following decades witnessed the emergence in the widespread use of computer software that would redefine the way architecture was visually communicated. For a competition that highlighted the manner in which buildings are represented, a new prize for drawings completed using various digital media was created. The work could either be a hand drawing manipulated by graphic software or a digitally enhanced view of a computer-generated 3D-model. In either case, these works in digital/hybrid media were to be printed and submitted in physical form along with all the other purely hand-drawn submittals.

To expand its visibility outside the AIA, the Ken Roberts Competition committee began to form alliances with other entities. Seven years ago, the committee began to coordinate a lec-

ture series with the Dallas Architecture Forum (DAF) that features prominent architects, as well as up-and-coming talent, from around the world. Each year, one of these lecturers would also serve in the competition's jury. Following the day's judging, the winners of that year's competition would then be announced at the DAF lecture that evening. Another way of increasing the competition's presence was through the Internet. *Architect*, a popular online magazine about architecture, promotes KRob by sending one of its editors each year to serve on the jury.

In spite of these recent initiatives, the level of entries continued to dwindle. By the middle of the current decade, the total number of entries

fell to only a few dozen. A major reason was that the time and cost of shipping an entry seemed to discourage some potential participants, especially when email and ftp sites had become the most preferred method of delivery. Responding to this obstacle, the Ken Roberts Competition began accepting submittals electronically through its Web site (*krobarch.com*) in 2006. The number of entries rose dramatically — exceeding 300 last year — with submittals from across the U.S. In fact, most of last year's finalists were from outside Texas.

Also, the rest of the world had begun to notice, with individuals from countries outside the U.S. inquiring about entering the competi-

tion. As a result, an international category was added last year and a submittal from South Korea won the inaugural prize. By opening KRob to foreign participation, it was acknowledging how architectural drawing has become an increasingly global enterprise.

More changes are in store this year as KRob plans its thirty-fifth annual competition. In addition to professional and student prizes in categories for delineations by hand, digital hybrid media, and those coming from abroad, a new category for physical entries has been created. As the majority of entries are viewed by the jury via digital projection, the KRob committee and others closely associated with the competition throughout the years believed that the value of a drawing's physical qualities was being overlooked. The result is the creation of a new \$400 prize exclusive to those who send the physical original of their drawings. All finalists from the four categories will be considered for the \$500 Best of Show prize. Also, works of special value to each juror will be awarded a Juror's Citation.

Jurors this year will be Jeanne Gang, FAIA, of Chicago, and Aaron Plewke, an editor of *architect.com*, and Michael O'Keefe, an adjunct professor of art at SMU. The deadline for this year's entries is Oct. 31, with the jury scheduled to select

finalists and prize winners on Nov. 19. A mounted exhibit of the selected finalists will take place in January at the Dallas Center for Architecture.

Through the years, the Ken Roberts Memorial Delineation Competition has demonstrated to the potential for poetic depth of architectural drawing. It will continue to serve as a valuable snapshot of evolving nature of this most fundamental of architectural disciplines.

Access more information at www.krobarch.com.

Julien Meyrat, AIA, specializes in commercial projects at RTKL Associates in Dallas. He is the current chair of the Ken Roberts Memorial Delineation Competition sponsored by AIA Dallas.



(left) Last year's top award in the "professional hand" category went to Scott Tulay of Juster Pope Frazier Architects in Northampton, Mass. (right) Ken Roberts, shown in photo from the late 1960s, inaugurated a drawing competition in 1974 under the auspices of AIA Dallas. He died later that year of chronic kidney disease at the age of 34.



Won't it be something when an architect is mayor of the fourth largest city in America?

A lot of these plans are going to take more than six years [Houston's mayor is limited to three two-year terms]. How do you plan to assure that progress made during your terms won't get dropped by the next administration?

Yes, that's why we have to have an adopted Houston General Plan so we can set policies and priorities and even identify specific programs that will carry the city forward in the next 15 years. I am committed to having the first official City Plan since 1929. That will encourage development. There are national investors and developers who chose other cities because of a more predictable future where such a plan is in place. That is what we need. With such planning and the establishment of design criteria, we will get a stronger tax base. We also need to create tax abatements and credits to encourage new investment.

Houston has a fantastic quality of life, but the advantages of living and working here need to be more obvious. What could you do as mayor to improve both perceptions and reality?

Public emphasis on the character of the built environment makes a great city. For example, the redesign of Allen Parkway with street lights, pedestrian connections to both Buffalo Bayou and parks making a grand entrance to downtown needs to happen. Also, the Buffalo Bayou Master Plan could change the whole character of the city. This is a great plan not just for the Bayou but for surrounding development. When I am mayor I will take a much needed leadership role in implementing these and other such plans. Our city is bulging at the seams with great urban possibilities, which I'll make happen when I'm mayor.

I know you support historic preservation, but Houston has a notoriously weak preservation ordinance. And with the absence of zoning, it is very difficult to preserve our historic buildings and neighborhoods. What initiatives would you support as mayor to encourage more preservation in Houston?

I do support historic preservation. In fact, I had a major role in creating the Old Sixth Ward Historic District. This is a great example of what we can do, not just save a few houses for

nostalgic reasons, but revitalize a whole neighborhood. There is no question that preservation and rehabilitation of old buildings raises the character of a neighborhood, which raises property values, and ultimately raises the tax base for the city. Preservation is a good real estate investment.

Houston's historic preservation ordinance does need to be strengthened. We need to identify more historic areas and make it more difficult to get a demolition permit in those areas. And we have to provide incentives to keep historic character of a neighborhood. Preservation is important for signature buildings, but it is even more important for neighborhoods — where it really makes sense. This is not a zoning thing — we could follow Denver's conservation neighborhood program. Preservation is really another planning issue. As Paul Goldberger said, "You can't make up a city as you go along."

What is your goal for city-owned buildings, and for that matter the city as a whole, in terms of sustainability?

I am chair of the Sustainable Growth Committee of the City of Houston, and we have several initiatives I am responsible for. One is a major recycling program that's already generated a million dollars in revenue for the city, although we are still behind other cities. The second is energy conservation in city owned and operated buildings. I would also

like to see an amended city building code. My most recent proposal is to establish a new tax credit ordinance for green building. Harris County has a tax credit for solar panels and other sustainable strategies, but now, if you're in the city of Houston, you are not eligible for county tax credits because the city has no enabling ordinance. All we have to do is adopt an ordinance. This will happen soon when I am mayor. We also need incentives and rebates for green building. The culture is changing; tenants and investors are now looking for sustainable buildings.

Is there anything else you would like to discuss?

Yes, crime prevention. Many don't realize this is an architectural issue. Crime is an inevitable result of urban disorder. Much of Houston, because of poorly designed streets and subdivisions is very expensive to police. There is a direct connection to design of the physical environment and the safety of the city. Architects need to point this out. The decisions we make today will create the kind of city we have in 15-20 years, and we don't want to be an accidental city. The mayor has a lot of power in the City of Houston, and, as mayor, I will use that power to create a better quality of life with more sustainable and economically successful growth.

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713.460.5216 WWW.ASSAABLOYDSS.COM

ASSA ABLOY Door Security Solutions provides end-users with unsurpassed security and life-safety solutions and the essential support services to ensure well-functioning doorway systems. Our team of architectural representatives and specification consultants provide many professional services, including product research and selection, specification writing, code compliance review, integration of electronic access control systems and LEED consultation.

AVIAN FLYAWAY, INC.

BOOTH 437
510 TURTLE COVE, STE. 109
ROCKWALL, TX 75087
972.771.6679 WWW.AVIANFLYAWAYINC.COM

Architectural Bird Control! Our turnkey custom system is cost effective, aesthetically pleasing, and easily maintained. Guaranteed permanent solution for commercial properties, transit and highway departments, federal, state, and municipal governments. Virtually invisible, permanent and guaranteed. Specified for Lincoln, Jefferson & WWII Memorials, GSA # GS-06F-0039N

AZROCK BY TARKETT

BOOTH 119
2728 SUMMER ST.
HOUSTON, TX 77007
713.344.2730 WWW.AZROCK.COM

Manufacturing commercial resilient tile in Texas since 1932, Azrock provides sustainable, cost-effective flooring that delivers real economic ROI. Specializing in Solid Vinyl Tile, Vinyl Enhanced Tile and Vinyl Composition Tile, Azrock is the perfect flooring solution for education, healthcare and retail environments.

BAI, LLC

BOOTH 416
4006 SPEEDWAY
AUSTIN, TX 78751
512.476.3464 WWW.BAIAUSTIN.COM

BAI, LLC is a 75-year old Austin-based firm. In 2009, BAI opened a second office in Houston. The firm provides consulting services in architectural acoustics, audio and video systems design. The company's projects include theaters, arenas, stadiums, academic, corporate, music and religious facilities.

BELL INSURANCE

BOOTH 434
16980 DALLAS PKWY, STE. 100
DALLAS, TX 75080
972.581.4857 WWW.BELLAGROUP.COM

Bell Insurance Group is an Independent Insurance Agency and Financial Services firm with offices in Dallas and Houston, specializing in Architects/Engineers Professional Liability Insurance as well as other Property & Casualty Insurance, Financial Services and Personal Insurance products for the design professional.

BERRIDGE MFG. CO.

BOOTH 538
1720 MAURY ST.
HOUSTON, TX 77006
713.223.4971 WWW.BERRIDGE.COM

Berridge Manufacturing Company is a national manufacturer of metal roofing and wall panel products and has been in continuous operation since 1970. Berridge is has distribution centers in Houston, San Antonio and Seguin, Texas, as well as Denver, Chicago, and Atlanta. Berridge produces thirty-six metal roof and wall panel styles in 32 standard Kynar colors.

BEST BATH SYSTEMS

BOOTHS 529, 531, 533
4545 ENTERPRISE
BOISE, ID 83705
800.727.9907 WWW.BEST-BATH.COM

Best Bath Systems offers an extensive line of commercial grade composite ADA bathing units. Exclusive Custom Accent Colors are available on all products. Units are designed for easy install with a pre-leveled base, eliminating the need to mud set. Products are completely accessorized.

BIG GRASS BAMBOO

BOOTH 222
637 HILDEBRAND
SAN ANTONIO, TX 78212
210.735.7999 WWW.BIGGRASSBAMBOO.COM

Big Grass Bamboo has grown to become Texas' largest provider of sustainable home and garden decor. At the Design Products & Ideas Expo, we will be featuring bamboo lumber, cast concrete landscape materials, rainwater collection jars, and lighting from Thailand. Big Grass was established to promote cultural diversity and design.

[PREVIEW: EXHIBITOR LISTINGS]

BONDED LIGHTNING PROTECTION SYSTEMS, LTD.

BOOTH 129

122 LEESLEY LANE
ARGYLE, TX 76226

800.950.7933 WWW.BONDEDLP.COM

Bonded Lightning Protection Systems, Ltd. (BLPS) inspects, installs, repairs and upgrades lightning protection and grounding systems. BLPS installs complete systems in compliance with UL, NFPA, and the Lightning Protection Institute Standards. Mission: To protect every vulnerable structure in the United States from the devastation of lightning.

BRICKAMERICA, INC.

BOOTH 610

600 112TH ST.
ARLINGTON, TX 76011

866.866.2529 WWW.BRICKAMERICA.COM

BrickAmerica is a leading supplier of hardscape and masonry materials with operations serving the Florida and Texas markets. We proudly represent the most respected brand of Manufactured Stone in the industry, in Owens Cultured Stone and ProStone veneer. BrickAmerica has architectural sales representatives throughout Texas.

BRIDGERS & PAXTON CONSULTING ENGINEERS, INC.

BOOTH 122

13201 NORTHWEST FWY., STE. 315
HOUSTON, TX 77040

832.239.5575 WWW.BPCE.COM

BRIGHT STAR PRODUCTIONS

BOOTH 142

2420 CENTER
HOUSTON, TX 77007

713.529.2757 WWW.BRIGHTSTARPRODUCTIONS.COM

Bright Star Productions Inc. specializes in theatrical lighting, audio, truss structures and video. We integrate technology developed for the theater into architectural applications especially for public spaces, theaters, restaurants and bars. Our lighting showroom in Houston stocks programmable automated lighting, LED lighting, dichroic filters, gel, DMX tools, gobos and truss.

CENTERPOINT ENERGY

BOOTH 136

1111 LOUISIANA ST.
HOUSTON, TX 77002

713.207.1111

WWW.CENTERPOINTENERGY.COM/HOME

CenterPoint Energy, Inc. headquartered in Houston, Texas, is a domestic energy delivery company that includes electric transmission & distribution, natural gas distribution, competitive natural gas sales and services, interstate pipelines and field services operations. The company serves more than five million metered custom-

ers primarily in Arkansas, Louisiana, Minnesota, Mississippi, Oklahoma, and Texas.

CENTRIA

BOOTH 653

15207 MORNING PINE LANE
HOUSTON, TX 77068

713.824.2795 WWW.CENTRIA.COM

CHAPMAN BUILDING SYSTEMS, INC.

BOOTH 322

5275 HWY. 27
KERRVILLE, TX 78028

830.792.5050 WWW.SIPS-CHAPMAN.COM

Chapman Building Systems, Inc. is a manufacturer of the R-Control® Structural Insulated Panel (SIP) specializing in combining panels with other building systems for residential and commercial projects. CBSI is also a supplier of engineered wood products as a part of the structural package. Our construction-based approach insures maximum efficiencies in SIP use.

CHARTERSILLS AND ASSOCIATES

BOOTH 724

100 JACKSON ST.
HOUSTON, TX 77002

713.572.3535 WWW.CHARTERSILLS.COM

As an innovator and leader in architectural lighting design, our work spans all aspects of architectural lighting design. Founded in 1994, our firm has completed numerous award-winning projects. Our ability to understand our clients' needs while delivering the best possible solution continues to position us as leaders in the field of architectural lighting design.

CHILDERS CARPORTS & STRUCTURES, INC.

BOOTH 542

11711 BRITTMORE PARK DR.
HOUSTON, TX 77041

713.460.2181 WWW.CHILDERSONLINE.COM

Founded in 1947, Childers has become America's premiere manufacturer of galvanized steel pre-engineered, prefabricated covered structures, including carports, walkway canopies, bus covers, loading dock canopies and special structures.

THE CHISM COMPANY

BOOTH 611

8310 BROADWAY
SAN ANTONIO, TX 78209

210.824.6315 WWW.CHISMCOMPANY.COM

Commercial applications of Fabric awnings, entrances and canopies, umbrellas, cabanas, pavilions, walkways, storefronts, fabric patio covers, shade sails, shade structures, tension structures, protective canopies. Commercial applications of Metal awnings, extruded aluminum canopies, aluminum and steel walkway canopies, cov-

ered parking, louvered shading systems, standing seam awnings, storefronts and entry canopies.

COLD SPRING GRANITE COMPANY

BOOTH 535

17482 GRANITE WEST RD.

COLD SPRING MN 56320-4578

800.328.5040 WWW.COLDSRINGGRANITE.COM

As an integrated quarrier and fabricator of granite and limestone, we control the source of material allowing for demanding schedules and ensuring a consistent and quality product. Extensive services include project management, drafting, sandblasting techniques, variety of finishes and more delivered by a Cold Spring Granite team charged with being your project's advocate.

CONCEPT SURFACES

BOOTH 214

2414 CONVERSE
DALLAS, TX 75207

972.386.4900 EXT. 303

WWW.CONCEPTSURFACES.COM

Concept Surfaces would like to be your Hard Surface Floor and Wall resource. Our philosophy is simple—"Our aim is to always find what is right for you or the client, at the right price, delivered at the right time." Often the same words are stated by other companies.

CONSERVATEK

BOOTH 246

498 N. LOOP 336 E.
SPLENDORA, TX 77301

936.539.1747 WWW.CONSERVATEK.COM

Conservatek Industries is a team of designers, engineers and fabricators of custom aluminum fabrications. We specialize in spaceframes, atriums, canopies, vertical walls, domes and clear span structures. We often clad with glass, polycarbonates, metal roofing and virtually any cladding material available in the marketplace today.

CONSTRUCTION SPECIALTIES, INC.

BOOTH 440

49 MEEKER AVE.

CRANFORD, NJ 07016

800.631.7379 WWW.C-SGROUP.COM

CPI DAYLIGHTING INC.

BOOTHS 124, 126

28662 N BALLARD DR.

LAKE FOREST IL 60045

800.759.6985 WWW.CPIDAYLIGHTING.COM

CPI pioneered the use of polycarbonate translucent panels for architectural use two decades ago and continues to develop specialized products like standing seam translucent systems, hurricane endurance designs and "Class A" fire-resistant systems. CPI's newest innovation is ControlLite®, an intelligent, self-adjusting, dynamic daylighting system that manages shading and sunlight transmission.

[PREVIEW: EXHIBITOR LISTINGS]**CRITTALL STEEL WINDOWS & DOORS/
GRAND OPENINGS, INC.**

BOOTH 508
473 W. 38TH
HOUSTON, TX 77018
713.742.5050 WWW.GRANDOPENINGS.COM

Grand Openings, Inc. a Millwork Solutions Company, is a leading provider of Crittall Steel Windows in the United States, Crittall internationally pioneers and standardizes the steel window industry. Being equally active in new construction and refurbishment, projects range from replicating 1920's windows to supplying windows for the most contemporary building designs.

**DAYLIGHTING & FOLDING PARTITIONS BY
RPC, INC.**

BOOTH 435
12402 EASTEX FRWY.
HOUSTON, TX 77039
281.227.3577 WWW.RPCINC.COM

RPC, Inc. is a leading purveyor of daylighting and room division in Texas. Portfolio includes translucent wall panels, skylights and canopies along with monumental glass and acrylic skylight systems allowing natural light to brighten the interior. Rob Pelletier Construction provides efficient space management with acoustically rated folding partitions, including glass panels.

DC CADD

BOOTH 309, 311
800 E. SONTERRA BLVD., STE. 200
SAN ANTONIO, TX 78258
800.454.5499 WWW.DCCADD.COM

D/C/CADD is an award-winning Autodesk Value Added Reseller (VAR) and a nationally recognized Autodesk Authorized Training Center with offices in Austin, Dallas-Fort Worth and San Antonio. As a Premier Solutions Provider for Architecture, we represent the top tier of the Autodesk VAR channel.

DEACERO

BOOTH 528
AVE. LAZARO CARDEJAS 2333 COL. VALLE ORIENTE
CARZA CARCIA NL-MX 66269
800.332.2376 WWW.DESIGNMASTERFENCE.COM

Deacero is one of the largest wire manufacturers in America. Deacero presents DESIGNMASTER FENCE, its welded wire fencing system for commercial, industrial, parks, schools and every fencing need requiring an esthetic, secure and long lasting fence. Designmaster Fence is available in different heights and colors, and is adaptable to every surface or terrain.

DEMILEC (USA) LLC

BOOTHS 408, 410
2925 GALLERIA DR.
ARLINGTON, TX 76011
817.640.4900 WWW.DEMILECUSA.COM

DEMILEC (USA) provides Green spray foam insulation solutions for energy efficient and quiet designs. SELECTION® 500, SELECTION Agribalance® and HEAT-LOK SOY® increase energy efficiency and comfort while at the same time reducing airborne noise and dust, making them healthy choices for those who suffer from allergies, asthma or chemical sensitivity.

DON YOUNG CO.—CUSTOM WINDOWS

BOOTH 116
8181 AMBASSADOR ROW
DALLAS, TX 75247
800.367.0390 WWW.DYCWINDOWS.COM

Manufacturer of high performance thermal break aluminum windows and aluminum reinforced vinyl windows for both retro fit and new construction markets. Residential and light commercial. Also, storm windows and doors as well as sliding doors. Single hung, double hung, sliders, casement, awning, and special shapes. 4 Texas locations and OKC.

DREAMING CREEK TIMBER FRAMING

BOOTHS 148, 150
2487 JUDES FERRY RD.
POWHATAN VA 23139
866.598.4328 WWW.DREAMINGCREEK.COM

For over 25 years, Dreaming Creek has helped architects, builders and homeowners incorporate the centuries-old tradition of authentic architectural timbering into some of the most dynamic residential and commercial structures in the country. From design, to engineering, SIPS and frame raising, Dreaming Creek will work with you and your client offering complete turn-key framing services.

DUNIS STONE, INC.

BOOTH 139
445 BOBBE LANE
BLANCO, TX 78606
210.723.4565 WWW.DUNISSTONE.COM

Born from a 25-year history in fine ceramics with Dunis Studios. Now delivering fresh Architectural Designs in Natural Stone, before unseen Stone Paving and Cladding Patterns, Solid Granite Landscape Forms and Security Bollards, and an exciting collection of Granite and Marble Wall Surface Textures which create astounding visual impact.

DUNIS STUDIOS

BOOTH 135
32600 HWY 291 N
BULVERDE, TX 78163
830.438.2996 WWW.DUNISSTUDIOS.COM

Dunis Studios is a tile design studio and manufacturer located in San Antonio, Texas. Nationally known for their creative tile collections, from classical to modern, and glazes unique to the tile industry. Over 300 original glaze color choices. Dunis also specializes in custom colors and tile matching for restoration projects.

DUPONT TYVEK-WPL

BOOTH 330
P.O. BOX 543154
DALLAS, TX 75354
800.288.9835 WWW.WEATHERIZATIONPARTNERS.COM
Choosing DuPont Tyvek® Weather Barriers is one of the easiest things you can do to improve your building's energy-efficiency and overall performance. By controlling airflow, holding out bulk water, and allowing interior moisture vapor to escape, DuPont Tyvek® helps reduce the energy needed to heat and cool buildings.

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BOOTHS 240, 242
17111 ROLLING CREEK DR., #105
HOUSTON, TX 77090
281.440.3662 WWW.ENGPRO.COM

EPIC METALS CORPORATION

BOOTH 137
11 TALBOT AVE.
RANKIN, PA 15104
412.351.3913 WWW.EPICMETALS.COM
EPIC Metals Corporation is the architectural choice for structural roof and floor deck ceiling systems. Our product lines address various appearance options, uncluttered long spans up to 55 feet, interior acoustical control, and green building features. Epicore®, Archdeck®, Wideck®, and Envista® offer architectural features to fit your project needs.

ESTES, MCCLURE & ASSOCIATES, INC.

BOOTH 335
3608 WEST WAY
TYLER, TX 75703
903.581.2677 WWW.ESTESMCCLURE.COM

EXTRON ELECTRONICS

BOOTH 233
1230 SOUTH LEWIS ST.
ANAHEIM, CA 92805
800.633.9876 EXT.6160 WWW.EXTRON.COM

Extron Electronics, headquartered in Anaheim, California, USA is a leading manufacturer of professional A/V system products. Our corporate philosophy is founded on three concepts: Service, Support, and Solutions – S3. By following this standard, Extron has become one of the leading providers of products and training to the professional A/V Industry.

FAITHFUL+GOULD, INC.

BOOTH 443
2925 BRIARPARK DR., STE. 550
HOUSTON, TX 77042
832.476.3300 WWW.FGOULD.COM
Faithful+Gould is a construction consulting firm providing a versatile blend of construction, program, cost and project management to private companies and the pub-

[PREVIEW: EXHIBITOR LISTINGS]

lic sector for more than 60 years. Headquartered in New York City, Faithful+Gould employs more than 600 professionals in over 20 cities throughout the U.S.

FARMERS COPPER, LLC

BOOTH 140

202 37TH

GALVESTON, TX 77553

281.480.7764 WWW.FARMERSCOPPER.COM

Farmers Copper is one of the premier non-ferrous metal distributors with several value added services. We stock over 20 different red metal alloys, and common grades of aluminum and stainless. Our services include waterjet cutting, CNC router cutting, flat bar bending, and sawing and shearing of plate, sheet, and round bar.

FEATHERLITE BUILDING PRODUCTS

BOOTH 509

3024 ACME BRICK PLAZA

FORT WORTH, TX 76109

800.792.1234 WWW.BRICK.COM

Featherlite Building Products is the largest concrete masonry producer in the Southwest. Featherlite's family of products offers an economic solution for diverse, distinctive concrete masonry construction that combines concrete's durability with aesthetics. Texas Quarries has provided distinctive Texas limestone since 1929, operating two quarries and a modern fabricating facility near Austin.

FERRARI TEXTILES

BOOTH 128

1510 SW 5TH CT.

POMPANO BEACH, FL 33069

954.942.3600 WWW.FERRARI-ARCHITECTURE.COM

Ferrari Textiles Corp is the leading manufacturer in the world of textiles for use in Tensile Structures, Solar Screens, as well as many other energy saving products. All Ferrari products are 100% recyclable including the new line of façade and rain screen textiles.

FIBREBOND

BOOTH 216

1300 DAVENPORT DR.

MINDEN, LA 71055

800.824.2614 WWW.FIBREBOND.COM

Fibrebond works closely with architectural firms from the design stage through construction to build better schools, faster. Fibrebond's custom prefinished concrete buildings are manufactured in a controlled environment at our state-of-the-art facility and then delivered to the site for completion. This innovative process can help your design vision become a reality.

FIRE TRAK CORP.

BOOTH 337

P.O. BOX 485

WATKINS, MN 55389

800.394.9875 WWW.FIRETRAK.COM

The Fire Trak System, a UL Tested and Listed head-of-wall joint, provides up to 6" of deflection without fire caulks or sprays while maintaining the fire rating on the walls below. The UL Classified Redi Klip positively attaches steel studs to the top ceiling runner allowing for structural movement.

THE FISH GALLERY

BOOTH 643

4527 LOMITAS

HOUSTON, TX 77098

713.523.3474 WWW.THEFISHGALLERY.COM

FLEETWOOD WINDOWS & DOORS

BOOTH 631

395 SMITTY WAY

CORONA, CA 92879

800.736.7363 WWW.FLEETWOODUSA.COM

If you and your clients are looking for the highest quality aluminum windows and doors available, then Fleetwood has what you're looking for. Fleetwood manufactures huge sliding glass doors, 90-degree doors, pocket doors, curved doors, stacking doors, and automated doors. Standard finishes are clear and dark bronze anodized. Custom anodized and Kynar finishes are also available.

FLINTCO, INC.

BOOTH 229

8100 CROSS PARK DRIVE

AUSTIN, TX 78754

512.891.7224 WWW.FLINTCO.COM

In business for 101 years, Flintco is the largest American Indian-owned company in the nation. With a reputation for safety, integrity and delivering award-winning constructive solutions, Flintco's Texas operations office in Austin is the contractor of choice for clients representing higher educational, industrial, private, corrections, hospitality and governmental sectors throughout the state.

FLOORING SPECIALTIES INTERNATIONAL

BOOTH 310

4106 WAY OUT WEST, STE. J

HOUSTON, TX 77092

713.812.9022

Exclusive Texas Gulf Coast representatives for Fritztile terrazzo tiles, ECOsurfaces recycled rubber, Centiva luxury vinyl flooring, Polyflor sheet vinyl, Gerbert cork tiles and planks, SelecTech interlocking tiles and Rexcourt Sports Flooring. We specialize in low life cycle cost and Green attributes that may contribute to LEED.

FORD AUDIO-VIDEO SYSTEMS

BOOTH 725

4500 SOUTH PINEMONT DR.

HOUSTON, TX 77041

713.690.0555 WWW.FORDAV.COM

After 35 years in business, Ford Audio-Video has grown to the top of the professional audio/video/lighting design/build industry. Designing and installing systems across

the nation, we provide sound, video and lighting systems for businesses, training centers, corporate boardrooms, government, churches, education, entertainment, airports and sporting venues.

GARLAND COMPANY INC.

BOOTH 143

3800 EAST 91ST ST.

CLEVELAND, OH 44105

800.321.9336 WWW.GARLANDCO.COM

The Garland Company is a leading small business manufacturer and distributor of high-performance roofing solutions for commercial, industrial and public properties that has been in business since 1895.

GATE CONCRETE PRODUCTS

BOOTH 329

3201 VETERANS DR.

PEARLAND, TX 77588

281.485.3273 WWW.GATECONCRETE.COM

A PCI certified producer-erector of precast, prestressed hollowcore planking. Gate is a preferred pre-cast manufacturer for the south-central southwest U.S. In 2008 Gate-Core was erected in Texas, Arkansas, Louisiana, Mississippi, New Mexico and Oklahoma. Gate's resume includes condominiums, dormitories, schools, churches, hospitals, offices, military, industrial and water treatment facilities.

GATE PRECAST COMPANY

BOOTH 331

1220 STATE HWY. 77

NORTH HILLSBORO, TX 76645

254.582.7200 WWW.GATEPRECAST.COM

GRAND OPENINGS/KOLBE

BOOTH 506

473 W. 38TH

HOUSTON, TX 77018

713.742.5050 WWW.GRANDOPENINGS.COM

Grand Openings, Inc. a Millwork Solutions Company, is the leading distributor of Kolbe Wood Windows and Doors in the United States. Kolbe offers energy efficiency, innovation and performance. Whether your focus is residential, commercial or historic renovation, our vast options will make a vision become a reality!

GRAPHISOFT

BOOTH 609

ONE GATEWAY CTR., STE. 302

NEWTON, MA 02458

617.938.7762 WWW.GRAPHISOFTUS.COM

Graphisoft® is the pioneer and leader in developing Virtual Building™ solutions. Graphisoft® is ranked today among the largest Architecture/Engineering/Construction CAD software companies in the world on PC and Macintosh. The company launched the world's first 5D virtual construction solution that addresses the multi-billion dollar building construction sector.

[PREVIEW: EXHIBITOR LISTINGS]**GREENGRID/WESTON SOLUTIONS, INC.**

BOOTH 539

5599 SAN FELIPE, STE. 700

HOUSTON, TX 77056

713.985.6736 WWW.GREENGRIDROOFS.COM

The GreenGrid® modular green roof system is a cost competitive alternative to traditional built-in-place green roofs. A GreenGrid® green roof is composed of pre-planted modules made of recycled plastic that can easily be placed directly on an existing, waterproof roof or other structure with sufficient structural capacity.

HANSON BRICK & ROOF TILE

BOOTHS 112, 114

860 AIRPORT FRWY. #300

HURST, TX 76054

817.581.3000 WWW.HANSONBRICK.COM

Hanson Brick & Roof Tile offers architects sustainable building materials whose regionally-focused styles and colors enable the creation of enduring designs reflective of individual tastes. Superior selection and customer service reinforces our commitment to support customers throughout the design process—from selection and technical solutions to on-time delivery and installation.

HART, GAUGLER & ASSOCIATES INC.

BOOTH 411

12801 N. CENTRAL EXPRESSWAY, STE. 1400

DALLAS, TX 75243

972.239.5111 WWW.HARTGAUGLER.COM

Hart, Gaugler & Associates is committed to providing high quality structural & civil engineering design services to a diverse architectural client base serving national markets. Our company is known for excellent customer service and high quality engineering design. Hart, Gaugler & Associates maintains registrations in 49 states and Puerto Rico.

HEADWATERS CONSTRUCTION MATERIALS

BOOTH 543

1109 UPLAND DR., STE. C

HOUSTON, TX 77043

713.365.9077 WWW.HEADWATERS.COM

HENDEE ENTERPRISES, INC.

BOOTH 413

9350 SOUTH POINT DR.

HOUSTON, TX 77054

713.796.2322 WWW.HENDEE.COM

Hendee has been in business for 40 years and specializes in the design, manufacture, and installation of awnings, fabric & tension structures and associated aluminum and steel frames. Hendee also provides a line of flood control and hurricane protection products for complete asset protection.

HENDERSON ENGINEERS, INC.

BOOTH 336

10370 RICHMOND AVE., STE. 370

HOUSTON, TX 77042

713.783.7707 WWW.HEI-ENG.COM

Henderson Engineers, Inc., headquartered in Kansas City, offers mechanical, electrical and plumbing engineering, sustainable design, fire protection and code consulting, architectural lighting, comprehensive technology, security design, and commissioning. Licensed in all 50 states, Henderson Engineers is comprised of over 450 employees including more than 100 licensed engineers and 80 LEED® Accredited Professionals.

HORIZON ITALIAN TILE

BOOTH 155

1617 HI LINE DR.

DALLAS, TX 75207

214.741.4447 WWW.HORIZONTILE.COM

IMAGINIT TECHNOLOGIES

BOOTH 212

1950 STEMMONS FRWY., STE.2021

DALLAS, TX 75207

214.741.2323 WWW.RAND.COM/IMAGINIT

IMAGINiT Technologies is a leading provider of design and engineering solutions to building, manufacturing, and infrastructure, media and entertainment industries. With over 40 offices in North America and Asia-Pacific, IMAGINiT is the largest North American Autodesk Authorized Training Center. IMAGINiT delivers knowledge, expertise and design processes to clients through technical support, training and consulting services.

INNOVATIVE LIGHTING, INC.

BOOTH 248

2324 HINTON DR.

IRVING, TX 75061

972.721.1177 WWW.INNOVATIVE-LIGHTING.COM

Innovative Lighting manufactures and installs indoor and outdoor UL listed cold cathode lighting systems. Systems range from 1.74 watts per foot of power consumption to 13 watts per foot of power with lumen output as high as the low 700 PF. U.S. and International.

J. ROBERT ANDERSON LANDSCAPE ARCHITECTS

BOOTH 328

3718 MANCHACA RD.

AUSTIN, TX 78704

512.440.1049 WWW.JROBERTANDERSON.COM

J. Robert Anderson Landscape Architects creates landmark projects that maintain, preserve, and interpret the urban and natural history of Texas. Our design approach, rooted in understanding the land and our client's vision, has been consistently recognized over the last 25 years.

JE DUNN CONSTRUCTION

BOOTH 625

3500 SOUTH GESSNER, STE. 200

HOUSTON, TX 77063

713.521.4664 WWW.JEDUNN.COM

JOSE I. GUERRA

BOOTH 429

2401 S. IH-35, STE. 210

AUSTIN, TX 78741

512.445.2090 WWW.GUERRA.COM

Jose I. Guerra, Inc. is a multi-discipline consulting engineering firm located in Austin, Texas, providing a comprehensive range of high quality civil, structural, mechanical and electrical engineering design and consulting services to clients throughout the State of Texas.

KALWALL CORPORATION

BOOTH 321

1111 CANDIA RD.

MANCHESTER, NH 03102-0237

800.258.9777 WWW.KALWALL.COM

Kalwall is the most highly insulating, diffuse light-transmitting, structural composite sandwich panel technology in the world. The company has perfected a unique composite fenestration that combines controlled, usable, natural daylight with properties of the ultimate in energy efficiency. The panels are lightweight, shatterproof and have impressive structural integrity.

KIRBY STONE COMPANY, LLC

BOOTH 420

1300 ROLLINGBROOK, STE. 500

BAYTOWN, TX 77521

800.460.3584 WWW.KIRBYSTONE.COM

KONE, INC.

BOOTH 530

4607 WORLD HOUSTON PKWY., STE. 150

HOUSTON, TX 77095

281.442.6619 WWW.KONE.COM

KONE'S objective is to offer the best people-flow experience by developing and delivering solutions that enable people to move smoothly, safely, comfortably and without waiting from one place to another. KONE, a global leader, provides its customers with industry-leading elevators, escalators and innovative solutions for modernization and maintenance.

KWAL PAINT COMPANY

BOOTH 141

6300 INDEPENDENCE, STE. E

PLANO, TX 75023

214.558.0041 WWW.KWALPAINT.COM

[PREVIEW: EXHIBITOR LISTINGS]

L.A. FUESS

BOOTH 342
3333 LEE PKWY.
DALLAS, TX 75219
214.871.7010 WWW.LAFP.COM

Providing innovative, experienced, and economical structural engineering solutions and service to Texas Architects for 30 years. Lead Structural Engineer for D/FW Airport International Terminal D, Blue Cross Blue Shield Richardson Campus, Dallas ISD Hector Garcia Middle School, First United Methodist Church of Richardson, and Dallas City Performance Hall.

LANDSCAPE FORMS, INC.

BOOTH 213
431 LAWDALE AVE.
KALAMAZOO, MI 49048
800.521.2546 WWW.LANDSCAPEFORMS.COM

Landscape Forms is based in Kalamazoo, MI. The 40-year old company is completely focused on site furniture —transit shelters, benches, tables, chairs, umbrellas, litter/ash receptacles, planters, bike racks and bollards. We work in a variety of materials including metal, wood, recycled plastic, molded polyethylene, solid-surface acrylic, polycarbonate and fiberglass.

LINCOLN WINDOWS & PATIO DOORS

BOOTH 636
1400 W. TAYLOR ST.
MERRILL, WI 54452
715.536.2461 WWW.LINCOLNWINDOWS.COM

LP BUILDING PRODUCTS

BOOTH 121
414 UNION ST., STE. 2000
NASHVILLE, TN 37219
615.986.5797 WWW.LPCORP.COM

LP is a premier supplier of commodity and specialty building products serving retail, wholesale, homebuilding, and industrial markets. Our customers have come to depend on our commitment to excellent customer service. It's what brings new and long-time customers back to LP year after year.

M2 STUDIO

BOOTH 641
918 DRAGON ST.
DALLAS, TX 75207
214.752.7279 WWW.M2STUDIO.NET

M3 GLASS TECHNOLOGIES

BOOTH 433
2924 ROCK ISLAND RD.
IRVING, TX 75060
214.614.9650 WWW.M3GLASS.COM

A full service glass fabricator working with architects, designers and contractors throughout the world to provide innovative, high-tech, quality products. Specializing

in bent tempered, flat tempered, laminated, DecoTherm (printed glass), CNC shape scanning, cutting, fabricating and edging clear, Starphire, tinted, pattern and satin-etched glass 4mm to 25mm.

MARVIN WINDOWS & DOORS

BOOTH 113
P.O. BOX 100
WARROAD, MN 56763
877.879.7908 WWW.MARVIN.COM

Marvin Windows and Doors is a premier manufacturer of quality wood and clad wood windows and doors. Headquartered in Warroad, MN, Marvin offers the industry's best selection of sizes, options and custom capabilities to exceed your building and remodeling needs. Each window and door is built around your exact specifications.

MBCI

BOOTHS 417, 419
14031 WEST HARDY
HOUSTON, TX 77060
281.897.7782 WWW.MBCI.COM

MBCI will feature its complete line of quality metal roof and wall systems at this year's Texas AIA Show. MBCI offers six complete SSR systems, a retrofit framing system called NuRoof, and insulated metal roof and wall panels all for new or retrofit construction.

McGRAW-HILL CONSTRUCTION

BOOTH 439
9155 STERLING ST., STE. 160
IRVING, TX 75068
972.819.1319 WWW.CONSTRUCTION.COM

McGraw-Hill Construction connects people, projects, and products across the design and construction industry. Get Smart, Get Found, Find Work, and Do Work using the trusted tools, resources, and services we have provided to construction professionals for more than 100 years.

MCT SHEET METAL, INC.

BOOTH 639
29210 QUAIL ST.
KATY, TX 77493
281.391.1285 WWW.MCTSHEETMETAL.COM

MERIDIAN SOLAR

BOOTH 412
4109 TODD LANE, STE. 900
AUSTIN, TX 78744
512.448.0055 WWW.MERIDIANSLOAR.COM

Meridian Solar, Inc. has been Texas' leading provider of solar electric energy solutions since 1999, specializing in the design and installation of high-quality commercial and residential solar projects. From 1kW to two of the largest solar electric systems in Texas, Meridian Solar's years of experience make us unique in the world of solar installers.

METAL DESIGN SYSTEMS, INC.

BOOTH 252
4150 C ST. SW
CEDAR RAPIDS, IA 52404
319.362.7454 WWW.METALDESIGNSYSTEMS.COM

Metal Design Systems is a leading aluminum composite fabricator for innovative wall panel systems, sunscreens, column covers, and canopies. As a national metal fabricator, we have ACM, structural insulated aluminum, custom brass and copper combined with Glazed Joint, Rear Ventilated-Rainscreen, Non-Progressive and Flat Lock Panel Systems throughout the United States.

METALTECH-USA

BOOTH 414
611 HWY. 74 SOUTH, STE. 900
PEACHTREE CITY, GA 30269
770.486.8825 WWW.METALTECH-USA.COM

MetalTech-USA distributes and fabricates coil, sheet and architectural metal products for pre-fabricated engineered systems, intricate custom projects and more. Our core business is providing environmentally-friendly roofing, facade and rainwater systems for commercial and high-end residential projects featuring copper, zinc, stainless steel, aluminum, titanium and other semi-precious sustainable metals.

MEZGER ENTERPRISES

BOOTH 254
FM 2808
KEMPER, TX 76550
254.547.8207 WWW.MEZGER.COM

MID-CONTINENTAL RESTORATION COMPANY

BOOTH 313
P.O. BOX 429
FORT SCOTT, KS 66701
620.223.3700 WWW.MIDCONTINENTAL.COM

Mid-Continental Restoration is a specialty contractor providing quality services for building envelope repairs and restoration. Seven offices, throughout the mid-west, Deep South, and great plain states, provide these services to over 20 states. Qualified, dependable, professional are just some of the many positive characteristics used by previous clients to describe Mid-Continental.

NCARB

BOOTH 442
1801 K ST. NW, STE. 700-K
WASHINGTON, DC 20006
202.783.6500 WWW.NCARB.ORG

Visit the NCARB booth to learn more about the Council services; IDP, the ART, certification, reciprocity, and NCARB Monograph series (continuing education courses) or visit the new Web site at www.ncarb.org.

[PREVIEW: EXHIBITOR LISTINGS]**NO FAULT SPORT GROUP, LLC**

BOOTHS 152, 154
3112 VALLEY CREEK DR., STE. C
BATON ROUGE, LA 70808
225.215.7760 WWW.NOFAULT.COM

Since opening in 1974, No Fault has maintained a true commitment to providing the most innovative product development for applications such as playground safety surfaces, sport field turf, tennis surface products and virtually all sport related surfaces. No Fault maintains the most reasonable pricing with quality service.

NOW PANEL SYSTEMS, INC.

BOOTH 630
2122 COUNTRY CLUB DR., STE. 300
CARROLLTON, TX 75006
972.416.7065 WWW.NOWSPECIALTIES.COM

OFFICE ECOSYSTEMS

BOOTH 605
P.O. BOX 19749
HOUSTON, TX 77224
713.898.5550 WWW.OFFICE-ECO.COM

Featuring NORDWALL® Modular wall systems, Office EcoSystems provides sales, design support and interior construction services for a complete sustainable commercial interior. The Nordwall product line includes modular glass, solid and combination wall systems. All systems are unmatched in flexibility and aesthetics, and are offered at price points to meet every budget.

OLDCASTLE/JEWELL CONCRETE PRODUCTS

BOOTH 642
1565 OAK CREEK DR.
LEWISVILLE, TX 75077
214.802.5333 WWW.OLDCASTLEWA.COM

Jewell Concrete Products has been a leading manufacturer of concrete masonry products for Texas, Louisiana, and Oklahoma since 1936. As an Oldcastle APG company, Jewell provides specialty products such as Belgard Pavers, Waterford Stone, Quik-Brik, and Keystone Retaining Wall Systems to the commercial and residential construction markets as well as various levels of government entities.

PANEL SPECIALISTS, INC.

BOOTHS 523, 525
3115 RANGE RD.
TEMPLE, TX 76504
254.774.9800 WWW.PANELSPEC.COM

Panel Specialists, Inc. (PSI) is a leading manufacturer and supplier of durable and decorative wall panel systems, functional interior furnishings, cabinetry and stone and glass products. PSI also offers design engineering and installation services for complete turnkey solutions.

PATE ENGINEERS, INC.

BOOTH 341
13333 NORTHWEST FRWY., STE. 300
HOUSTON, TX 77040
713.462.3178 WWW.PATEENG.COM

Pate Engineers provides professional civil engineering and surveying services for private and public clients related to the planning, entitlements, design, financing, and construction management of water, wastewater, stormwater and paving systems. We have designed multi-family residential, mixed use, office, retail, hospitality, industrial, medical, educational, and park projects.

PAVESTONE COMPANY

BOOTH 339
300001 KATY BROOKSHIRE RD.
KATY, TX 77494
832.452.4012 WWW.PAVESTONE.COM

Pavestone Company's vision since its beginning in 1980 has been "to improve the landscape of the USA with environmentally friendly concrete beauty." Now in our 29th year, we are still striving to keep our world clean, green, and beautiful with the ongoing development of eco-friendly permeable paving solutions.

PGT INDUSTRIES

BOOTH 432
1070 TECHNOLOGY DR.
NOKOMIS, FL 34275
800.282.6019 WWW.PGTINDUSTRIES.COM

PGT has a 28-year history of superior vision, outstanding quality, and innovative products and is the nation's leading manufacturer in residential impact-resistant windows and doors. Our products, whether new construction or replacement windows, aluminum or vinyl frames, impact or non-impact, complement the design integrity of America's best homes.

PPG INDUSTRIES, INC.

BOOTH 430
31 SILVER BLUFF CT.
SPRING, TX 77382
281.610.4854 WWW.PPGIDEASCAPES.COM

PPG IdeaScapes is a unified architectural brand identity that encompasses PPG's architectural products and services. Divisions and products represented under the PPG IdeaScapes banner are PPG Architectural Glass, PPG Industrial Finishes, and PPG Architectural Finishes. PPG Ideascapes's aim is to serve architects and specifiers with one unified approach.

PRECISION ARCHITECTURAL LIGHTING

BOOTH 234
4830 TIMBER CREEK DR.
HOUSTON, TX 77017
713.946.4343 WWW.PAL-LIGHTING.COM

PROFESSIONAL FLOORING SUPPLY

BOOTHS 217, 219
P.O. BOX 7558
FORT WORTH, TX 76111
817.834.4737 WWW.PROFESSIONALFLOORING.COM

PROSOCO

BOOTH 231
1434 RIO GRANDE DR.
ALLEN, TX 75013
972.841.1226 WWW.PROSOCO.COM

PROSOCO, Lawrence, Kansas, is a national manufacturer of products for improving the energy-efficiency, sustainability, performance and appearance of building envelopes and concrete flooring. PROSOCO architectural masonry cleaners and protective treatments are at work throughout Texas from the Cadena-Reeves Justice Center in San Antonio, to the Nasher Sculpture Center in Dallas.

PROTECTION DEVELOPMENT, INC. (PDI)

BOOTH 215
8620 N. NEW BRAUNFELS, AVE., STE. 100
SAN ANTONIO, TX 78217
210.828.7533 WWW.PDIFIRE.COM

PDI provides building/fire code consulting, flow test & water supply modeling, and fire protection design services. Since 1985, we've developed an unprecedented understanding of codes and standards. Our holistic approach ensures we serve the client's needs while meeting the intent of the code, rather than concentrating on prescribed rules.

PYROK, INC.

BOOTH 522
36 BUTLER HILL RD.
SOMERS, NY 10589
914.277.5135 WWW.PYROK.COM

QUALITY POWDER COATING, LLC

BOOTH 224
1838 FORMS DR.
CARROLLTON, TX 75006
972.488.0635 WWW.QUALITYPOWDERCOATING.COM

Based in Carrollton, Texas, Quality Powder Coating offers architectural grade coatings to meet the AAMA 2604 and 2605 specifications as well as the new wood grain, natural stone, and decorative coatings. With no VOC's, powder coating is paving the way for a greener future.

R.H. TAMLYN & SONS, LP

BOOTH 334
13623 PIKE RD.
STAFFORD, TX 77477
281.499.9604 WWW.TAMLYN.COM

Xtreme Trim™ is vinyl coated trim and flashing used to divert water and presents an aesthetic, pleasing look when installed with fiber cement siding. Xtreme Trim™ gives the protection of a vinyl coating against the chemi-

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cal reaction and offers the strength of a rigid metal to prevent swelling and buckling.

R.M. RODGERS, INC./SWISSPEARL

BOOTH 147

6352 ALDER DR.

HOUSTON, TX 77081

713.666.2229 WWW.RMRODGERS.COM

Swisspearl Ventilated Façades have proven to be energy responsible construction. Besides creative design possibilities, Swisspearl, a cement composite rainscreen facade, also helps to significantly reduce the embodied and operating energy of buildings. R.M. Rodgers, Inc. helps architects use Swisspearl's high profile characteristics as a return on investment for owners.

RAM INDUSTRIES

BOOTH 629

13119 MULA COURT

STAFFORD, TX 77477

281.495.9056 WWW.RAMIND.COM

RAM Industries manufactures and distributes a complete line of thermally broken aluminum windows and doors for the custom residential and light commercial markets. We offer a wide range of glazing options, custom matched frame colors, unique shapes, custom design configurations and large sizes to meet your specific project requirements.

RAMTECH BUILDING SYSTEMS, INC.

BOOTH 123

1400 U.S. HWY. 287

SOUTH MANSFIELD, TX 76063

817.473.9376 WWW.PermanentModular.com

Ramtech's Accelerated Building System merges off-site prefabricated building sections with simultaneous site development to deliver one of the fastest, most cost-effective ways to approach your clients' facility needs. Uniquely positioned to partner with architectural firms for government, education, medical, and commercial projects, Ramtech can provide concurrent, multi-site project management in rural and urban areas.

READERS WHOLESALE DIST., LTD

BOOTH 236

1201 NAYLOR

HOUSTON, TX 77002

210.789.6412 WWW.READERSWHOLESALE.COM

RED DOT BUILDINGS

BOOTHS 315, 317, 319

P.O. BOX 1240

ATHENS, TX 75751

800.657.2234 EXT.6998

WWW.REDDOTBUILDINGS.COM

Red Dot is a manufacturer and erector of quality, professionally engineered metal buildings tailored to meet each customer's specifications. Our products include custom buildings as well as a standard line of buildings. Through

its Red Dot Direct division, Red Dot also supplies and installs a line of metal roofing, offers repair work and sells a full line of components.

ROBUSTENERGY, LLC

BOOTH 120

P.O. BOX 341857

AUSTIN, TX 78734

512.610.2310 WWW.ROBUSTENERGY.COM

ROMAN FOUNTAINS CORPORATION

BOOTH 211

P.O. BOX DRAWER 10190

ALBUQUERQUE, NM 87184

505.343.8082 WWW.ROMANFOUNTAINS.COM

Roman Fountains designs and manufactures a complete line of architectural fountain components and systems, including decorative spray nozzles, submersible light fixtures, skid mounted and direct burial pump/filter stations, and U.L. listed electrical control panels. Major end users include office buildings, shopping centers, hotels, resorts, and municipal and government centers.

RON BLANK & ASSOCIATES, INC.

BOOTH 117

2611 N. LOOP 1604 WEST, STE. 100

SAN ANTONIO, TX 78258

210.408.8700 WWW.ROnBLANK.COM

Ron Blank and Associates educates the A&E community through nearly 200 online and face-to-face HSW, SD, & USGBC-EPP continuing education courses. We also perform direct product representation across the U.S. and product guide spec writing.

ROOFTECH

BOOTH 604

8151 BROADWAY, STE. 109-B

SAN ANTONIO, TX

210.832.9917 WWW.ROOFTECHNICAL.COM

Rooftech is an independent architectural/engineering/roof consultant firm specializing in roofing and waterproofing. Rooftech, established in 1983 and a woman-owned business, offers a broad scope of services including testing, inspection, analysis, design, and quality assurance programs.

ROYOMARTIN

BOOTH 606

P.O. BOX 1110

ALEXANDRIA, LA 71309

800.229.5174 WWW.ROYOMARTIN.COM

SALADO QUARRY

BOOTH 727

P.O. BOX 1006

FLORENCE, TX 76527

254.793.3355 WWW.SALADOQUARRY.COM

SCHLUTER-SYSTEMS L.P.

BOOTH 703

194 PLEASANT RIDGE ROAD

PLATTSBURGH, NY 12901

800.472.4588 WWW.SCHLUTER.COM

Schluter-Systems creates and manufactures installation systems specifically designed for tile and stone. Our products include: edge-protection and transition profiles, stair-nosing profiles, a shower system, uncoupling and drainage membranes, balcony and terrace accessories, etc.

SCHULER SHOOK

BOOTH 228

302 NORTH MARKET ST., STE. 500

DALLAS, TX 75202

214.747.8300 WWW.SCHULERSHOOK.COM

Schuler Shook offers full theatre planning services: feasibility studies, facility planning/programming, technical systems design. We provide architectural lighting design for hospitality, retail, restaurants, offices, worship, museums, libraries, exteriors. UT Brownsville Music Building; Dallas City Performance Hall; Sam Houston State University FAC; MGM Grand at Foxwoods. Offices: Dallas, Chicago, Minneapolis, Melbourne.

SCP METALS

BOOTH 536

1736 MANOR LANE

PLANO, TX 75093

469.644.5477 WWW.SCPMETALS.COM

SCP Metals, the premier manufacturer's representative firm servicing the metals community in Texas, Oklahoma, Louisiana and Mexico. SCP Metals specialize in Perforated Metal, Expanded Metal, Wire Mesh, Fiberglass Grating, Plank Grating, and Bar Grating. Architectural applications include building facades, handrail infill, sunscreens, security screens, and mezzanines.

SEAL CRAFT ARCHITECTURAL WINDOW SYSTEMS

BOOTH 138

1207 AIRPORT DRIVE

SHREVEPORT, LA 71107

800.844.4486 WWW.seal-craft.com

THE SHERWIN WILLIAMS COMPANY

BOOTH 649

8850 JAMEEL RD.

HOUSTON, TX 77040

713.957.4209 WWW.SHERWIN-WILLIAMS.COM

SMART VENT, INC.

BOOTH 532

450 ANDBRO DR., STE. 2B

PITMAN, NJ 08071

877.441.8368 WWW.SMARTVENT.COM

FEMA accepted and International Code Council certified Foundation Flood Vents. One 16" X 8" vent covers 200 sq/ft of enclosed area. This translates into 2/3 less vents

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per home, with everything certified to comply with the NFIP regulations. A technical staff of Certified Floodplain Managers is ready to assist with any situation.

SMOKE GUARD

BOOTH 323

287 MAPLE GROVE

BOISE, ID 83713

800.574.0330 WWW.SMOKEGUARD.COM

The Smoke Guard System is a smoke-containment device for elevator openings designed to work in conjunction with the already fire-rated elevator hoistway door. Together this assembly satisfies the code requirement for smoke containment at the elevator hoistway. Our system only deploys on floors where smoke has been detected.

SOLATUBE INTERNATIONAL

BOOTH 324

2210 OAK RIDGE

WAY VISTA, CA 92081

888.476.5288 WWW.SOLATUBE.COM

The Solatube Daylighting System utilizes state-of-the-art design and materials to provide natural lighting to any commercial application. Solatube Daylighting Systems capture sunlight on the rooftop, redirect it down a highly reflective shaft and then diffuse an abundance of pure natural, daylight throughout the interior space.

SOUTHWEST SOLUTIONS GROUP

BOOTH 431

4355 EXCEL PKWY., STE. 300

ADDISON, TX 75001

512.336.1328 WWW.SOUTHWESTSOLUTIONS.COM

Southwest Solutions Group markets information and material management organization systems that reduce floor space requirements and increase worker productivity. We have been helping businesses in the southwest U.S. operate more efficiently since 1969. Get Organized-Be More Productive-Save Space.

SOUTHWEST TERRAZZO ASSOCIATION

BOOTH 704

P.O. BOX 269

FREDERICKSBURG, TX 78624

830.990.0693 WWW.SOUTHWESTTERRAZZO.ORG

SPAUGLASS

BOOTH 115

13800 WEST RD.

HOUSTON, TX 77041

281.970.5300 WWW.SPAUGLASS.COM

SpawGlass, a Texas-based general contractor, construction manager and design-builder were founded in 1953 with a commitment to client satisfaction that is still our focus today. 100 percent employee owned with offices in Austin, Harlingen, Houston and San Antonio, the company is ranked as *Texas Monthly's* 11th Best Company to Work for in Texas (large companies).

SPORTS FLOORING, INC.

BOOTH 220

2500 WEST MAIN ST., STE. G-8

LEAGUE CITY, TX 77573

281.332.5000 WWW.SPORTSFLOORINGINC.COM

Sports Flooring Inc. is a factory direct distributor for Ecore International, North America's largest recycler of scrap rubber. Products include Everlast Sports Surfacing with Nike Grind, Everlast Performance and Playguard playground surfacing. We offer the largest color selection in the sports flooring industry with 55 standard colors to choose from.

STONE MARKETING INTERNATIONAL

BOOTH 221

2095 AFTON RD.

HOUSTON, TX 77095

713.956.1616

Importer and distributor for marble, granite, limestone, travertine, onyx, quartzite, in slab and tile caesar, mirage porcelain tiles, glass tile and mosaics, recycled green products, LEED certified products, green sealers by Kinloch, K-Grip anti-slip product (ADA compliant-ramps).

SUN PORTS/FABRITEC STRUCTURES

BOOTH 428

8505 CHANCELLOR ROW

DALLAS, TX 75247

972.354.6505 WWW.SUNPORTS.COM

Sun Ports has been the market leader in the development of fabric shade systems since our foundation in Dallas, Texas in 1991. We have installed over 175,000 structures nationwide in an unparalleled diversity of market segments—everything from Amphitheaters to Zoos. We offer shade Solutions For Everything Under the Sun!

TAMKO BUILDING PRODUCTS, INC.

BOOTH 223

220 W. 4TH ST.

JOPLIN, MO 64801

800.641.4691 WWW.TAMKO.COM

TAMKO's extensive product offerings include Lamarite® composite shingles, MetalWorks® steel shingles, Heritage® laminated asphalt shingles, 3-tab asphalt shingles, EverGrain® and Elements® composite decking and railing, Envision PVC® decking, Tam-Rail® railing systems, waterproofing materials, ventilation products and asbestos-free cements and coatings. Each of these products delivers TAMKO quality, performance and durability.

TECH PRODUCT SPECIALTIES, INC.

BOOTH 540

11063 TIMBERLINE RD.

HOUSTON, TX 77043

832.577.6419 WWW.TECH-PRODUCT.COM

TEIFS BY PAREXLAHABRA

BOOTH 425

220 BURLESON

SAN ANTONIO, TX 78202

210.472.2935 WWW.PAREXLAHABRA.COM

Teifs is part of the ParexLahabra Family of Companies that includes Lahabra, Parex, and El Rey brands. We specialize in the manufacture of EIFS, Stucco, Coatings, Paint, and Specialty Interior/Exterior Finishes

TEMPLE-INLAND, INC.

BOOTH 603

3508 HARLINGTON LANE

RICHARDSON, TX 75082

972.235.4448 WWW.TEMPLEINLAND.COM

Temple-Inland is a Texas-based building products company that has been an integral part of Texas' growth since 1882. In the gypsum board industry for over 50 years, Temple-Inland makes the full-line gypsum products including the GreenGlass family of fiberglass-faced gypsum products that are a minimum 90 percent recycled content!

TERRACON CONSULTANTS, INC.

BOOTH 235

11555 CLAY RD., STE. 100

HOUSTON, TX 77043

713.690.8989 WWW.TERRACON.COM

Terracon is a dynamic and growing consulting firm providing multiple related service lines to clients at local, regional and national levels. Our services are delivered on a timely basis with consistently high value and attention to client needs. Our services include geotechnical, environmental, and facilities consulting services and construction materials testing and services.

TEX-LAM MANUFACTURING INC.

BOOTH 534

7219 STUEBNER AIRLINE RD.

HOUSTON, TX 77060

713.695.5975 WWW.TEXLAM.COM

Tex-Lam is the most flexible manufacturer in the Toilet Partition and Architectural Door Industry. We can accommodate specifications to meet your requirements from Laminate, Phenolic, and Fire Rated Doors, our door product line can be factory machined for all types of hardware, vision panels, and other concealed hardware.

TEXAN FLOOR SERVICE

BOOTH 607

2055 SILBER, STE. 108

HOUSTON, TX 77055

713.956.9966 WWW.TEXANFLOOR.COM

FreeAxez is a sustainable steel low-profile access flooring system for flexible wire management for offices and technology space. Gravity-held components lock together without adhesives, screws, or fasteners. Quick access for changes without tools. Eliminate core drills, wired furniture systems, power poles and ceiling wires. Immediate ROI. UL and GreenSpec listed.

[PREVIEW: EXHIBITOR LISTINGS]

TEXAS BUILDING PRODUCTS

BOOTH 655
3261 HWY. 108
STRAWN, TX 76475
817.300.7262 WWW.TEXASBUILDINGPRODUCTS.COM
Texas Building Products, located in north Texas, manufactures a full line of concrete masonry products including split-face, burnished and Spectra-Glaze block. Our plant location puts us within 500 miles of the entire state of Texas along with portions of the surrounding states. Many products have recycled content.

TEXAS LAUNDRY SERVICE COMPANY

BOOTH 634
3750 RED BLUFF ROAD
PASADENA, TX 77503
713.472.4083 WWW.TEXASLAUNDRY.COM

TEXAS REGISTERED ACCESSIBILITY SPECIALISTS ASSOCIATION (TRASA)

BOOTH 723
16222 CRYSTAL HILLS DR.
AUSTIN, TX 78737
512.415.5938 WWW.TRASATEXAS.COM
A professional organization dedicated to accessibility in all aspects of the physical experience for persons with disabilities. TRASA promotes accessibility in the physical environment through continuing education and professional ethics as members strive for consistency in providing reviews and inspection services in the application of the Texas Accessibility Standards.

TEXTON

BOOTH 132
114 KIRBY ST.
GARLAND, TX 75042
972.272.7186 WWW.TEXTON.COM
Texton is a wholesale fabricator of quality window products. For more than thirty years, we at Texton have been committed to providing quality window coverings to customers both in Texas and throughout the Southwest. These products are designed for use in commercial and residential projects.

THERMAL BUILDING SYSTEMS

BOOTH 340
1006 RANGER ROAD
FORNEY, TX 75126
972.564.5110

THORNTREE SLATE AND MARBLE

BOOTH 144
10105 WEST GULF BANK
HOUSTON, TX 77040
713.690.8200 WWW.THORNTREESLATE.COM

TOTAL CAD SYSTEMS, INC.

BOOTHS 407, 409
480 N. SAM HOUSTON PKWY. E., STE. 350
HOUSTON, TX 77060
281.445.6161 WWW.TCADSYS.COM
Total CAD Systems, Inc. is the leader in BIM training, support and consulting in Southeast Texas. Our commitment to excellence and focus on building client relationships has enabled us to become a preferred Autodesk Value Added Reseller for many large design and engineering firms.

TOTAL SYNERGY

BOOTH 608
ONE MARKET ST., SPEAR TOWER, 35TH FL.
SAN FRANCISCO, CA 94105
415.738.2494 WWW.TOTAL-SYNERGY.COM

TREMCO, INC.

BOOTH 146
3060 E. 44TH ST.
VERNON, CA 90058
800.282.4343 WWW.TREMCOROOFING.COM
Tremco Incorporated has provided Roofing and Weatherproofing Peace of Mind to facility managers, engineers and business owners for over 70 years. As a manufacturer of roofing and weatherproofing products, our commitment to quality and service coupled with our dedication to continue to develop innovative products bestows this Peace of Mind.

TRI-TEX ENTERPRISES, INC.

BOOTHS 237, 239
107 PITTSBURG ST.
DALLAS, TX 75207
214.744.1246 WWW.TRI-TEX.NET
Tri-Tex Enterprises distributes and installs Nysan offering a wide variety of solar control products which can be customized to complement any design. Its interior and exterior offerings include passive elements, manual and motorized solutions, and automated control systems.

TRIARCH

BOOTH 516
9550 W. WINGFOOT, STE. 140
HOUSTON, TX 77041
713.690.9977 WWW.TRIARCHINC.COM
Interior decorative and performance wall finishes, trade names include: Duroplex®, Plecture®, Faulux®, Spatula Stuhhi®, Granite™, Sand Storm™, PRIZMS® & FRESCO™, all produced by TRIARCH. ISO 9001 & 14001. All products are high performance, low VOC, environmentally friendly, & warranted against mold & mildew.

TYMETAL CORP.

BOOTH 133
4501 DIXIE FARM RD.
PEARLAND, TX 77581
225.436.5156 WWW.TYMETAL.COM

Tymetal Corp. designs and manufactures the most extensive line of perimeter security gates and accessories for commercial, industrial, municipal and correctional markets. Tymetal offers engineered solutions to close openings.

USG CORPORATION

BOOTH 241
20847 ROSE CROSSING LANE
SPRING, TX 77379
281.320.0665 WWW.USG.COM
Leading market brands include USG Sheetrock brand wallboard, Durock brand cement boards and Fiberock gypsum fiber panel products. USG's worldwide ceilings business is the second in the industry which include Donn grid, specialty ceiling systems, and USG acoustical ceiling products.

VECTOR CONCEPTS, INC.

BOOTH 423
3609 CONFLANS
IRVING, TX 75061
972.399.1303 WWW.VECTORCONCEPTS.COM

VERSALUX FLOAT GLASS BY ZELEDYNE

BOOTH 131
5555 SOUTH 129TH EAST AVENUE
TULSA, OK 74134
800.331.2607 WWW.VERSALUXGLASS.COM
Versalux Float Glass by Zeledyne is a premium line of tinted and reflective architectural glass serving the global marketplace. Versalux products, manufactured in Tulsa, Oklahoma, enhance the aesthetics and performance of any architectural project and are available through fabricators and glazing contractors worldwide.

VMAG

BOOTH 118
12089 STARCREST DR.
SAN ANTONIO, TX 78247
210.495.3000 WWW.VMAGTECH.COM
The VMAG linear induction gate operator is the world's fastest gate operator. VMAG uses proven LIM technology to open, close and lock security gates with unmatched speed and reliability. VMAG represents a paradigm shift in technology that conquers the inherent weaknesses found in existing gate operating systems. VMAG is recommended for homeland security, airports, industrial and institutional applications.

W.G. YATES & SONS CONSTRUCTION CO.

BOOTH 702
14607 SAN PEDRO AVE., STE. 190
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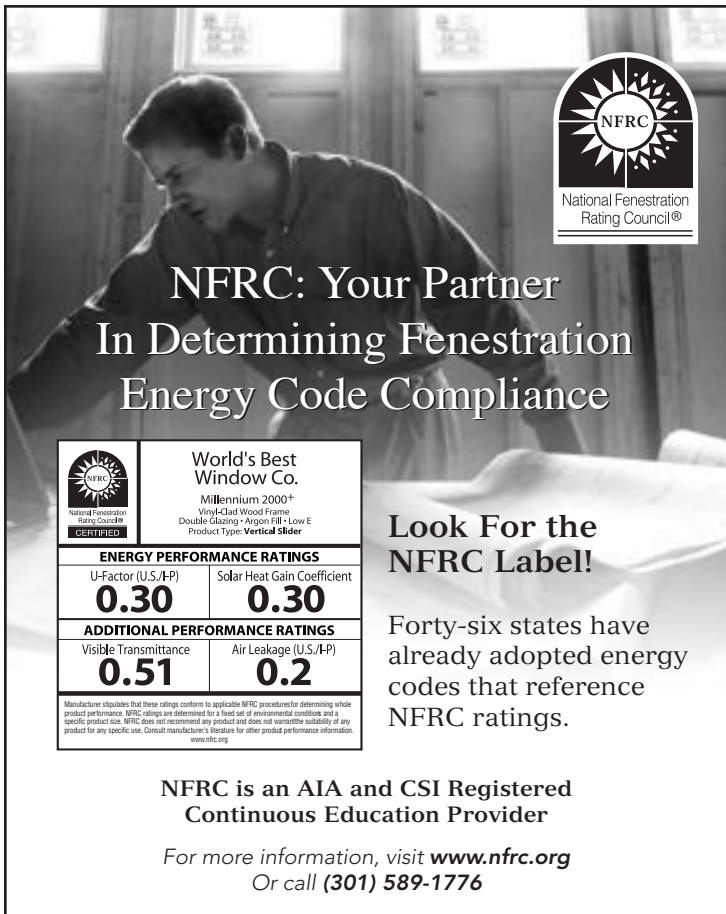
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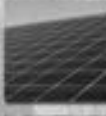








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Pfluger Associates Recognized for Middle School

A Green Building of America Award has been presented to Gus Garcia Middle School for Austin-based Pfluger Associates Architects implementation of green building techniques on the facility. The architecture firm was selected among more than 2,500 entries and will be featured in the upcoming special *Real Estate & Construction Review Green Success Stories* edition. The Austin ISD school exceeds energy code requirements by 25 percent and was also awarded a 3-Star Rating from the Austin Green Building Program. Gus Garcia Middle School boasts a number of energy-saving features, including photovoltaic panels, low-VOC and recycled building materials, energy-conserving fluorescent light fixtures, and low-flow faucets.

Linbeck Receives Honors for Houston's Co-Cathedral

The Co-Cathedral of the Sacred Heart in Houston, designed by Ziegler Cooper Architects, has earned the Linbeck Group the highest award in the construction industry. Linbeck was named recipient of the AGC/Aon Build America Award in the New Building category. Linbeck is one of the few building companies in America to have received this award five times.

SpawMaxwell Honored With Statewide Title

Texas Construction and the editors of *McGraw-Hill Construction* recently named SpawMaxwell as Texas' first "Contractor of the Year." Founded in 1998, SpawMaxwell has offices in Houston, Dallas, and Austin.

National Green Building Standard Approved

The National Green Building Standard, known as ICC-700, was approved Jan. 29 as an American National Standard. The new industry standard provides guidance for safe and sustainable building practices for residential construction, including both new and renovated single-family to high-rise residential buildings. This is the first and only green standard that is consistent and coordinated with the Code Council's family of I-Codes and standards. This new standard provides a practical route to green, sustainable, and high-performance construction, especially in communities with little if any green/sustainable buildings or guidelines. The standard also promotes homeowner education for the maintenance and operation of green residential buildings in order to ensure long-term benefits. Homeowner education on proper maintenance and operation to maintain its green status throughout its life cycle is available along with related ICC publications through the Code Council Web site at www.iccsafe.org/700.

Restoration Group Launches New Web Site

The Restoration Industry Association (formerly the Association of Specialists in Cleaning & Restoration) has launched its new Web site, www.restorationindustry.org, which includes information for professionals and consumers, and access to technical articles from the association's *Cleaning & Restoration* magazine.

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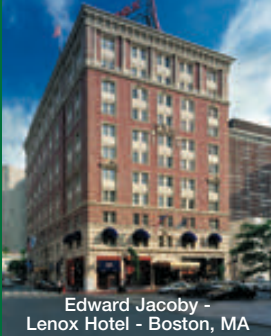
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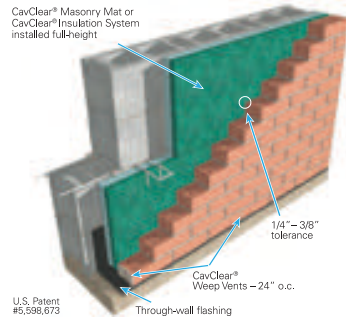


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MATAGORDA ISLAND, TEXAS

FIRST LIT IN 1852, THE LIGHTHOUSE ON MATAGORDA ISLAND IS ONE OF FIVE INCLUDED IN A new set of commemorative stamps issued by the U.S. Postal Service. “Gulf Coast Lighthouses,” which went on sale in July, also includes the historic lighthouses at Sabine Pass, La.; Biloxi, Miss.; Sand Island, Ala.; and Fort Jefferson, Fla. The fourth in an ongoing series, the new set is preceded by Pacific Lighthouses (2007), Southeastern Lighthouses (2003), and Great Lakes Lighthouses (1995), all designed by Howard E. Paine and illustrated with paintings by Howard Koslow.

One of only five surviving lighthouses on the Texas Gulf Coast and one of two that remain illuminated (with the Lydia Ann Light at Aransas Pass), the Matagorda Island Light was the first of three lighthouses built in Texas following statehood (including Bolivar Point and Point Isabel) to protect the entrance to Matagorda Bay and the port of Indianola. The original 79-foot-tall, black-painted, round and tapered, cast-iron tower was lengthened to 85 feet in 1873 when it was relocated. The move was necessitated because of coastal erosion and the need to make repairs to damage caused by a Confederate attempt to destroy the lighthouse in 1863. The extension is visibly discernable, as it does not continue the original taper. The structure consists of nearly ½-inch-thick cast-iron plates braced and bolted to a heavy central steel column by the internal spiral staircase. Its third-order Fresnel lens, preserved in the Calhoun County Historical Museum in Port Lavaca, was visible 16 miles out to sea. The Matagorda Island Light is very similar to the Bolivar Point Light, marking the entry to Galveston Bay, built in 1873. Also clad in cast-iron plates, the Bolivar tower, however, has a brick core as the internal structure, making Matagorda’s all-steel structure more technologically advanced.

The Matagorda Island Lighthouse is operated by the U.S. Coast Guard with a remote-controlled, solar-powered light installed in 1977. Located amidst the inlets and swamps at the northern end of Matagorda Island, it is not easy to get to, accessible only by private boat, so the best view of it may be the one to be had on this new postage stamp.

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