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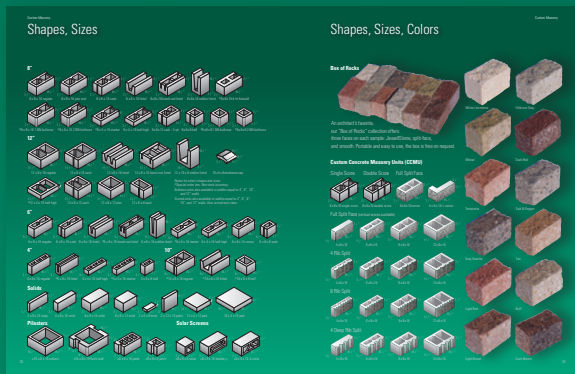
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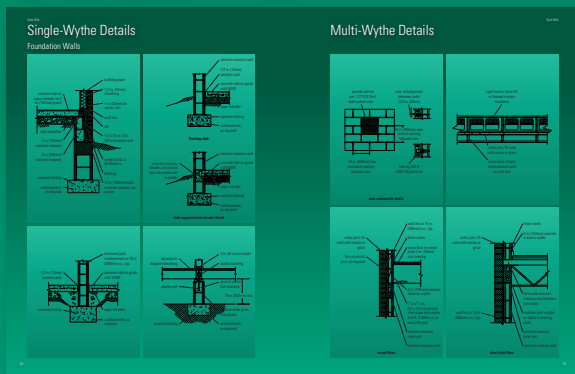
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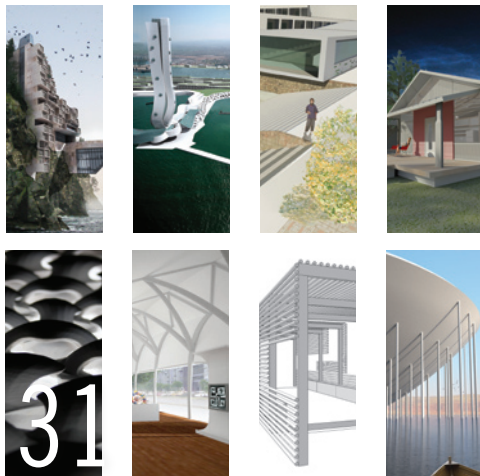
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31 TSA STUDIO AWARDS



46 PLACE-MAKING IN PROGRESS

Lake/Flato Architects
w/ Durand-Hollis Rupe Architects
VINCENT B. CANIZARO, PHD



52 LOCAL LEGACY

Marmon Mok
w/ AIA San Antonio Building Committee
KEN SLAVIN



58 BOLD IDENTITY

Collaborative Designworks
THOMAS HAYNE UPCHURCH, AIA



62 NATURAL ADAPTATION

GS&C
MARK OBERHOLZER, AIA



68 EFFICIENT INFILL

Jacobs
McKinney York Architects
CARL GROMATZKY, AIA

DEPARTMENTS

05 EDITOR'S NOTE

06 CONTRIBUTORS

11 NEWS/CALENDAR

26 COMMENTARY

39 INNOVATION

44 FEATURE INTRO *AESTHETICS*

74 PORTFOLIO *RETAIL*

78 INSIGHT *FURNISHINGS*

83 MARKETPLACE

88 BACKPAGE

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Industrial Strength

Revitalized Pearl Brewery demonstrates public attraction to respectful design

MODERNISTS ARE DRAWN to pure expressions of function, form that instantly communicates the essence of a building's use. The Texas landscape is rich in examples, oftentimes overlooked because they are straightforward, generic, inconspicuous—precisely the qualities that make them worth our attention. J. Brantley Hightower, AIA, in a short essay “The Lure of the Industrial” on page 44, opens the feature section with musings on his and his fellow architects' fascination with buildings “that reflect the most direct solutions to complex problems.” Their purity is beguiling, he states, because “they are defined by the simplest realities of program and structure.”

This edition highlights projects that derive from industrial context, function, or aesthetic. Featured buildings range from a small office building surrounded by petrochemical refineries in Texas City to adjacent utility facilities at UT Austin that respectfully conform to a prescribed material palette. Another project, shown on the cover, is the Full Goods building at the redeveloped Pearl Brewery in San Antonio. Perhaps showing one of the least glamorous aspects of the building, the photograph by Casey Dunn concisely conveys its unadorned beauty and elemental honesty. When originally built in 1974, Full Goods was a simple metal-clad warehouse for storage of beer before shipment. By the time Silver Ventures bought the 22-acre site after the brewery closed in 2001, the decrepit and outdated warehouse seemed to have slim chances of survival. But David Lake, FAIA, saw great potential in reconfiguring Full Goods as a focal point of a new gathering place dedicated to culinary arts and cultural activities. Beginning on page 46, Vincent Canizaro, PhD, profiles the reinvigorated Pearl and the ongoing plans for improvements as outlined in the master plan by Lake/Flato Architects.

The brewery played a significant role in the history of San Antonio since it was first established in the 1880s as the

J.B. Behloradsky Brewery (also known as the City Brewery), then sold in 1887 to the San Antonio Brewing Association. According to AIA San Antonio's *San Antonio Architecture: Traditions and Visions*, “Six years later the company hired August Maritzen, one of the foremost brewery architects of the day, to design the new facility that became known as Pearl Brewery. Maritzen's brick brew house (1894), with its arched windows and mansard-roofed tower, was San Antonio's tallest building at the time. Local architects contributing to the complex include Otto Kramer, who designed the elliptical-shaped brick stables building (1894); Albert F. Beckmann, who supervised construction of Maritzen's 1897 stock house and other buildings; and Adams & Adams (1939), Leo M.J. Dielmann (1930s and 1940s) and Bartlett Cocke (1950s).”

After 118 years of industrious activity along the San Antonio River, Pearl Brewery closed in January 2001 following several years of struggling in an increasingly competitive market. With its demise that left more 150 people unemployed, most locals expected Pearl's historic buildings would be razed and replaced.

Fortunately for San Antonio, Pearl is thriving once again thanks to Silver Ventures President Kit Goldsbury, David Lake, and others who are working on the multi-phase project. To witness the renewal, visit Pearl on Saturday mornings when people flock to the farmers market or any weekday to see the latest exhibit at the Center for Architecture in Full Goods. The entire development is a case study in how a visionary client and insightful designers can transform a post-industrial landscape into a place of enrichment and vitality.

STEPHEN SHARPE



Panoramic view of Pearl Brewery from 1910.

COURTESY OF PEARL BREWERY



Thomas Hayne Upchurch, AIA



Bryce A. Weigand, FAIA



Geoffrey Brune, FAIA

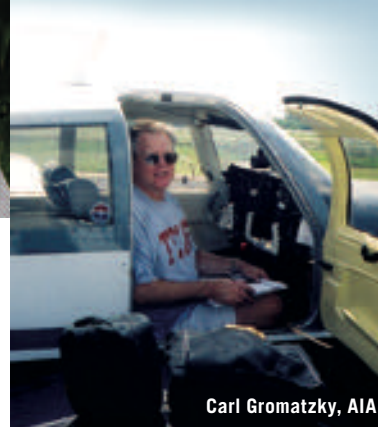


J. Brantley Hightower, AIA

Jacqui Dodson, AIA



Vincent Canizaro, PhD



Carl Gromatzky, AIA



Mark Oberholzer, AIA

GEOFFREY BRUNE, FAIA practices and teaches in Houston where he is associate professor at the Gerald D. Hines College of Architecture, University of Houston. His passion for teaching and student learning is occasionally interrupted by visits to the jazz clubs of New York City or the mountains of Big Bend with his best friend and wife Ann. See his article on page 39.

VINCENT CANIZARO PHD is a registered architect, whose career has tended more and more towards writing and talking about architecture than designing. Fortunately, he chose to teach and spends most days at the University of Texas at San Antonio helping future architects design places that help people to live differently and more sustainably. See his article on page 46.

JACQUI DODSON, AIA has focused on her 17-year career in Austin remodeling, rehabilitating, and renovating the built environment of Austin. With her motto, "cleaning up this town one building at a time," she runs her own firm focused on that mission. When not working on transforming buildings, she teams with Mother Nature on her organic garden. See her article on page 78.

CARL GROMATZKY, AIA is an occasional contributor to *7A*. He is a principal in Barnes Gromatzky Kosarek Architects and hopes one day to be able spend more time in the left seat of little airplanes. See his article on page 68.

J. BRANTLEY HIGHTOWER, AIA works for Lake/Flato Architects in San Antonio. He recently purchased a new Nikon to replace the one that was stolen back in February. The friends who had been lending him their cameras for the past six months are thankful for this investment. See his article on page 44.

MARK OBERHOLZER, AIA designs buildings for Austin's Rhode Partners during the week, but on weekends he can be found either haunting his house with a caulk gun in hand or searching the Hill Country for new swimming holes. See his article on page 62.

THOMAS HAYNE UPCHURCH, AIA spent most of his childhood in Texas City, enjoying lots of small town advantages, such as riding bikes almost anywhere and developing life-long friendships. Now living and working in Brenham, he enjoys another small town, in a different landscape, in a different time. See his article on page 56.

BRYCE A. WEIGAND, FAIA practices architecture in Dallas, cow-boying outside Oakwood, and drawing anytime, everywhere. He and Trish will be chillin' in the Aegean Sea this fall. Weigand leads the institutional work for Good, Fulton & Farrell Architects focusing on educational and ecclesiastical projects. See his article on page 26. ☺



THE NATURE OF DESIGN

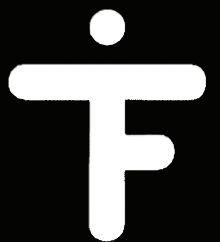


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Origins of Wright's 'Usonia'

At the end of his article (see p. 10 in July/August 2009) on the restored Usonian House in Amarillo, Mason Rogers states that the term "Usonia" was derived from an abbreviation for the United States of North America. This is a commonly held myth among the architecture community that does not explain the origin of the letter "i" in the word and has no grounds for substantiation in any of Wright's extensive library of written work. Once we realize that Usonia, like its settlement-scale aggregate Broadacre City, was conceived by Wright as an *utopian* solution to human habitation, then the origin of the word "usonia" becomes clear.

Fans of the 1968 movie by Stanley Kubrick, 2001: *A Space Odyssey*, have conjectured that Kubrick employed a phonetic trick in naming one of the main "characters" of the film—an almost-human, on-board mission control computer. By taking the name of the most

well-known computer manufacturer of that time, IBM, and substituting for each letter in that name the preceding letter in the alphabet, Kubrick named the computer HAL 9000. Decades before Kubrick, Wright employed the same technique, but with one constraint—change only consonants in the chosen word with the preceding consonant in the alphabet. Following this rule and choosing the word "utopia," for that is what Wright wanted the post-war American public to believe he was designing, he substituted the preceding consonant for the "t" and the "p" with "s" and "n" respectively. The resulting new word was Usonia. Yes, the usonian home and the archetype usonian settlement, Broadacre City, were Wright's vision of an American utopia and were aptly named by a word that he created to describe his vision.

Richard MacMath, AIA
Austin

CORRECTION

The name of Gerald Moorhead, FAIA, was accidentally misspelled in the label for his headshot on the Contributors page in the last edition. Moorhead has contributed articles, photography, and expertise to *Texas Architect* for more than a quarter-century.

HOW TO REACH US

Corrections/Letters to the Editor

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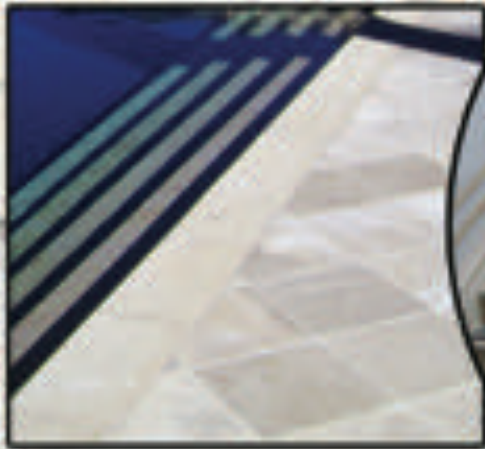
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TSA Announces 2009 Honor Awards

H O U S T O N During its 70th annual convention in October, the Texas Society of Architects recognized the following as this year's Honor Award recipients for significant contributions to the architectural profession and the quality of the built environment.

Among the awards were the TSA Medal for Lifetime Achievement in Honor of Llewellyn W. Pitts FAIA, presented to **Carolyn S. Peterson, FAIA**, and the TSA Firm Award, presented to **PageSoutherlandPage**. Both are profiled on the following pages.

The other Honor Awards recipients were:

Paul A. Bielamowicz, AIA, of Austin, was recognized with the Award for Young Professional Achievement in Honor of William W. Caudill FAIA for exceptional achievement in his early professional years as well as for his grassroots community activism related to public architecture. Bielamowicz has been honored in the past with several awards, including the AIA Austin Young Architectural Professional Achievement Award. Currently a senior associate project architect at PageSoutherlandPage in Austin, he is most recently known for his work on the redevelopment of Gus Garcia Park in Austin.

Craig Reynolds, FAIA, of Dallas, recognized with the Award for Community Service in Honor of James D. Pfluger FAIA for leadership that helped transform Dallas' public schools from an aging example of neglect to a national example of learning environments for public school children. His masterful and civic-minded work was essential in winning landslide support for a large bond program in 2002 that will provide benefits

in the Dallas community for decades to come. Reynolds leadership demonstrated that architects do more than simply design the arrangement of bricks and mortar; they enable their community to see a brighter future and empower them to ensure it for generations to come.

Sue Ann Pemberton, AIA, of the University of Texas at San Antonio, was recognized with the Award for Outstanding Educational Contributions in Honor of Edward J. Romieniec FAIA, for positively influencing countless students in more than 16 different course titles at both undergraduate and graduate levels. Having taught at UTSA's College of Architecture since 1984, one example of her passion for teaching is the legendary summer trips with students to Norogachi, Chihuahua. For more than six years, teams of students have traveled to the remote village to build an adobe boarding school for the Tarahumara Indians.

Through this opportunity, Pemberton inspires her students to excel on both professional and personal levels.

Tiffany Robinson Long, AIA, of Marmon Mok in San Antonio, was named Associate Member of the Year for exemplifying the highest qualities of leadership and demonstrating unparalleled commitment to her local component. She currently serves on the board of AIA San Antonio and co-chairs the chapter's Young Architects Forum. Her volunteer experience includes Habitat for Humanity, the local food bank fundraiser Construction, and AIA San Antonio's Beaux Arts Ball that generates funds for local charities.

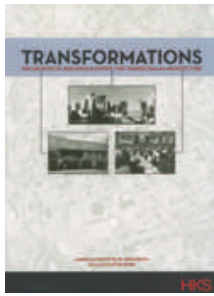
Gary Dunn, Assoc. AIA, of Kirksey in Houston, received the TSA Associate Mentorship Award. Dunn has been an active member of AIA for four years and currently serves TSA as the Intern Development Program State Coordinator of Texas. He gives presentations to professional



Robinson Long



Dunn



Transformations



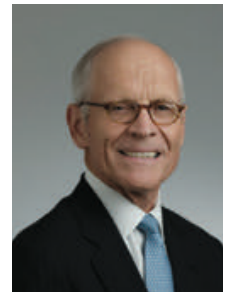
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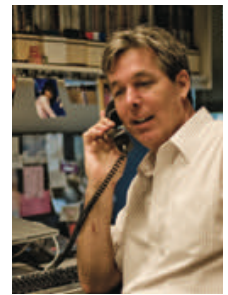
Lively



Havel and Ruck



Lopez



Sharpe

development classes at several universities, allowing him to reach beyond the current associate membership and connect with upcoming graduates who will be the future associates and leadership of the AIA. Dunn continues to demonstrate his dedication, assistance, and leadership to the associate membership of the state of Texas within his own firm, his local community, and at the state level.

The following received the TSA Award for Excellence in the Promotion of Architecture through the Media in Honor of John G. Flowers Honorary AIA:

- **Transformations: The Architects, Buildings, and Events that Shaped Dallas Architecture**, compiled and edited by Marcel Quimby, FAIA; Dennis Stacy, FAIA; and Willis Winters, FAIA. Published in 2008 by AIA Dallas, the book serves not only as a history of Dallas architecture, but is also a vital reference source for the chapter's past activities, its members, and the supporting community. Among the book's unique features is a genealogical chart that documents how the profession evolved within the city. Due to its comprehensive information and attention to detail, the publication exemplifies the importance of a formal translation of oral history to the written word.
- **Lawrence Holdren Connolly, AIA**, for his service as a contributing editor to *Texas Architect* and scriptwriter for TSA's radio pro-

gram *The Shape of Texas*. His extensive portfolio of work, spanning more than a decade, is testament to his contribution to the Texas architectural scene, including more than 40 articles published in *Texas Architect*.

Citations of Honor were presented to the following organizations:

- **City of Dallas Parks and Recreation and the National Audubon Society** for the extraordinary educational, environmental, and recreational amenity for citizens and visitors to Dallas: The Trinity River Audubon Center.
- **San Antonio Botanical Society and San Antonio Botanical Garden**, cosponsors of the "Terrific Tree Houses" exhibit that further establishes the two organizations as progressive leaders illuminating San Antonio's creativity and natural attributes.

The following received TSA Citations of Honor—Artisan:

- **Legge Lewis Legge**, an Austin-based artistic collaborative (architect Murray Legge, AIA, cinematographer Deborah Lewis, and artist Andrea Legge) recognized for its exemplary work on urban green-space creations both within and beyond Texas' borders.
- **Dan Havel and Dean Ruck**, a team of Houston artists (Havel Ruck Projects) recognized for contributions to Houston's cultural life through public art projects such as O House and Trespass.

TSA Honorary Membership was conferred on the following individuals:

- **Paul B. Barwick, ASLA**, senior planner for the City of Boerne, for his commitment to improving urban quality within Texas communities and his leadership in increasing public interest and participation in the design process.
- **Bill Lively**, president of the Dallas Center for the Performing Arts Endowment Trust, for his eight years spent raising \$334 million to fund the largest cultural construction project in the history of Dallas. Upon completion, the Dallas Arts District will boast the largest contingent of structures by Pritzker Prize-winning architects in the world.
- **Juan Lopez, AICP**, director of planning and zoning for the City of Edinburg, for promoting architectural design guidelines and leading his hometown of Edinburg, making it an example for other communities for good design.
- **Stephen Sharpe**, the editor of *Texas Architect*, published by the Texas Society of Architects, for his continued commitment to the publication and for nurturing the magazine towards excellence, giving its readers a better understanding of the extended reaches of architectural design and the environment.

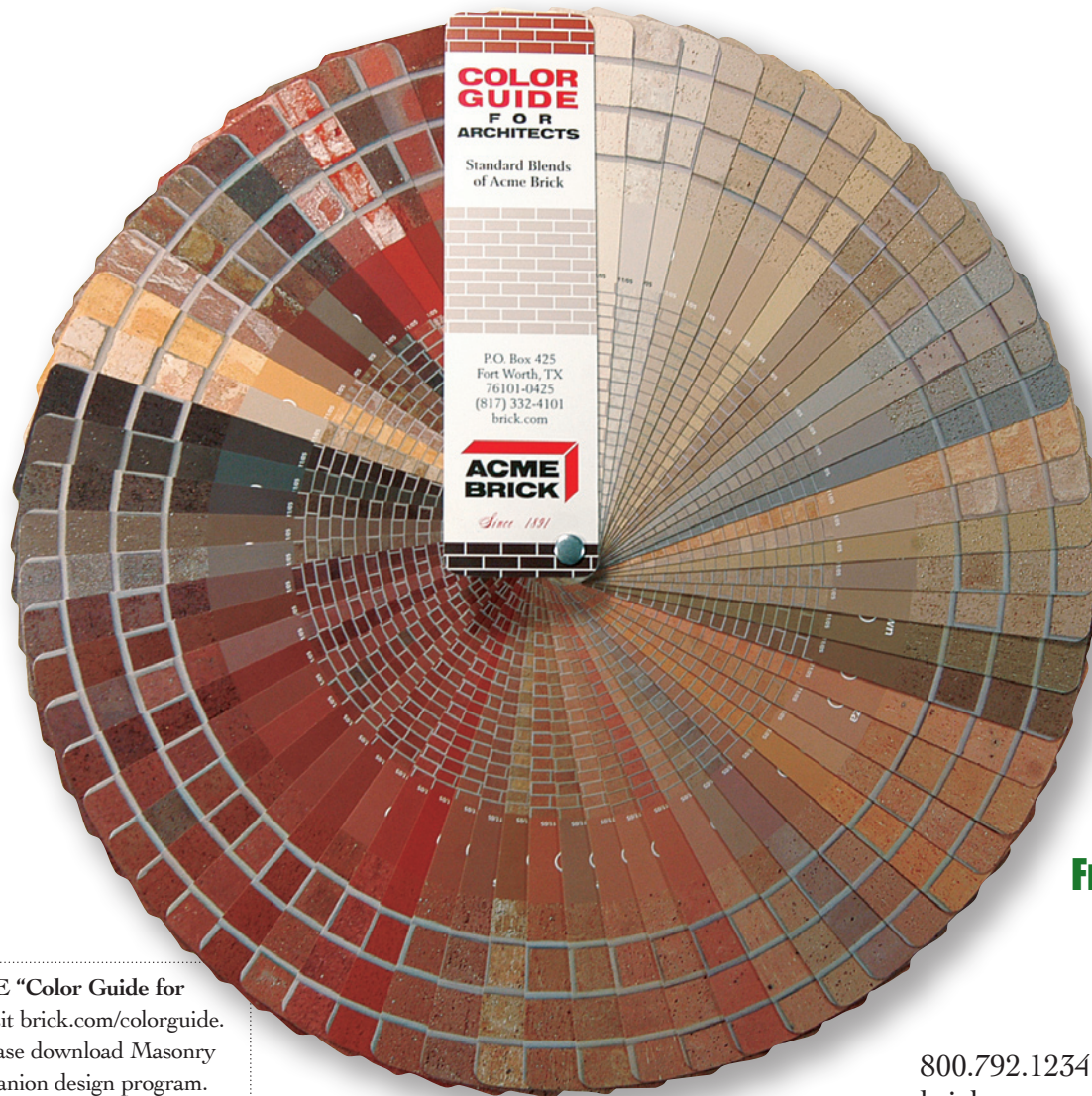
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Peterson Is First Woman To Receive Top TSA Honor

Carolyn Peterson, FAIA, is the forty-first recipient of the Texas Society of Architect's highest award—the Medal for Lifetime Achievement in Honor of Llewellyn W. Pitts FAIA—presented annually to a TSA member for contributions to the profession of architecture and their community. From its inception in 1968 until this year, the honor's awardees have been exclusively male. In fact, not one of the dozens of letters supporting Peterson's nomination acknowledged that she might break yet another gender barrier in a lengthy career that has largely involved historic preservation through her work with Ford Powell & Carson Architects and Planners in San Antonio.

How did her professional achievements warrant this honor? In his letter of support, fellow preservationist John Volz, AIA, stated: "Carolyn's extensive résumé illustrates the comprehensive, positive impact that she has had on the preservation of our State's history, historical resources and the practice of architecture. Her leadership as the state's first female preservation architect is significant. She upholds the highest professional standards and her approach to historic preservation as an architect is both scientific and sensitive. Throughout her career she has inspired, educated, and led numerous men and women into the field of historic preservation as well as the practice of architecture."

For nearly half a century, Peterson has been a meticulous steward of the state's historic landmarks. Her work has included some of the state's grandest buildings—including the Texas Capitol, the Alamo, the Spanish Missions of San Antonio, and numerous county courthouses—as well as a modest and long-forgotten South Texas treasure. Her intellectual curiosity for learning about an issue and solving a problem is supported by her encyclopedic knowledge of materials, an attribute noted by Stanley Graves, director of the Architecture Division of the Texas Historical Commission, in his letter of support of her nomination.

In a profession long dominated by men, Peterson has demonstrated an extraordinary tenacity, dating as far back as the early 1960s

when Carolyn Safar studied at the University of Texas at Austin. (She and Jack Peterson married in 1963, while both were students in the architecture program. In that era, women comprised only five percent of UT's architectural students. Today, women account for 55 percent.) The 1950s and early '60s were a period of intellectual ferment in the school's history, a golden age of inquiry initiated by the so-called Texas Rangers, the legendary group of educators. A beneficiary of the school's esteemed former students was noted architect O'Neil Ford, who hired Carolyn and Jack Peterson and a dozen of their classmates. Together with Boone Powell and Howard Wong, both UT alumni who already were working with Ford, these young people were well grounded in the principles of architectural theory, in phi-



Carolyn Peterson, FAIA

losophy and history—in fact, broadly educated in the liberal arts. When they regrouped and coalesced with Ford's group of stalwarts in the King William Street office on the banks of the San Antonio River, the most vital and creative period in Ford's office ensued.

For the first six years of the Peterson's marriage, home was a cottage at Willow Way (Ford's residential compound for he and his family) in the shadow of Mission San José on the southern outskirts of the city. Following the birth of their daughter, Kirsten, in May 1965, Carolyn used the cottage as an outpost of the King William office. By the late 1960s, Jack Peterson and most of the others had left Ford's office to try their wings. Only Powell and Carolyn Peterson remained, as they remain today as keepers of the firm's collective memory.

In 1969, the firm's first restoration job, major work at Mission San Juan Capistrano in San Antonio, was assigned to Carolyn Peterson, who would henceforth be the preservation specialist for the firm. Ford categorized people, and she lived conveniently close to the job. His intuitive choice was a brilliant one.

Laurie Limbacher, AIA, another specialist in historic preservation and chair of the 2009 TSA Honor Awards Committee, recalls that after graduating from Texas A&M's architecture program and entering the office of Eugene George, she looked to Peterson as her mentor. She was inspired by the notion that a woman—this was in the late 70s—could be an established professional. The two women would work together for seven years on the Texas Capitol Preservation and Expansion Project as partners in a joint venture team assembled by the State Preservation Board.

Today, Carolyn Peterson is a principal and vice president of Ford Powell & Carson, as well as director of the firm's historic preservation division and its director of design. As she looks to the future, she is nurturing a preservation group in the FPC office—including young women with master's degrees in preservation from Columbia University and the University of Virginia—and delights in enlisting their help in solving dilemmas.

Yet while bearing responsibility for a prodigious workload, Peterson has a great capacity for friendship—never in a hurry, she is always gracious and ready to talk. In his letter of recommendation, Richard Archer, FAIA, principal of Overland Partners Architects, offered this anecdote: "We were in the midst of a deadline for an important presentation. Working with Carolyn as our preservation consultant, I had come to depend on her knowledge and insight, so I called her to get advice on our project. She answered from the roof of the Alamo where she was taking advantage of a rare rain event to track down a leak in this Texas shrine. Still, without missing a beat, she answered my pressing question, then went about her more important work." (Peterson reports that the leak still has not been found although every joint has been repaired.)

MARY CAROLYN HOLLERS
GEORGE

TSA Firm Award Goes to PSP

H O U S T O N In honor of its significant contributions to the architectural profession and the community, the 2009 TSA Firm Award was presented to PageSoutherlandPage during the Texas Society of Architect/AIA convention on Oct. 23.

Few firms have had the level of impact that PageSoutherlandPage has had on Texas architecture and its modernization throughout the past century. Established in 1898 by two friends and MIT classmates, the firm now has 450 employees nationwide with offices in Austin, Houston, Dallas, Denver, and Washington, D.C. The firm is currently headed by (shown left to right in photo) John N. Cryer, AIA; James M. Wright, AIA; Lawrence W. Speck, FAIA; Mattia J. Flabiano III, AIA; and Matthew F. Kreisle III, AIA.

Some of the firm's early projects include the 1937 Austin City Hall, houses for Lyndon B. Johnson, landmark work for the Austin State School, and one of the first public housing projects in the U.S., Rosewood Housing. More recent projects include the seminal plan for Austin's Lady Bird Lake, the ExxonMobil Technical Training Center in Houston, the Austin Convention Center, the U.S. District Courthouse in Alpine, and Austin-Bergstrom International Airport.

"PageSoutherlandPage has helped shape our Texas cities in a creative and sustainable manner. Similarly, their contribution to our built environment through an array of significant civic, institutional, and healthcare buildings continues to be a model for how a firm can positively impact our future," wrote David Lake, FAIA, in a letter nominating the firm for the annual award.

During its century of experience, PageSoutherlandPage has received 53 national, 27 state, and 72 local design awards. The firm has been highlighted in local and national publications. On top of the firm's continuing contributions to the AIA and TSA, it is committed to the education of future architects and has created endowments to support architectural education at Texas A&M University and the University of Texas.

"PageSoutherlandPage is actively engaged with five of the eight architecture programs in the state," noted Andrew Vernoooy, AIA, dean of Texas Tech University's College of Architecture, in a letter supporting the firm's nomination. "This past year they led a course on LEED preparation at Texas Tech. We never could have put this course together without their guidance and leadership."

Civic activism and volunteerism are also part of the firm's culture, as exemplified in its assistance after 2001 floods hit Houston and in its commitment to contribute projects that create a larger "sense of place," such as the firm's mixed-use project for Austin's Christ Church Cathedral (joint venture with Leo A Daly/LAN) that integrates a center for the homeless and the 12-acre Discovery Green Park in Houston (in association with Hargreaves Associates Landscape Architects).

"Simply put, Austin would not be the caliber city it is today without the extraordinary contributions of PageSoutherlandPage in architecture, urban design, and planning," wrote former Austin Mayor Will Wynn in his letter of support. "Because these disciplines make such a difference in improving, as I put it, our 'urban fabric,' we owe a great debt to this firm and its leaders



PageSoutherlandPage is led by five principals.

for their help in creating sustainable patterns of living, lively urban places for community interaction, and many very beautiful buildings."

Previous recipients of the TSA Architecture Firm Award are Marmon Mok (2008), Gideon Toal (2007), Oglesby-Greene Architects (2006), Rey de la Reza Architects (2005), Lake|Flato Architects (2004), Tittle Luther Partnership (2003), HKS (2002), Ray Bailey Architects (2001), Omniplan (2000), Ford, Powell & Carson (1999), Frank Welch & Associates (1998), Hahnfeld Associates Architects/Planners (1997), and Moore/Andersson Architects (1996).

T A S T A F F

Feds Break Ground in Austin

A U S T I N The U.S. General Services Administration broke ground Sept. 2 on a long-awaited federal courthouse in downtown Austin, an event made possible by the federal lawmakers authorized \$116 million for the project when Congress passed the American Recovery and Reinvestment Act earlier this year. The project is designed by Mack Scogin Merrill Elam Architects of Atlanta in collaboration with PageSoutherlandPage and landscape architects Hargreaves Associates of San Francisco. The site is five blocks west of Congress Avenue and adjacent to Republic Square Park.

The 252,420-sf building will have eight levels including basement parking, with eight courtrooms, 10 chambers, and office space for the District Clerk, along with offices for the U.S. Marshals Service. Expected to be completed in the fall of 2012 and designed to achieve LEED Silver certification, the courthouse will include high-efficiency HVAC systems, extensive use of natural light, and a green roof. GSA Commissioner of Public Buildings Robert A. Peck said at the groundbreaking, "This shovel-ready project will quickly put the people to work constructing a high-performance, green federal building, and it is fitting this hallmark of energy-efficiency be in Austin, one of our nation's greenest cities." ☺



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RDA Civic Forum's Post-Ike Forecast Calls for Improved Coastal Safeguards

H O U S T O N While Hurricane Ike may have roared through Texas over a year ago, public interest remains high in planning efforts to protect the Houston-Galveston region against such violent storms. In response to that interest, the Rice Design Alliance sponsored a three-part civic forum during the summer. The series, "Post Hurricane Ike Planning," featured scientists and public policy experts whom government leaders call upon to predict major storms and to plan evacuation and recovery efforts.

The first forum, held July 15 and titled "Hazards and Dangers," provided an overview of the damage caused by Hurricane Ike in September 2008, as well as conjecture on the potential for damage that could be caused by a more serious storm such as the hurricane of 1900 that devastated Galveston, causing 10,000 deaths. Gordon Wells, Ph.D., program manager of the Center for Space Research at UT Austin, showed a riveting series of images illustrating the flooding of Galveston Island, Bolivar Peninsula, and nearby coastal areas during Ike. A second speaker, Hanadi Rifai, Ph.D., a professor in the Department of Civil and Environmental Engineering at the University of Houston, focused on the special challenges and dangers presented by the Houston Ship Channel. She showed how a severe hurricane could inundate that facility,

the nation's most important chemical storage and refining center, spreading an enormous quantity of chemicals and toxic waste over a three-county region. In a question-and-answer period following their presentations, the speakers all agreed that the \$32 billion in damages and over 100 deaths caused by Ike could easily be dwarfed by a future storm.

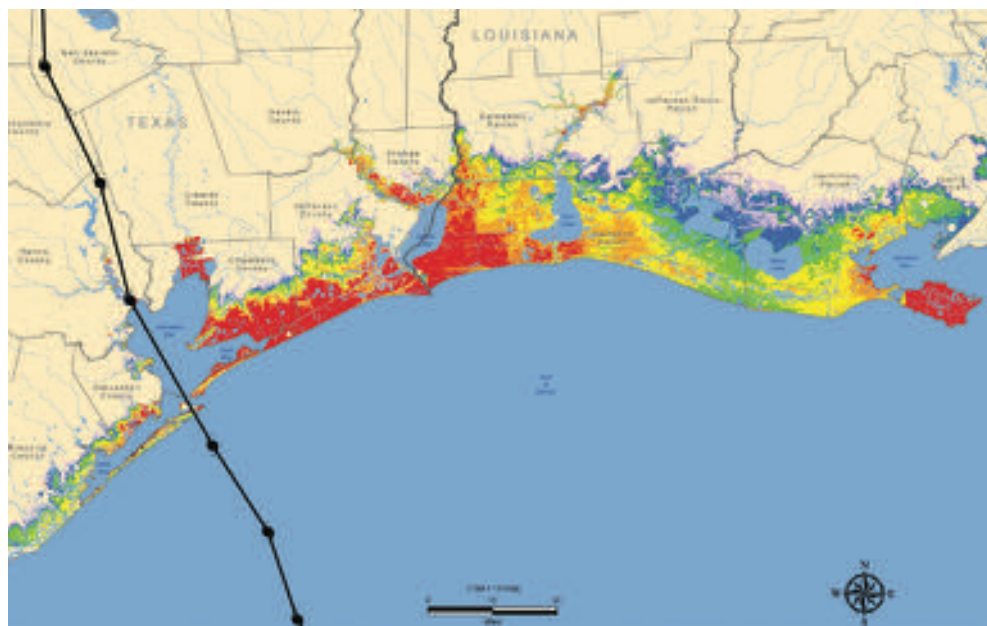
The second forum in the series, held Aug. 19 and titled "Design Solutions," offered three speakers with radically different strategies to protect the coast. William Merrell, Ph.D., professor of marine sciences at Texas A&M University at Galveston, proposed to fortify the entire Houston-Galveston region from tidal surge using a massive coastal barrier. His so-called "Ike Dike" comprises a continuous structure, rising 17 feet above sea level and running the length of Galveston Island and the Bolivar Peninsula, that wraps inland at each end. The scheme also includes massive floodgates at Bolivar Roads, San Louis Pass, and the Inter-Coastal waterway. Another floodgate, spanning the Houston Ship Channel, would be more than 1,000 feet wide to allow the largest ships access to the Port of Houston. The other floodgates, while not as large, would allow for water circulation and passage of smaller vessels except when a storm approaches.

Perhaps the evening's most startling forecast came from James Blackburn, an environmental attorney and adjunct professor of civil and envi-

ronmental engineering at Rice University, who proposed that settlement of low-lying coastal areas around Galveston is inherently unsafe. No single engineering solution, he said, can adequately protect the 1.5 million people who are projected to be living in those areas in the near future. (Such dangerous development trends, he said, are the result of subsidies through federal and state insurance programs which each year increases the risk of endangering more lives and a larger part of the nation's economy.) Blackburn proposed that landowners in these areas should be allowed to sell their property to the government for use as agricultural land or nature preserves, as is already being done in other areas around the region. In the most endangered areas, he said, insurance should only cover one major flood, and afterward the government should not pay for any further coverage. Unwilling to go so far as to say that no areas should be protected behind sea walls or dikes, he proposed to protect the most important employment centers and other areas where local protection is feasible, including NASA, the east end of Galveston, and most importantly, the mouth of the ship channel. These strikingly different proposals framed a lively discussion of costs, risks, and benefits.

In a wrap-up third meeting, held Aug. 26 and titled "Best Management Practices," Nitja McGrane, community education and outreach coordinator for the Federal Emergency Management Agency's Region IV Mitigation Division, described research into construction standards for the Gulf Coast, FEMA's recommendation that the Base Flood Elevation be increased by three feet along the coast, and the agency's work in responding to the disaster of Ike. As though in fulfillment of Blackburn's proposal, she reported that FEMA has bought 700 properties from landowners along the Bolivar Peninsula. The aggregated properties are to be used as a nature reserve and public park. Cumaraswamy Vipulanandan, Ph.D., professor of civil and environmental engineering at the University of Houston, described a broad range of research into the impact of Ike on the Houston-Galveston region. In his conclusion, he mentioned that a third of the state's population lives in coastal areas. This simple statistic left the audience wondering when the State of Texas will decide either how to protect its coastline or adopt land use policies that keep people and vital infrastructure out of harm's way.

THOMAS COLBERT, AIA



The extended area map illustrates the flooding from Hurricane Ike. Red indicates inundation levels greater than 10 feet, yet the storm destroyed metering devices after that depth was recorded.



River Walk's New Museum Reach Extends Linear Park Northward

SAN ANTONIO With a week of festivities in May, thousands of residents and visitors celebrated the opening of the new 1.3-mile northern extension of the world-renowned River Walk that effectively doubled the length of the meandering pedestrian pathway. Called the Museum Reach, the project connects the downtown network of below-street-level sidewalks to the San Antonio Museum of Art before terminating at the new mixed-use development at the old Pearl Brewery. A future extension will push the River Walk another two miles further north to Brackenridge Park, the Witte Museum, and the San Antonio Zoo.

The \$72.1 million in improvements are funded by a partnership among Bexar County, the City of San Antonio, the San Antonio River Authority, and the nonprofit San Antonio River Foundation. Ford Powell & Carson Architects & Planners led the design for the Museum Reach, a project that links cultural institutions and commercial centers via a linear park.

"This is the realization of a dream project that so many have been working on for so long," said Lila Cockrell, a former mayor and co-chair of the San Antonio River Oversight Committee.

"I am especially thrilled that the locks were included in the dam near Brooklyn Avenue so that river cruisers may extend their reach up to the San Antonio Museum of Art, all the improvements at the Pearl Brewery property, and other attractions and destinations."

Since the opening, river taxis regularly wend between downtown and the turnaround basin in front of the redeveloped Pearl Brewery. About halfway along the newly constructed river channel, a lock and dam facilitates the nine-foot transition between water levels.

Concurrent with the two-year construction on the Museum Reach, work has been underway south of downtown on the Mission Reach of the San Antonio River. Improvements, expected to be complete next spring, are focused on ecosystem restoration intended to transform the channelized river to appear less man-made. According to the San Antonio River Authority, the project's goals include maintaining adequate flood control, reduced erosion, reintroduction of native vegetation, and creating an environment more suitable for recreation and wildlife.

All the improvements north and south of downtown will result in a 13-mile linear park that runs through the heart of the city. While the Mission Reach will not become part of the River Walk—a major tourist draw that pumps millions

of dollars into the local economy—the Museum Reach has great potential as a continuation of pedestrian-oriented enterprises similar to the restaurants and retail shops that cater to visitors to the downtown segment. Bexar County Judge Nelson Wolff expressed the hopes of many locals in his remarks at the May 30 opening. "The river project is the most beautiful and significant public works project of our time and the grand opening of the Museum Reach bears witness to that," he said. "All of the improvements—the connection to downtown, ecosystem restoration, hiking trails, and public art—have the potential to spur much needed economic renewal along the Broadway corridor."

As the local officials await the eateries and vendors to build along the Museum Reach, the new walkways offer a pleasantly tranquil respite from the hubbub of downtown. Now is the best time to experience Ford Powell & Carson's design, although the extended drought has taken its toll on the plantings. When fully mature, the landscaping—designed by CFZ Group, with more than 100 different species of trees, shrubs, groundcover, and aquatic plants—will soften the hard edges of the sidewalks, retaining walls, and channel edges.

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*LEED certification currently in process.



New Cowboys Stadium Opens (and Shuts)

ARLINGTON The latest in sports arena one-upmanship was formally unveiled when the \$1.2 billion Cowboys Stadium, designed by HKS Sports & Entertainment Group, hosted a concert on June 6 by headliners George Strait and Reba McEntire. With two monumental steel arches supporting an enormous retractable fabric roof, the building can accommodate 100,000 fans within the world's largest column-free seating bowl.

The new venue is inspired by the iconic Texas Stadium in Irving that served as the Cowboys' home for 38 years. That earlier arena, designed by Warren Morey & Associates of Dallas and completed in 1971, was notable for its open roof, which was said to be necessary "so God can watch his favorite football team." The updated version features a 660,800-sf opening in the roof, as well as glass walls at either end that also retract. Squint your mind's eye and you can see the similarity between the two stadiums separated by almost a half-century's worth of technological advancements. Materials include exposed concrete and concrete block at the lower levels, with burnished gray block and polished chrome metal at the upper levels. According to HKS' lead designer Bryan Trubey, AIA, the very complex geometric structure was conceived before building information modeling (BIM).

The Arlington location for Dallas' professional football team has a precedent in the Rangers Ballpark, home to the Texas Rangers professional baseball team. Conveniently located at the geographic center of the Dallas-Fort Worth "metroplex," Arlington was willing

to provide considerable financial support. In 2004, then-Mayor Robert Cluck rallied Arlington's voters to approve a one-half cent sales tax to fund \$325 million of the estimated \$650 million cost for stadium—the other half shared by the National Football League (\$150 million) and the Cowboys' owner Jerry Jones (\$175 million) who also agreed to cover any cost overruns.

While the new home for the world's most recognized sports franchise could have been built for the original estimate, its final cost would eventually double in pursuit of providing Jones' goal of an unprecedented experience for his team's fans. Much of the additional expense was for the retractable roof, the retractable glass end walls, and state-of-the-art electronic technology that has become ubiquitous in arena design today. The centerpieces of the high-tech array are the 72x160-foot video screen suspended over the 50-yard line and 27x48-foot video screens in the end zones that are angled toward the stands.

The stadium's many sustainable features include natural lighting along concourses provided by canted glass walls that also offer unexpected views both from inside and out. The traditional parabolic-curve seating arrangement is organized in small tiers, creating an uncharacteristic coziness in such a large venue.

Tours of the new arena currently attract 1,500 visitors each day, a total that is expected to increase to 6,000, which would rank the Cowboy Stadium second only to the Alamo for daily visitor attendance to a single Texas landmark.

LAWRENCE CONNOLLY, AIA

UTSOA Presents Film Series

The University of Texas at Austin School of Architecture's Center for Sustainable Development presents a free biweekly film series on selected Thursdays. Films that touch on issues of sustainability will be shown with time allotted for general discussion of the film and the issues with which it grapples. For more information, visit <http://soa.utexas.edu>. NOV. 5 & 19.

UTA Presents 'Natural Modern' Lecture

The UT Arlington School of Architecture Fall Lecture Series presents a lecture by Tom Lenchek of Balance Associates Architects titled "Natural Modern: Design from the Landscape." School of Architecture, Room 204, 4 p.m. For more information, visit www.uta.edu/architecture/. NOV. 16

Deadline for THC Marker Applications

Nov. 30 is the deadline for submitting applications to the Texas Historical Commission for a 2010 official Texas Historical Marker. For more information, visit www.thc.state.tx.us/. NOV. 30

Michael Graves to Talk at UT Austin

The UT Austin School of Architecture will be hosting a lecture by Michael Graves, FAIA, about his current work as part of the Fall 2009 Events series. Graves has been involved with the design of more than 300 buildings worldwide, with some of his more iconic being the swan and dolphin hotels at Walt Disney World. For more information, visit <http://soa.utexas.edu/>. NOV 30

DAF Presents 'Glass House' Lecture

The Dallas Architecture Forum presents a lecture by Christy MacLear on Philip Johnson's iconic "Glass House." MacLear serves as the executive director of the Glass House and Visitor Center and will give attendees an insider's look at the house and the nonprofit's innovative programs. The lecture takes place at the Dallas Museum of Art. For more information, visit www.philipjohnsonglass-house.org. DEC 1

DCFA Hosts 'Arts District' Exhibit


The Dallas Center for Architecture hosts the exhibit "The Architecture of the Arts District." The exhibit includes models, original documents, and other artifacts that examine the Dallas Arts District's evolution and places its buildings into a larger context of architectural history. Walking tours and other special events and programs are included. For more information, visit www.dallasca.com. Thru JAN 8

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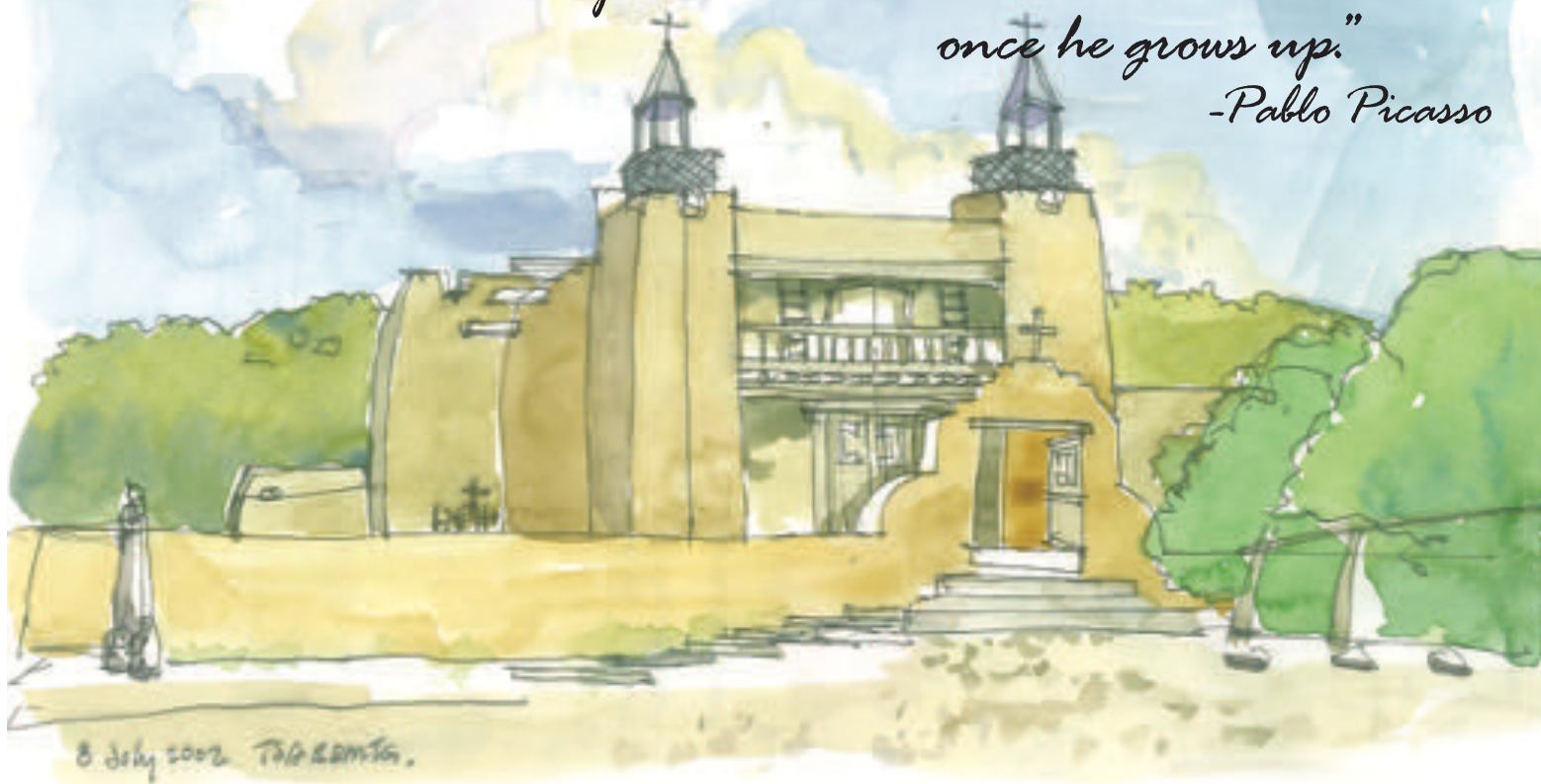
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“Every child is an artist, the problem is how to remain an artist once he grows up.”

-Pablo Picasso



Drawn to Architecture

by BRYCE A. WEIGAND, FAIA

THESE DRAWINGS ARE EXCERPTS from sketchbooks compiled over the past 33 years. Presented in our Good Fulton & Farrell University (for AIA learning unit credits), they formed the structure of the presentations: “Drawn to Architecture: Sketches to Reality.”

The objectives of the session were:

- To explore the value and enjoyment of drawing.
- To pursue the process of creating architecture through drawing.
- To celebrate the thrill of place-making.
- Through the economy of simple drawings, discover the power to convey complex ideas.

The premise was two-fold:

- Embryonic concepts and thoughts can/do become real architecture in time, space and dimension
- No matter how loose or unresolved the initial lines may be, by continuing to draw, shapes and forms become real.

These included sketches convey visual diaries from travel, to scale and rhythm studies for future architectural projects, to merely things that delighted me at the time, and continue to engender warm thoughts upon reviewing after many years.

The point of keeping a sketchbook and encouraging its use is to connect the eye to

the hand and in so doing, understand more deeply how components (scenes or objects or buildings or cities) relate to one another.

Most of the drawings live on the shelf, vertical soldiers hidden away, known only through dates of origin, not intended for viewing, but able and willing to convey a thought upon summons. Perhaps to find their way to a new project or a birthday card or even a smile when needed.

Thus the categories noted:

- For enjoyment
- For education
- For recall
- For memories



THE GELUKTOS Beach
houses of GEE JEAN LAM - THE 20th CENT.



Philip + Graham with their names - BIRTH PLACE
The GELUKTOS Beach of BENCHAMON 10 YEARS - AGE 3-4, 1945 GELUKTOS

—draw for enjoyment—



CASTROVILLE HOUSE - ANGELO STREET.

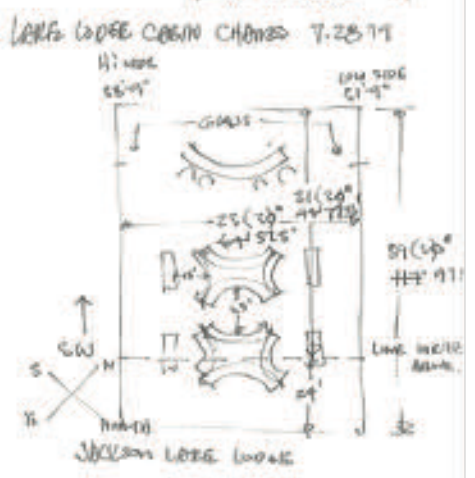
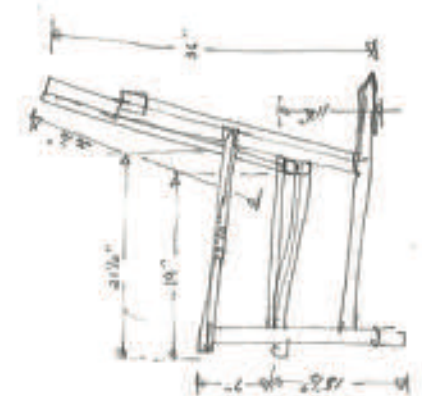
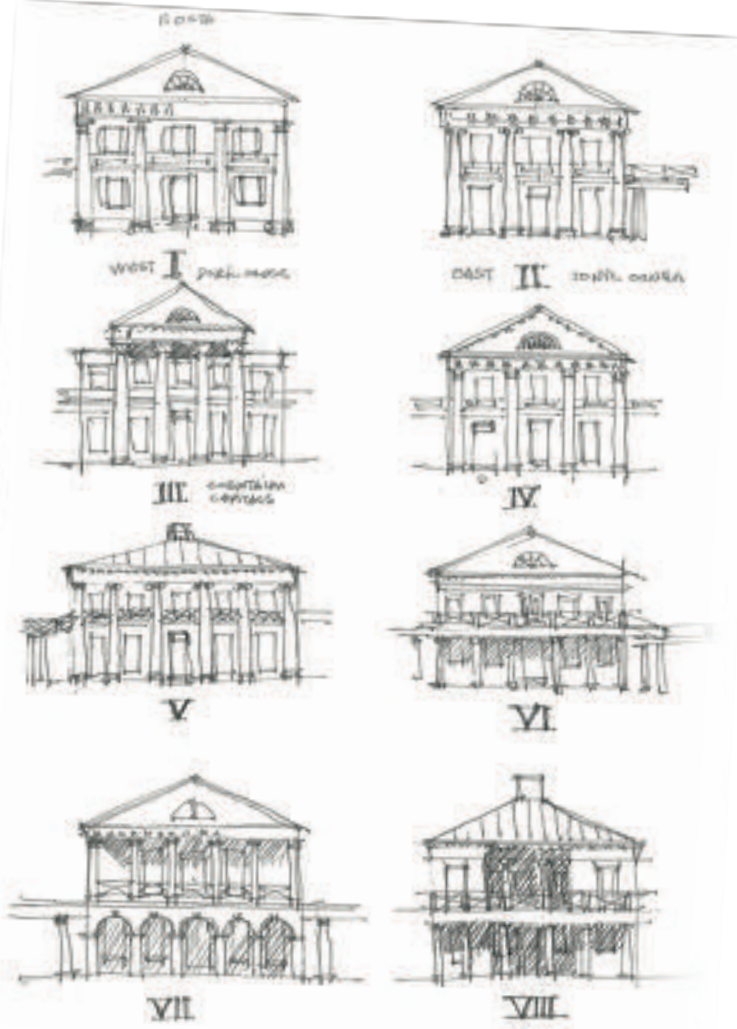
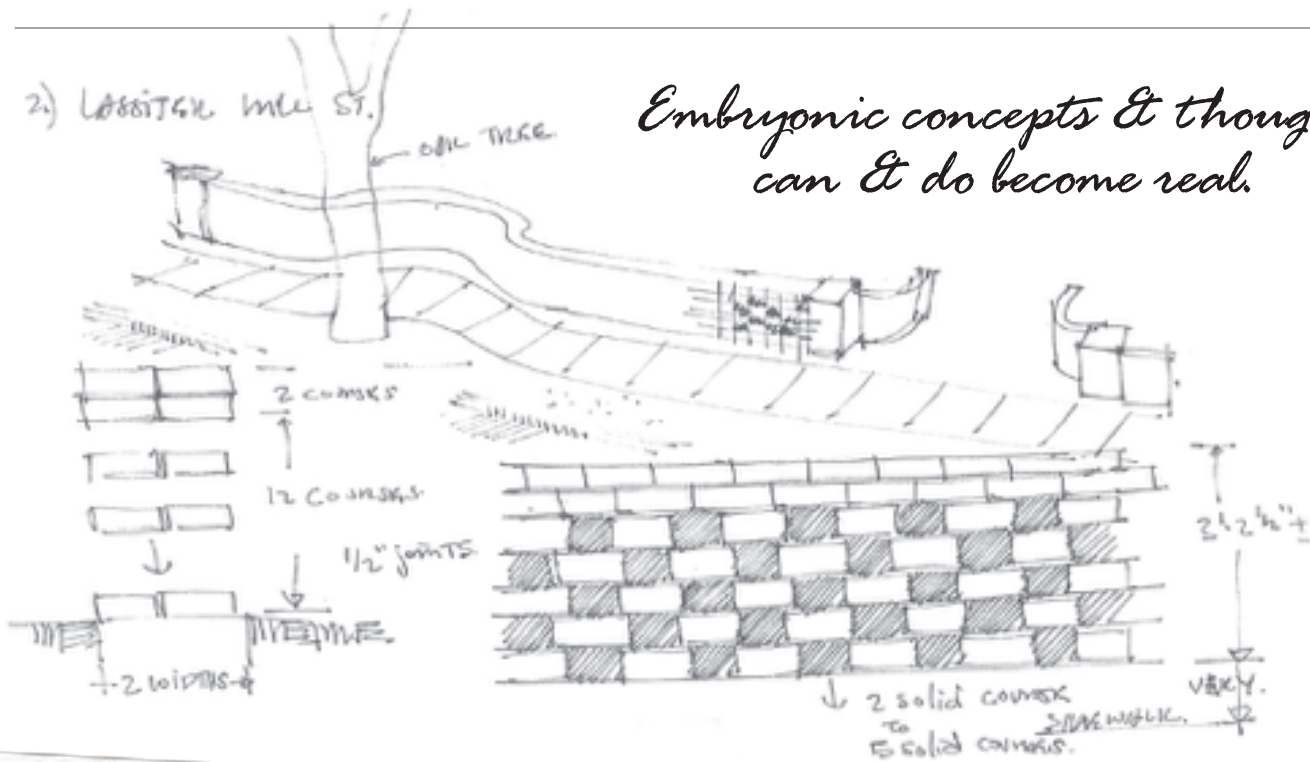


RED TRIM
BLUE SHUTTERS
OFF WHITE SPACES
RED-WOODY ROOF

MADRID + ANGELO STREET
CASTROVILLE OCT 24, 1992

2) LOBBY ON MILL ST.

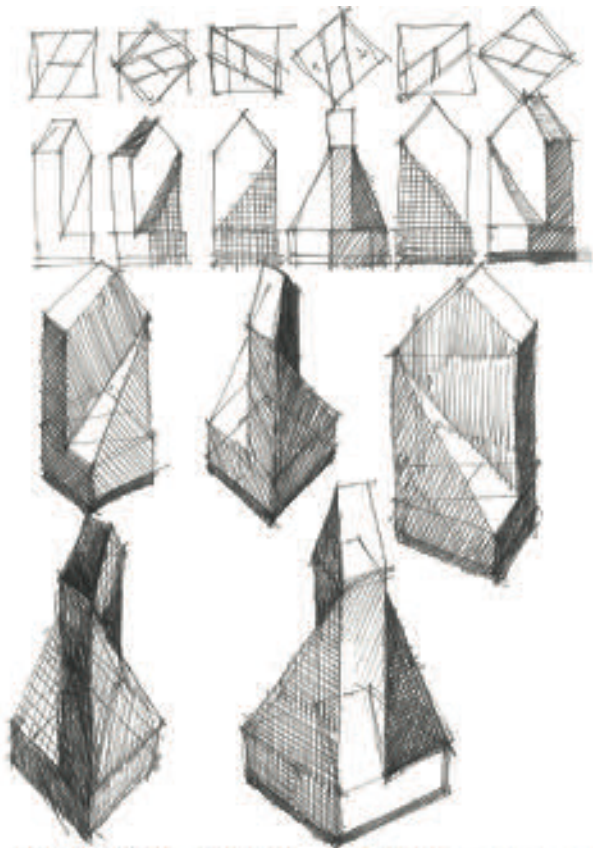
Embryonic concepts & thoughts
can & do become real.



OLD FAITHFUL INN
YELLOWSTONE NATIONAL PARK, WYO.
350 RM HOTEL,
LOG CONSTRUCTION in 1903
DESIGNED BY ROBERT C. REAMER,
ARCHITECT.

— draw for education —

—draw for recall—



FOUNTAIN PLACE - DALLAS 31 MARCH 2005



EDINBURGH, SCOTLAND
OLD TOWN

—draw for memories—



Muir Woods

Tsa STUDIO AWARDS 09

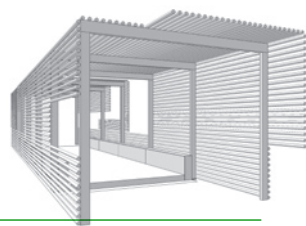
light volume natural flow strong clarity organization
 responsive landscape surprise detail crafted
 gracious space blending configuration fresh well
 crafted activates street refreshing simple beautiful
 elegant usable mix use street presence
 urban interface life a place neighborhood
 playful color texture ring adaptive culture

pur- ancy
 return interior
 detaile lended
 elegar sea rained
 grac design tetails
 imaginative functional
 exploration personality
 bold discrete skillful
 environment space art
 sight efficient richness
 clarity urban sculptural
 mature modern historic
 proportion respect idea
 powerful user amplified
 strength essence vitality

SINCE 2004, THE TEXAS SOCIETY OF ARCHITECTS has sponsored the TSA Studio Awards to recognize the best in unbuilt work by architectural students and faculty, as well as by architects practicing in the state. Prior to this year, submittals were reviewed by the same jurors who judged the TSA Design Awards. This year, a separate jury was selected for the Studio Awards program. The jury met July 22 in the offices of Hariri and Hariri Architecture in New York City. Jurors were Gisue Hariri, a partner in the host firm, and Marc Tsurumaki, AIA, a partner in Lewis. Tsurumaki.Lewis Architects. (A third juror canceled unexpectedly just prior to the event.) *TA* Editor Stephen Sharpe facilitated the jury's viewing of the 109 entries.

The jury awarded eight projects. Each are profiled below and on following pages. The descriptions were adapted from narratives provided by the designers of the award-winning projects.

Jurors noted that some entries demonstrated how sustainable design strategies were used to generate architectural solutions. Tsurumaki was encouraged "that it is seen as a prerequisite, just like structural and mechanical," even in low-tech projects. Hariri was equally encouraged by how a few entries illustrated thoughtful integration of sustainable design, although she noted that "sustainability by itself is not enough." □

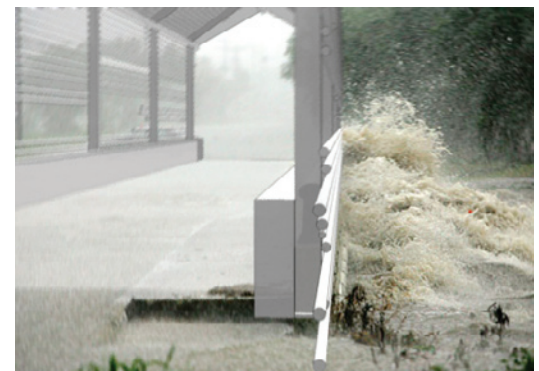
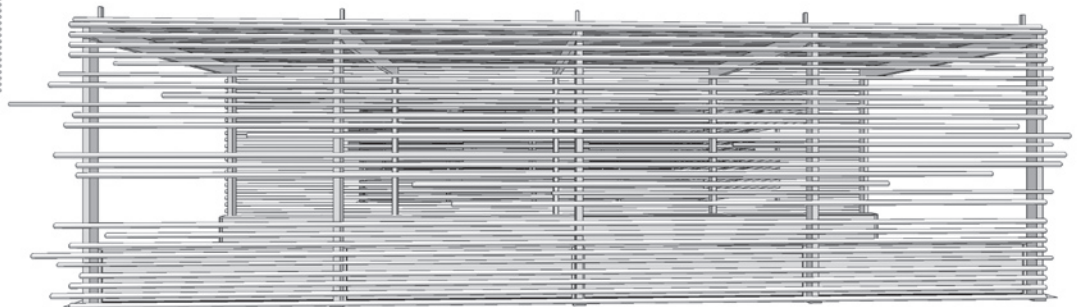


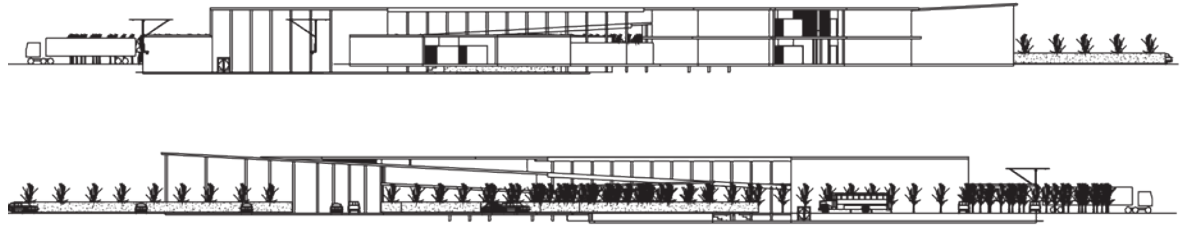
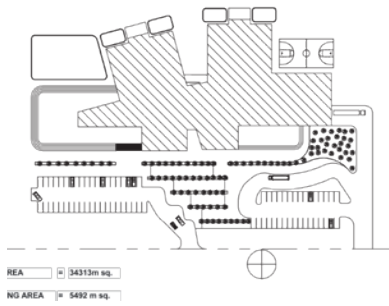
BRAVE/ARCHITECTURE

Sorensen Bridge

Where the historical covered bridge protected the structure from the elements, this reinterpretation permits the elements to pass through the structure. Located in the Texas Hill Country, the Sorensen Bridge is the addition of a structure to an existing bridge spanning 50 feet across Sandy Creek near New Ulm. The creek divides 220 acres of private property that belongs to an entrepreneur whose business is selling tube steel.

The project brief called for the transformation of an existing concrete and steel structure into a covered bridge. The architects found two factors that informed the solution. First, traditional covered bridges were built to protect the wooden structures from the elements. Second, the creek has flooded over the bridge three times in the last five years. The architects concluded that the most relevant solution would be to create a permeable cover that allows for the incursion of floodwaters. The final bridge will be clad in recycled tube steel mounted on a steel skeleton that will allow water to continue passing over and through the bridge during moments of extreme flooding. □

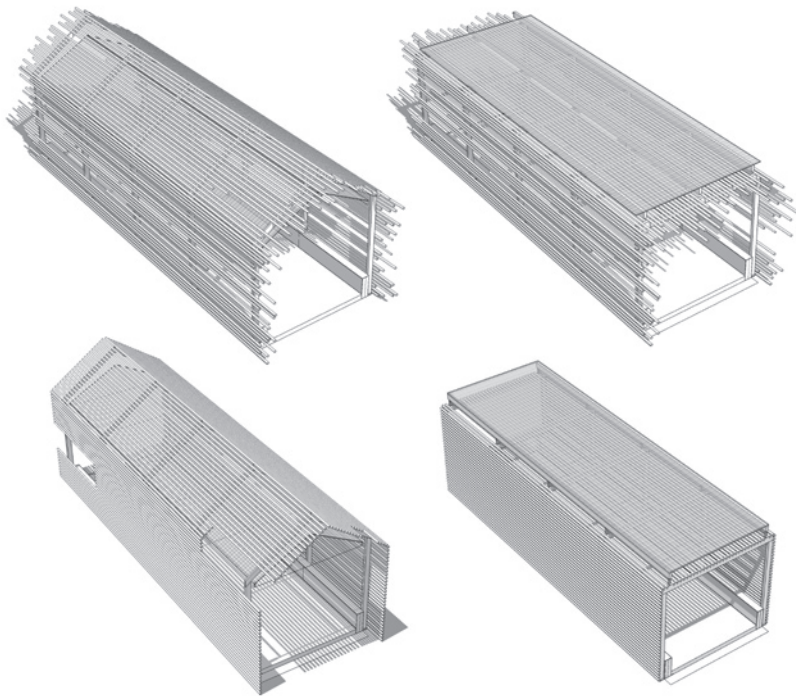




While undergoing tremendous political and socio-economic transition in light of the post-Saddam Hussein regime change, Kurdistan is embracing education and the power it has to transform a nation. This has led to a desire for schools that can serve as catalysts for the transformation, and the new Transformational School will become a prototype for introducing twenty-first-century educational methods.

Serving primarily Grades K-5, this facility also will play an important role in community and municipal functions, providing adult education, on-site teacher training, community gathering, and performance spaces. It is designed to be entirely self-sustaining through progressive use of green technologies, and uses pod classroom design to provide the most effective teaching solutions.

The design closely reflects the region's mountainous topography and is meant to blend harmoniously with the mountains that are so central to the lives of the local people. Designers took advantage of the region's sloping condition, and as a result, the building sits low, progressively emerging into view, creating a structure appropriate to its landscape. The stepped plan adds character to the building and significantly reduces site development costs by

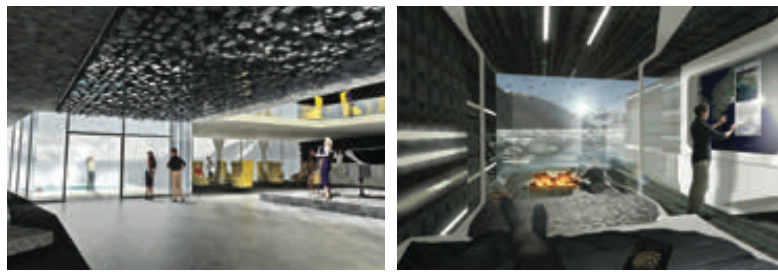
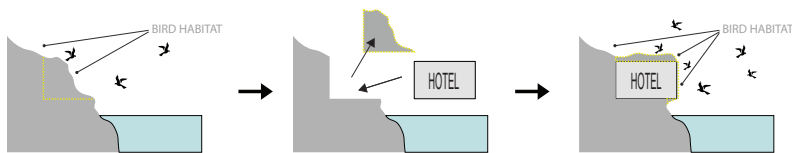


avoiding the need to level the site. Exterior finishes also reflect the geography and heritage of the land through careful selection of material and pattern.



MORRIS ARCHITECTS

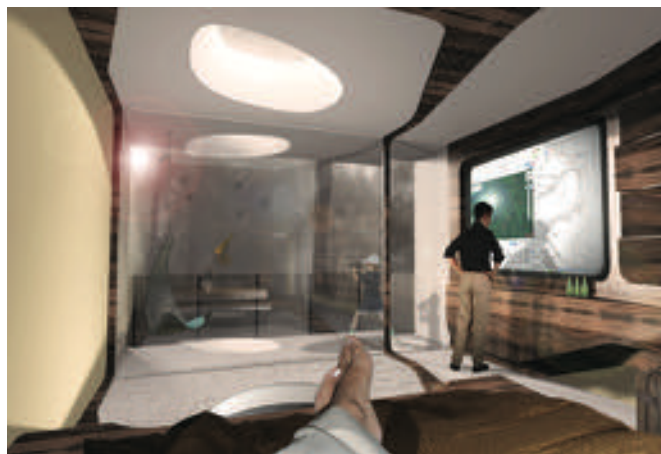
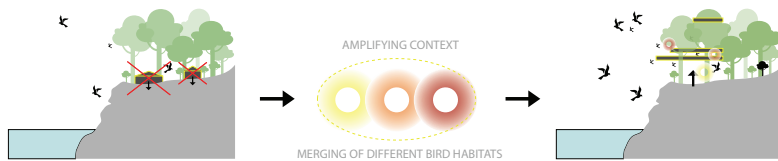
Extreme Birding



Bird watching presents untapped potential for the hospitality industry. With as many as 47.8 million American's calling themselves "birders," a niche market for hotel design has been previously overlooked. Morris Architects designed an approach that can make this great pastime a sensory, exciting experience for anybody—professional naturalists, hobbyists, or those in search of a luxurious retreat experience.

Two climate extremes – Alaska, a cold, dry region, and Costa Rica, hot and humid – test how a birding hotel translates for each environment. Geography and climate determine the presence of bird species, dictating a strong connection between birding and travel. Our approach can be implemented around the globe, making this pastime an exciting, accessible experience for people of all ages and abilities.

The Alaskan hotel is finished from costal cliff where birds naturally gravitate. In Costa Rica, a tree house replaces traditional ground structures, allowing birds to fly through the space. Both provide a perfect vista for birding, and by properly integrating the hotels into the environment, the bird habitats would not be disrupted. The Alaskan hotel is finished with cooler tones, in slate and lacquer to represent the region's rocky environment and snow-covered peaks. The Costa Rican resort is warmer in appearance, with multi-hued indigenous wood for walls and floors. Both room models feature a modern design flair. There is no freestanding furniture. Beds, benches, dressers, and cabinets are molded from the walls and floors.

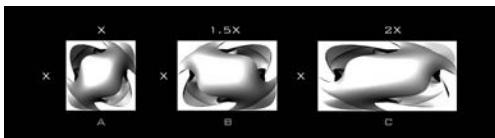
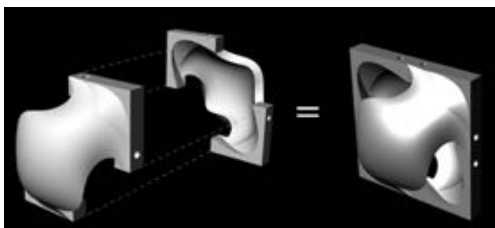
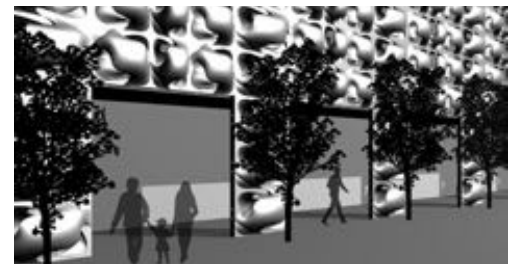
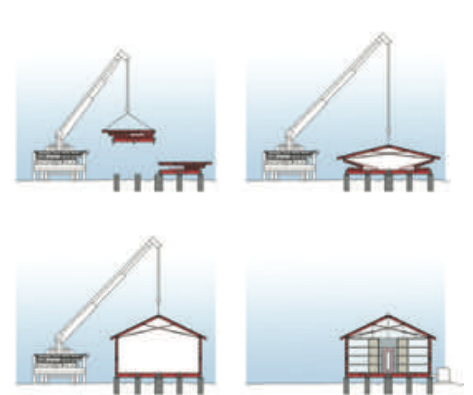


Lift:Home

FEMA trailers are by their nature temporary and by their character demoralizing. What if a permanent solution could be deployed quickly enough to help people retain their community, spirit, and viability? Lift:Home was developed for this purpose.

Originally developed for the Texas Grow Home design competition, this concept uses hinged components to allow inhabitable shelters to be deployed and erected as rapidly as possible. The core module contains a living area, kitchen, bath, and two bedrooms. A second module, which can be added at a later date, will contain one additional bedroom.

Modules are fabricated and stored in compact units. A unit contains half of the exterior shell of a new home. This split allows the module to be loaded and shipped within the standard width of a semi-tractor truck. Interior partitions, ceilings, lights, and fixtures are delivered in a third module. The design makes use of economical lightweight, durable materials, multi-wall polycarbonate panels, metal panels, and perforated particleboard.

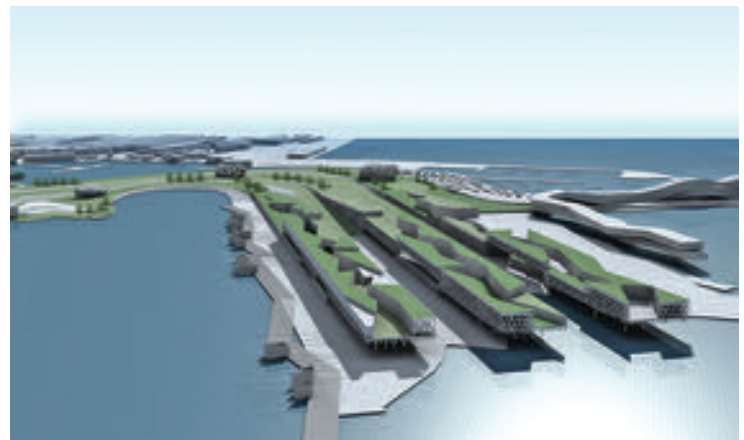
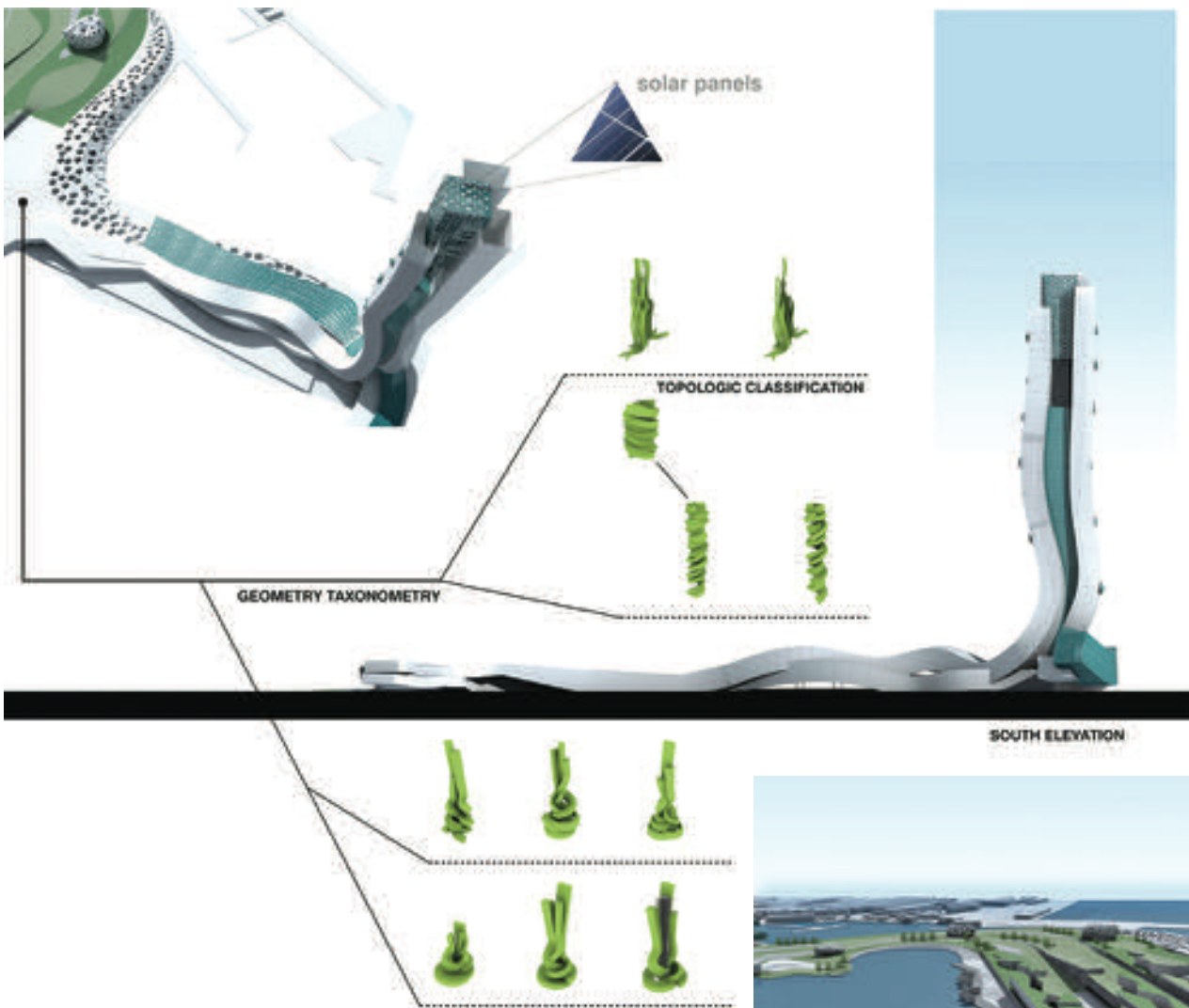


Simulation helps designers see virtual space as more than just a mirror of reality, allowing the user to test the potential realities – site conditions, material properties, lighting, and the laws of physics – of a design before constructing it at full scale.

This project was designed and constructed through a three-hour seminar course at the University of Texas at Arlington on digital fabrication. The professor analyzed simulation as “a way of assessing the unfolding performance of the project and limits of a spatial system through a direct engagement with the underlying geometry of the design.” The ultimate goal of this project is to develop the digital and physical groundwork necessary to provide design guidelines for the production of a screen that will modulate and regulate natural and artificial light. There are two phases: 1) identify and analyze repetitive systems; and 2) use research to design and produce 3D field conditions.

In the first phase, a repetitive system can be understood as the repetition of a unit that when collectively organized provides or performs a synthesized function. For this experiment, the repetitive system of braided rope was examined for its varying qualities. The rope weaving process provides a pattern that can become more or less opaque depending on the tightness.

In the second phase, the geometric structures identified in phase one are implemented in an interlocking, repetitive form meant to diffuse light through the use of simulation. Three different CAD/CAM pieces were designed and manufactured using a 3D printer, with the pieces then used to create latex molds for casting. A final 36x36-inch model integrates the three modules that interlock to function as pockets that can encapsulate light from the source and modulate its release.



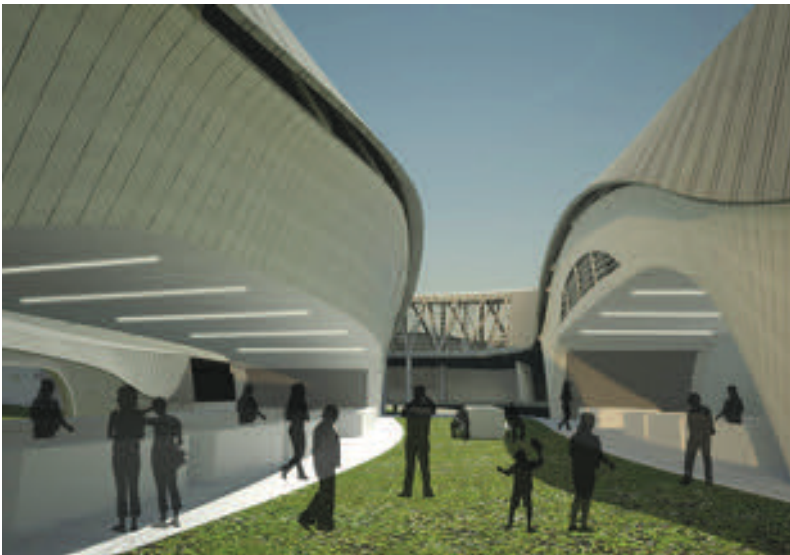
HERNAN MOLINA

Flow City/Valencia

The project proposes to redevelop Valencia's old harbor in Spain that represents the commitment of the city with a modern spirit, rich in options and aspirations. This project of renovation and master planning intends to recover the harbor in a sustainable manner. The project proposes: 1) to create a waterfront where none currently exists; 2) to integrate the port into the city; 3) to suitably separate the port and non-port uses; 4) to order traffic circulation along the seafront; 5) to resolve the area in which the dry river bed joins the sea; 6) to conserve and recover the heritage of the area; 7) to propose a suitable combination of public and private uses; and 8) to consider pre-existing uses for their integration into a sustainable environment.

The project is complex in its nature and program, and represent the spirit of place – hybrid and eclectic – in the south of Spain. The creation of spaces follows patterns of movement of people, energy, mass, and information through the buildings and over





JEREMY OLBRY'S

Museo Nacional de Textiles del Peru

The 89,000-sf museum in downtown Lima exhibits Peru's collection of ancient and contemporary textiles while also providing spaces for research, preservation, education, and social/community events. It also utilizes lighting, scale, and spatial experience to properly display textiles.

The museum's curvaceous exterior is comprised of metal paneling which offers the durability and weather resistance necessary for the inner city. Both the exterior surfaces and inner structure take inspiration from Peruvian gauzes and create a dialogue between two important issues—illumination and scale. Structural members bind surfaces for earthquake stability.

A large lobby provides space for groups to gather, temporary exhibits, and after-hour functions. Galleries loop off the lobby in two linear volumes, allowing visitors to vary their route through the galleries at each subsequent visit. The galleries rise off the ground to provide covered outdoor space below and to take advantage of direct and indirect sunlight. As seen in cross-section, each gallery acquires bounced light off adjacent roofs and facade surfaces. Louvers direct light onto angled ceilings to create diffused, softly illuminated gallery spaces.

The dynamic organization for this museum provides easy wayfinding and was influenced by internal and external factors. The temporary gallery, where exhibits change often, has exposure to the street and inner courtyard in order to advertise new shows and increase return patronage. Glazed wall surfaces beneath the galleries are able to open for indoor/outdoor events and benches between the gallery loops also provide skylights for underground rooms.

the landscape. The volumes show an open geometric order that evokes the abstract character of traditional Muslim architecture and decoration in Spain.

The program for Flow City/Valencia is linked in three general sections. First, the Green Public Spaces represent the modern spirit of the city, rich in options and aspirations. Spaces are not set together following fixed patterns of functions but according to open arrangements. Second, the Public Museum and Library is a transparent space for the exhibition of modern art, with its main access through an esplanade overlooking the sea. Finally, the Skyscraper is a mixed-used program combining hotel and office space, with retail at the base and the top becoming a vertical extension of the city. The Skyscraper, the primary component of a larger system, will affect its surroundings by providing energy, cooling, and water to adjacent buildings.





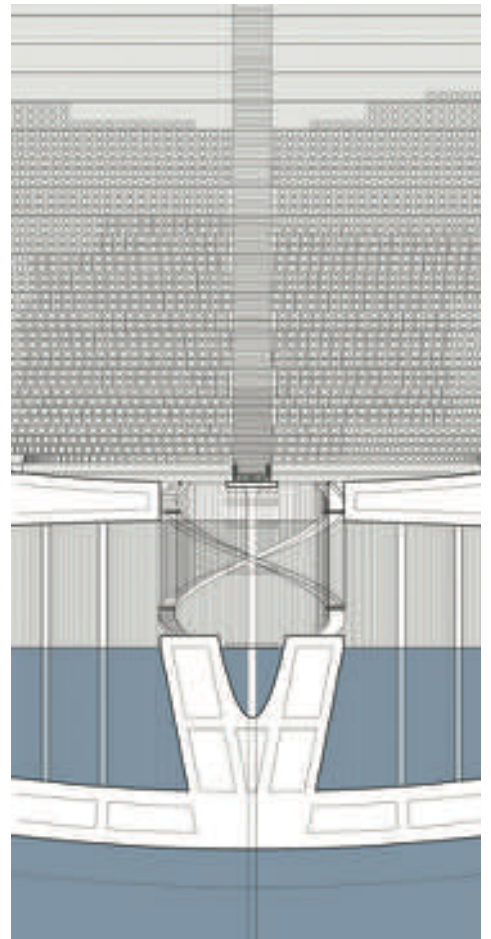
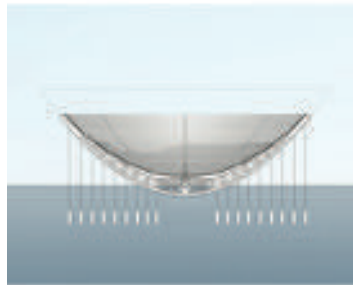
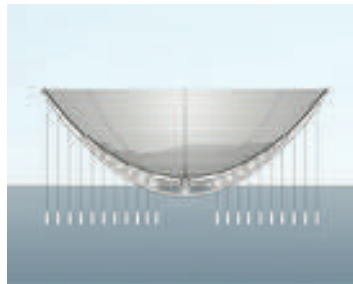
MIRÓ RIVERA ARCHITECTS

Yarauvi: A Necropolis in the Dead Sea

Death and humans' response to it have long held the power to bind cultures together and create places that transcend time and custom. Our collective respect for the dead and where they are laid to rest reaches across cultures like few other human experiences. It is the commonality of this reverence that guides the creation of Yarauvi, a necropolis at the center of the Dead Sea.

Yarauvi is a place where any person, regardless of nationality, race, religion, age, or affluence can be laid to rest. By choosing this site as a final resting place, any citizen of the world can contribute to a growing monument to tolerance, reconciliation, and unity.

Families will bid farewell to their loved ones from a dock at the southern banks of the Dead Sea. From there, the dead, accompanied by a few mourners, will be transported to Yarauvi by boat. The boat enters the necropolis at its base and travels through a ceremonial unicursal labyrinth that leads to the center point of the necropolis, where the dead are lifted to the space above. The accompanying mourners will also enter the necropolis this one time during the internment of their loved ones. The necropolis is a parabolic structure of concentric rings supported on a raft-like armature below the water line, which allows it to float in the buoyant salty waters of the Dead Sea. Inside, the necropolis is a bowl-shaped space open to the sky. Individual sarcophagi will progressively fill the stepped structure, each laid out in a concentric configuration facing one another. — □

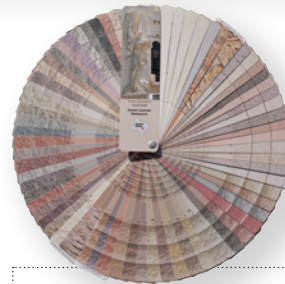


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Market Value

Cross-disciplinary research at UH addresses the sustainability challenge

by GEOFFREY BRUNE, AIA



IN HIS 2003 ANALYSIS OF U.S. ENERGY CONSUMPTION, architect Ed Mazria showed that buildings consume nearly half (48 percent) of domestic energy usage, in both the energy required to operate them and the embodied energy of producing the building materials to construct them. Mazria, the executive director of the 2030 Challenge, also estimates that three-quarters of the nation's built environment will be either new or renovated by the year 2038. This transformation of the built environment over the next 30 years represents an opportunity to dramatically reduce the building sector's energy demand.

In response to this opportunity, Joe Mashburn, AIA, as dean of the University of Houston's Gerald D. Hines College of Architecture, created two initiatives to position the college's research at the leading edge of sustainable innovation. His first initiative was to establish the Burdette Keeland Design Exploration Center where students and faculty are provided state-of-the-art computer-controlled equipment for digital fabrication to design and fabricate prototypes of building products and prefabricated assemblies that will advance efforts toward sustainable architecture. Some of the prototypes — products of the college's cross-disciplinary approach that connects the studies of architecture and industrial design — have generated interest for their potential in the marketplace.

Mashburn's second initiative was to create the University of Houston Green Building Components (UHGBC) program that fuels the college's research toward the design, development, and implementation of sustainable, renewable building components for the architecture, engineering, and construction industries. The program is a manifestation of two distinctive strengths at the college: first, an overall curricular focus that places the greatest emphasis on *making* and design *applications*; and second, a dynamic and growing program in the area of industrial design, which integrates elements of art, architecture, and engineering to create products that respond to the needs of the twenty-first century.

In establishing the UHGBC program, Mashburn understood that product development for the fields of architecture and design could be of enormous value. He realized that practicing architects, including most of the UH architectural faculty, are in a position to significantly reduce energy consumption by improving the energy efficiency of all new construction and renovation.

With these goals in mind, Mashburn's proposals were rewarded by nearly \$1 million in grants from Houston Endowment and the Meadows Foundation. The grants, disbursed over the next three years, will allow the college to fund faculty research initiatives as well as purchase the latest digital fabrication equipment for the design and development of environmentally sensitive building components for commercial use. The funds also will be used to hire new faculty who will bring their expertise to the UHGBC and into the classroom, guiding students in the latest technologies and grooming the next generation of architects and designers.

The first grants have enabled applied research in eight distinct and varied areas of investigation and product design. An exhibition of these innovative works — three have patents pending — is currently on view in the atrium space at the Gerald D. Hines College of Architecture. As illustrated on the following pages, each proposal addresses a defined problem with inventive strategies for providing energy conservation and sustainability.

AAES (Adaptive Attachment for Existing Structures)

Currently, no standardized method exists for attaching shading elements, photovoltaic cells, or anything else to a building's curtainwall as a retrofit or renovation. Consequently, owners seeking to add these components to their building's facades must install a new curtainwall and incur the associated expenses. The AAES curtainwall retrofit system seeks to fill that gap. By reusing existing structural mullions already in place as the underlying support, AAES provides a more sustainable use of a building's resources. The novelty of AAES lies in how the design innovatively performs on a facade. Attachment systems are designed to satisfy the requirements for a specific use. For instance, a shading attachment is designed for a particular shade or series of shades. To circumvent designing a multitude of attachments for different uses, AAES provides one flexible attachment mechanism—a sliding carriage that is fixed anywhere along the vertical length of a facade. This provides an infinite number of placement options, as the sliding carriage can be customized to satisfy specific needs. The patent for AAES is pending.

Members of the design team are Kevin McClellan, assistant professor in research, and research assistant Tim Tobola, an undergraduate student in industrial design. Industry collaborators are Haley-Greer, Kawneer, and Baker Metal Products.

OSWall (Open Source Wall)

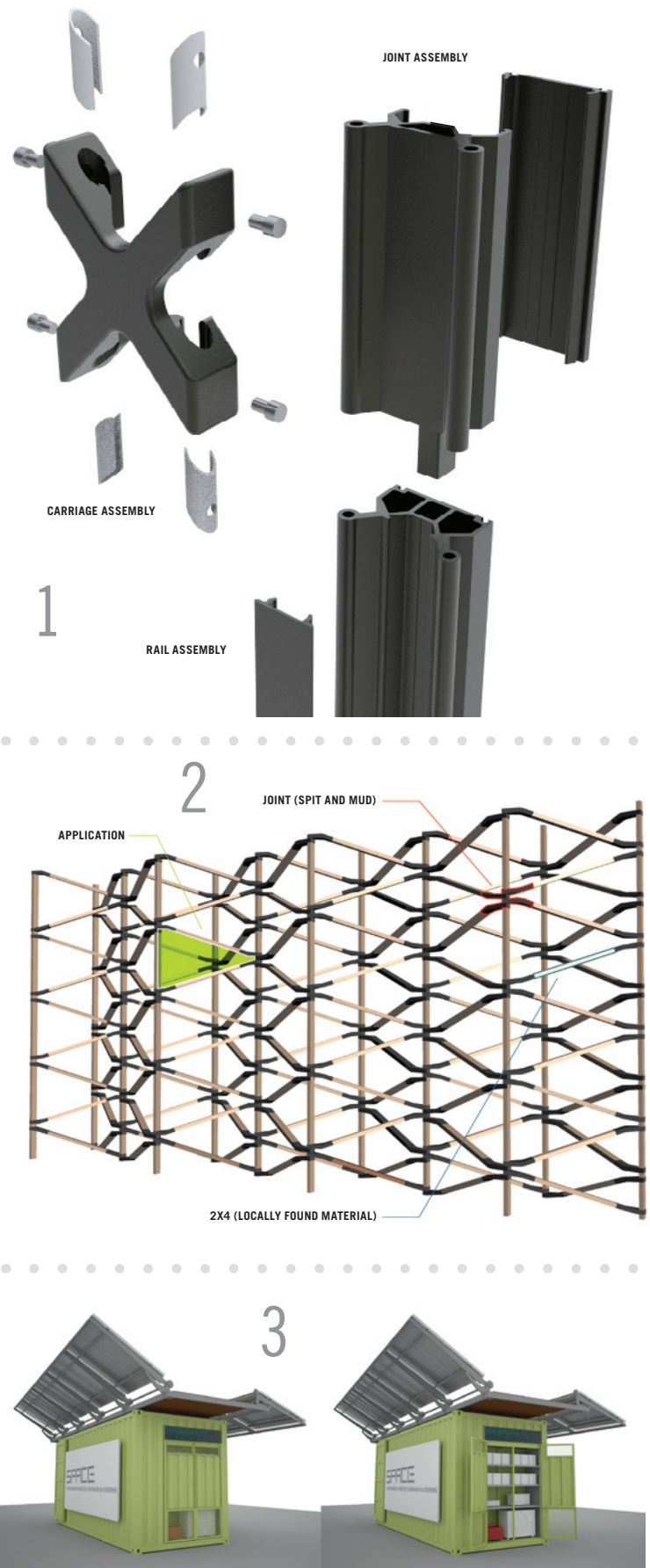
OSWall is an experimental wall prototype that challenges conventional wall construction through an open, collaborative approach to material, fabrication, and installation methods. The goal was to develop a cost-effective residential wall system that allows for customization, self-regulation, and a diminished impact on the environment during both construction and operation. OSWall consists of an open structural armature that holds a series of localized applications. Each "app" is designed to perform a specific task, some "dumb" or static (insulation, waterproofing, windows, etc.) and others "smart" or active (solar collection, automatically fluctuating ventilation, etc.). The precise program of the apps and their distribution will depend on information gathered from the building's site and the input of collaborators. The two-part system (armature and apps) comprises a unified construct that is highly adaptable. Responsive in real time to different users and climatic input, OSWall is also intended to be inexpensive to fabricate and easy to build. OSWall is being developed, fabricated, and tested through a collaborative effort that includes electrical, mechanical, and biomedical engineers.

The designer is Blair Satterfield, an assistant professor in research and principal of HouMinn Practice.

SPACE (Solar Powered Attractive Container for Everyone)

SPACE is an up-cycled international shipping container paired with a flexible solar panel rack system that holds 10 or 20 photovoltaic (PV) panels, and can fold up either for transport or extreme weather. With its strong iconic presence and clearly visible solar panel system, it is a billboard for sustainability. SPACE is 100 percent self-sufficient and has minimal impact on its site. Modular in nature, all components of the SPACE are fabricated offsite in manufacturing environments with virtually no waste. Even the footings, requiring no concrete, are attachment devices screwed into the ground enabling efficient installation and mobility of the unit. SPACE can function in a number of ways: sales center, artist studio, backyard power plant, fish camp, field house, disaster relief office, visitors center, neighborhood police storefront, parks concession office, cabin retreat, jobsite office – all without connecting to a power grid. SPACE demonstrates the sustainable possibilities of distributed solar power generation and the potential of efficient prefabricated and component-based construction. The patent for SPACE is pending.

Members of the design team are Joe Meppelink, Assoc. AIA, adjunct assistant professor and director of applied research; Andrew Vrana, AIA, visiting assistant professor; and research assistants Kurt Vrbas, a graduate student in architecture, and Travis McCarra, a recent graduate in architecture. Industry collaborators are Metalab, Harvest Moon Development, ttwk Renewables, Campo Sheetmetal Works, Standard Renewable Energy, and Conglobal.





4

TEF (Terribly Efficient Furniture)

TEF is defined in terms of its complete lifecycle, from material harvest to production to transport to multiple uses by various populations to cost of ownership to waste. Integral to the TEF process is the development of a metric for measuring efficiency in terms of environmental costs, material use, monetary expenses, ergonomics, and other impacts that would be communicated to the consumer. Explorations to date focus on flat-sheet materials cut by CNC (computerized numerical control) machinery, with a current 92-percent efficiency of material use for fabrication and packaging of the furniture. The biodegradable components pack flat for easy transport and are simple to set up. Potential applications may extend to fabric structures, nested volumes, and recycled materials. Members of the design team are Garrett Finney, assistant professor in research and principal of farostudio, and research assistant Armando Arteaga, a recent graduate in architecture.



5

PV-POD

The high-density polyethylene vessel is filled with water as ballast and used to mount single photovoltaic (PV) modules to flat roof-tops. With over 30 billion square feet of existing commercial flat-roof space across the U.S., the faculty researchers (along with industry partner Standard Renewable Energy of Houston) identified an extensive market. Currently, the most common mounting system involves contiguous rows of aluminum "stick-built" racking anchored by concrete blocks to counterweigh the solar panels from high winds. The potential for roof damage from dropped concrete ballast make this system inefficient, costly, and hazardous. The solution is simple: create a broad soft footprint with water – something that the roof is already designed to withstand – for ballast. PV Pod allows for quick and safe installation, and the layout is flexible because there is one pod for each panel. Adjusting the amount of water in each tank allows for the array to respond to different wind loads across a rooftop and minimizes the added weight. Installation of each panel takes just minutes and requires only a garden hose and a wrench. The patent for PV-Pod is pending.

Members of the design team are Vrana and Meppelink with research assistants Travis McCarra, a recent graduate in architecture, and Edward Dodington, a graduate student in architecture at Rice University. Industry collaborators are Metalab (Meppelink and Vrana are principals of the firm) and Standard Renewable Energy.

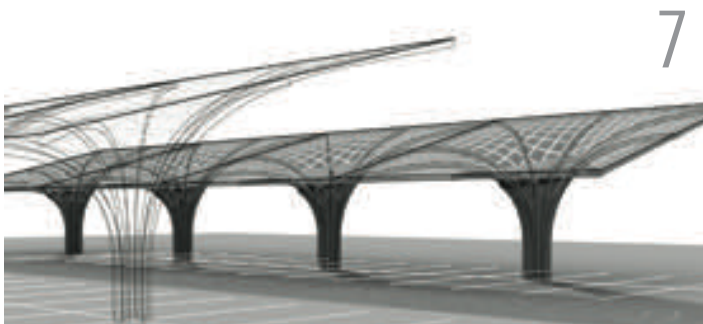


6

SHINTO (Shower.Sink.Toilet)

Globally, 2.6 billion people (one in three persons) lack access to proper sanitation. SHINTO responds to this world of unsanitary conditions in a myriad of ways: incorporating filtered and recaptured water from its roof; solar heating and storage of gray, black, and potable water; a composting toilet; alternative off-grid power sources; natural ventilation; and artificial lighting that repels mosquitoes. SHINTO could potentially reduce the 9.7 million people (mostly children) who die each year from dysentery and other diseases caused by poor personal hygiene.

The designer is Peter Zweig, FAIA, professor of architecture.



7

PowerLots: Repurposing the Parking Lot

With parking lots seen as underutilized areas of land, PowerLots proposes to transform these spaces into power-generating facilities. Electricity will be generated from solar panels attached to single support structures placed across the lot, providing not only power but also shade (and possibly rainwater collection). Initial reprogramming of the sites focuses on providing the infrastructure necessary for the integration of plug-in electric vehicles. Secondary reprogramming incorporates new methods for illuminating parking lots, replacing current lighting with LED systems which substantially reduce power demand on the electrical grid.

Members of the design team are Tom Diehl, associate professor and fourth-year design coordinator; Duke Fleshman, adjunct assistant professor, and Jason Logan, lecturer in architecture.

continued on page 80

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The Lure of the Industrial

by J. BRANTLEY HIGHTOWER, AIA



AT LEAST TWO THINGS BIND ALL ARCHITECTS TOGETHER: our vacation photos tend to include more buildings than people and at some point we read Le Corbusier's *Towards a New Architecture*. While it has since been revealed that the title and other portions of the book were initially translated poorly, the book remains arguably the most influential manifesto of the early modernist period. Although Corbusier's grand pronouncements are at times both endearingly naïve and annoyingly heavy handed, his general thesis was certainly revolutionary for its day and prophetic given all that came later.

Corbusier was no doubt being intentionally precocious when he juxtaposed images of French motorcars next to photographs of Greek temples. Nevertheless, he was making a legitimate point about how the refinement that occurs as the result of a repetition of an object type - be it a machine or a building - invariably leads to the perfection of that type. The Greeks, for example, developed the temple form about as far as it could go and architects were still knocking it off 2,300 years later. Unfortunately, the contemporary example Corbusier referenced did not fare as well. The French Delage automobiles he touted as paragons of perfection in 1923 were apparently not quite perfect enough to survive the global economic downturn of the following decade. Nevertheless, the design of Corbusier's automotive example is clean and efficient with each part expressing its particular function. And while factors beyond aesthetics obviously dictated the design, the ultimate composition is visually pleasing. Though some of the technology embodied in the Delage may seem quaint by today's standards, the expression of that technology is no less modern and certainly no less engaging.

Regardless of when they were built or the degree to which they have been made obsolete by subsequent technological advances, industrial buildings share a similar appeal. In Texas we enjoy a uniquely diverse range of industrial building types. From the tank farms of the Gulf Coast to the grain elevators of the Blackland Prairies, there are plenty of examples of industrial buildings to be found in our architectural landscapes.

Perhaps it is the engineering side of our education that attracts us to built forms that reflect the most direct solutions to complex problems. Perhaps it is the fact that these buildings tell stories in such clear terms that they can be understood while driving by at highway speeds. I am reminded of a series of cotton barns on the east side of Lubbock whose roof slope is determined by the angle of repose of the cotton stored inside. There is a purity to these forms that is beguiling - they are defined by the simplest realities of program and structure.

There is a purity to these forms that is beguiling.

Of course, one aspect of Corbusier's thesis that he perhaps did not anticipate was the degree to which a perfected type, no matter how elegant, loses its meaning when incessantly repeated. For example, the catalog-ordered pre-manufactured metal building has also become a ubiquitous part of the Texas landscape. Used to house factories, offices or seasonal fireworks stores, they are obviously efficient structures but their other major attribute, their programmatic flexibility, muddles the narrative of their purpose. Perhaps we also hunger for a more direct relationship to a specific place. Here I am reminded of a complex of large, otherwise non-descript metal sheds in Memphis, Texas. One of these pre-engineered forms was altered when the highway that ran through town was widened, creating a unique "scar" on an otherwise predictably regular form. It rendered particular what was once universal.

As architects we are sometimes asked to move beyond our feelings about industrial buildings and either occupy the shells of former industrial buildings or create new ones altogether. The challenge of repurposing an industrial building is preserving the spirit and directness of the original structure while simultaneously altering it to accommodate new, often more complicated programs. The challenge of a new industrial building is striking a balance between relating to its context and expressing its unique program.

In architecture school we are taught that design moves must always have some functional rationalization and as students we become incredibly skilled at quickly providing lucid explanations. Still, in the deepest cockles of our hearts we know that our creations are not purely rational. We know that the architect's hand is always present. We know that informed intuition plays a part in what we do and at the end of the day we know that is for the best. After all, we are not engineers.

Le Corbusier knew this, too, and much has been said over the years of how his machine-like modern buildings were in fact built of bricks and wood and other traditional materials that were merely finished to look machine-like and modern. I of course mean no disrespect to Mr. Corbusier. Clearly he was a visionary who struggled with the realities of clients and construction. Then again, we are all visionaries who share similar struggles in our day-to-day practice. That is what we do as architects.

And when we as architects are on vacation, like Le Corbusier we no doubt struggle to keep people out from in front of the buildings we are trying to photograph.

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





Place-Making in Progress

by VINCENT B. CANIZARO, PHD

PROJECT Full Goods Warehouse, Pearl Brewery, San Antonio

CLIENT Rio Perla Development

ARCHITECT Lake/Flato Architects (design); Durand-Hollis Rupe Architects (architect of record)

DESIGN TEAM David Lake, FAIA; Jonathan Card, AIA; Todd Wascher, AIA; Jonathan Smith, AIA; Mark Toppel, Assoc. AIA; Jeremy Fields

CONTRACTOR Artistic Builders

CONSULTANTS Danysh & Associates (structural); Pape-Dawson Engineers (civil); Rialto Studio (landscape);

MEP Engineering (electrical); Triple R Electric (electrical); Beyer Mechanical (mechanical, plumbing);

Protection Development (fire); Project Control (project management); Lang Lighting Design (lighting);

Brown Design Consultants (lighting); Contacts-Consultants & Architects (LEED)

PHOTOGRAPHERS Casey Dunn, Greg Harrison



visit to the Pearl Development today is one of promise and potential. Still less than 50 percent complete, it is already contributing to life in San Antonio and has become a destination for an increasing and devoted following. How it has done so is based in a rare instance in which the interests of its developers, the local design community, and the public have coincided. Why this has occurred is due in large part to the unique makeup of the members of the project team, their shared goal to create a “transformational” and “authentic” place, and the cost-effective, socially engaging, and incremental process they have followed.

The redevelopment of the former Pearl Brewery, sited on 22 acres just north of downtown, began after beer production ceased in 2001. The property, with buildings dating from the 1880s, was slated for demolition when Christopher “Kit” Goldsbury, president of Silver Ventures, bought it. Goldsbury’s first step in planning a development scheme was to commission Ford Powell & Carson to prepare a historical survey. At the urging of David Lake, FAIA, the project’s urban designer, field trips (to Granville Island in Vancouver, British Columbia, and Pike Place Market in Seattle, among other popular mixed-use developments), led to charrettes with “place-making” consultants. What emerged was Goldsbury’s intent to create something specific to San Antonio that focused on food, as food is often the best way to get to know a place if not the best way to make friends. For reasons both strategic and pragmatic, he also decided to allow the development to materialize gradually through a mixture of renovation and new construction. This approach has given the development team and San Antonio time to get to know the place as it emerges—an accelerated incrementalism that fosters a sense of shared ownership among occupants and visitors. The overall effect of experiencing Pearl’s growth is enhanced by constant construction activity, which serves as entertainment and provocation about what is next.

Pearl’s significance extends beyond its own environs, serving as a rare example of dense mixed-use in a city of single-family sprawl and exurban growth northward. Also, its tenancy — the result of a deliberate attempt to make Pearl both unique and local — is a blend of education, entertainment, retail, culinary, and fitness concerns, as well as some live/work residents that represents a welcome departure from the more common development roster of national chains. Among the tenants is the Center for Architecture. (See feature on p. 52.) Wisely, the development team has also linked the property to the “Museum Reach” segment of the San Antonio River with an expanded boat turnaround and constructed wetland. (See news story on p. 19.)

The initial projects at the Pearl, opened in 2005 and 2006, were all renovations and included the Pearl Stable renovation by Ford Powell & Carson documented in *Texas Architect* (see May/June 2007). Since then, under the guidance of a revised master plan by Lake/Flato, another four projects, all designed by the firm, have been completed: two renovations, Full Goods (mixed use) and the Garage (occupied by Aveda Institute), both with DHR Architects as architect of record; and two new buildings, Warehouse II (occupied by a restaurant, *il Sogno*) with interiors by Archon Architecture and the Live/Work units with DHR Architects as architect of record. Construction is currently underway on a new building — designed by Sprinkle & Co. with RVK as architect of record — that will contain the Culinary Institute of America, 14-loft apartments, lease space for both retail and office uses, and a 300-car parking garage. Landscaping throughout the development is designed by Rialto Studios.

While a sense of place is typically manifest at a scale larger than individual buildings, a singular project can either enhance or detract from that place-making. Thus far, Lake/Flato appears to be getting it right for a site that is about



(preceding spread, clockwise from far left) The Live/Work units, at left, and Warehouse II (*il Sogno*) are two recently completed projects. Frontage along Grayson Street features iconographic signage for the new development. Industrial materials used on the Live/Work project visually ties the new construction with the old brewery’s original buildings. (this page, from top) Rialto Studio designed xeriscape for the entire development. A mixed-use project, designed by Sprinkle & Co., is now under construction and will include a 300-car parking garage.



the past and the future, an ever-present theme in San Antonio architecture. The architects' strategy is a blend of preservation and selective renovation or insertion in which the new (rendered in an elegantly durable industrial aesthetic) and original are complementarily joined.

The Full Goods building is the new heart of Pearl. It is half the size of the original warehouse, which was stripped to its steel frame, much of which is still in evidence. More a new structure than a renovation, it is a variously metal-clad L-shaped building cut through with two-story breezeways along both legs to create something akin to a shaded public street. Covered in an assortment of metal panels (square, rectangular, smooth, corrugated, rusted) to reduce scale and add visual diversity, the east side is highlighted by a finely perforated screen that joins Full Goods to the building housing the Live/Work units to the east.

Il Sogno's building is delightfully deceitful. Most visitors would take it to be a restored part of Pearl's original fabric. In fact, it is all new as the cast "2009" date stamp below its cornice declares. As such, the brick building serves as a transitional structure that mediates between the original and new without pandering to historicism. Its interior space is intimate, elegant, and functional. It also exemplifies Lake/Flato's successful strategy of eclecticism — making buildings appear to have been built over time by multiple architects — derived from inclusion rather than subterfuge. Throughout Pearl, the firm has employed a range of architectural materials, details, and forms that add to the project's experiential richness and overall diversity.

While the Pearl development as a whole describes a process designed to foster social sustainability through the building of community, other efforts towards ecological sustainability are also in evidence. At several points across the site, cisterns collect rainwater for irrigating the xeriscape. Most prominent is the large and elegant 200kw solar array atop Full Goods that supplies up to 25 percent of the building's power. (The array — the largest in Texas — provides a teaching moment for visitors who can monitor the array's performance via a graphic interface in the breezeway.) But even more conspicuous is Pearl's comprehensive strategy of reuse, which includes the rehabilitation of buildings as a whole, recycling of materials salvaged from the site (e.g., the steel from Full Goods' second floor was saved) and the repurposing of industrial equipment as decorative elements throughout the 22 acres. Finally and mostly undetectable, the whole site serves to control and cleanse storm-water runoff from Broadway Street as it flows toward the San Antonio River via the constructed wetlands that delightfully frame, with waterfalls and lush aquatic landscaping, the pedestrian's meandering descent to the River Walk—a sensual experience in sustainability at work.

Any criticisms of the development (too many cars, awkward way-finding) appear to be due primarily to the site's incompleteness and are answered in the master plan. Along with the new mixed-use building that will also contain a parking garage, future projects will include an amphitheater (designed by Rialto Studio) along the River Walk and an apartment complex at Pearl's southeastern edge. Later phases will complete the heart of the complex along Pearl Parkway with new retail and restaurants that terminate in a plaza in front of the iconic Pearl Brew House (designed by August Maritzen of Chicago), the city's tallest building when completed in 1894. With plans for a boutique hotel in the historic neo-gothic edifice are now on hold, there will be an eventual shift in Pearl's center of gravity from Full Goods to the plaza, the future heart of the development. Over time, the development team's patience and persistence is expected to culminate in a culinary-oriented, live/work, pedestrian-friendly village that many people hope will bear fruit and multiply across San Antonio.

Vincent B. Canizaro, PhD, teaches at UTSA's College of Architecture.



(opposite page, top and bottom) The extensive renovation of Full Goods transformed the old warehouse, built in 1974, into a mixed-use building. The architects melded modern and historical aesthetics in the design of Warehouse II. (above) The Full Goods building is bisected by a "main street," with offices and shops fronting along the corridor.

RESOURCES CONCRETE PAVEMENT: Alamo Concrete Products; UNIT PAVERS: Pine Hall Brick, Acme; SITE, STREET AND MALL FURNISHINGS: Landscape Forms; PRECAST ARCHITECTURAL CONCRETE: Keystone Concrete; CAST STONE: Pyramid Stone; METAL ROOFING: MBCI; METAL DECKING: Epic Metals; ARCHITECTURAL METAL WORK: Capco Steel; WATERPROOFING: Grace Construction Products; BUILDING INSULATION: Icynene; ROOF AND DECK INSULATION: Carlisle; VAPOR RETARDERS: Tyvek; WOOD DOORS AND WINDOWS: Jeld-Wen Windows and Doors (Allen & Allen Co.); ENTRANCES AND STOREFRONTS, GLAZED CURTAINWALL: Vistawall; FLUID APPLIED FLOORING: Mapei, H&C Concrete; PAINT: Kwal Paint; STUCCO: TEIFS; BREEZEWAY CHANDELIER, SIGNAGE AND GRAPHICS: Giles Design; FABRIC AWNINGS: The Chism Co.; FANS: Big Ass Fans; SHADES: MechoShade; SOLAR ENERGY SYSTEMS: Schott and Sanyo (Meridian Solar)



Local Legacy

by KEN SLAVIN

PROJECT Center for Architecture, San Antonio

CLIENT AIA San Antonio

ARCHITECT Marmon Mok with AIA San Antonio Building Committee (J. Douglas Lipscomb, AIA; Chris Schultz, AIA; Greg Papay, FAIA; Steve Raike, AIA; Mary Bartlett, AIA; James Ed Carleton, AIA (Construction Administrator))

CONTRACTOR Metropolitan Contracting Company

CONSULTANTS Cleary Zimmermann Engineers (MEP); Accessibility Unlimited (accessibility); San Antonio Sound & Light (audio/video); Dr. I.T. (technology); Bob Wise, AIA (LEED); WJHW (acoustical)

PHOTOGRAPHER Giles & Pearlstone Photography





osting a convention for 19,000 architects might sound like a daunting task. For AIA San Antonio, as the local chapter for the 2007 AIA national conference, planning the annual gathering was just one item of its agenda. At the same time, the chapter's leaders were also designing a new Center for Architecture, a "legacy project" to fulfill requirements from the national headquarters for a tangible, local initiative that would live long beyond the four-day convention.

The new Center for Architecture was being planned as a 5,120-sf space at the historic Pearl Brewery that was at that time being reincarnated as a 22-acre mixed-use development. The chapter had signed a lease in the Full Goods warehouse. (See feature on p. 49.) The revitalized Pearl was expected to become one of Texas' most inventive rehabilitation developments, with an emphasis on energy-efficient, environmentally responsive design. One of its showcase tenants would be the Center for Architecture, which combined offices of AIA San Antonio and the newly formed Architecture Foundation of San Antonio. The two organizations would share a boardroom and a commons area, both effectively separated from a sizable assembly hall with an adjoining exhibit gallery.

The initial idea of creating a Center for Architecture came from Doug Lipscomb, AIA, who served as chapter president in 2005 as planning for the convention began. A project team of volunteers was assembled to work with Torrey Carleton, the chapter's executive director. Members of the team included Madeline Slay, AIA, the chapter's convention co-chair; Chris Schultz, AIA, who was president-elect at that time; Greg Papay, AIA, whom Schultz calls the grandfather of the center idea; and Stave Raike, AIA.

The team was determined to achieve an interior finish-out solution that was just as dynamic as the concept for the Center itself—a place that would bring the public together with the local design community for interaction and exchange of ideas. That idea attracted the interest of Mark Wittig, president of Wittigs Office Interiors in San Antonio, who saw the potential and personally arranged a meeting with Haworth CEO Franco Bianchi. The chapter sent Carleton and Slay to Dallas to meet with Bianchi, who embraced their vision and set his top designers to work with the San Antonio team to make the dream a reality. In addition to Wittig and Haworth's support, Marmon Mok provided architectural services and Cleary Zimmerman Engineers handled the MEP design for the facility. A host of other vendors donated \$250,000 worth of products and services for the space.

In March, after more than three years of planning, AIA San Antonio's "legacy project" opened its doors. The fast-track project began the previous December, with Metropolitan Contracting providing general contracting services.

Approaching the Full Goods building, visitors funnel through a double-height breezeway — a colossal dog-trot, really — that bisects the renovated warehouse along an east-west axis. The Center stands on the ground floor near the east entrance of the barn-like volume. In adapting an aesthetic language that speaks of function and climatic sensibilities above all else, Full Goods and the Center for Architecture unapologetically present a familiar, pragmatic identity. Pedestrians are drawn to the Center by its welcoming presence, with floor-to-ceiling glass at the entry that invites the public inside to view exhibited examples of the best design work the city's architectural community has to offer. Highly efficient mechanical equipment and lighting systems (powered by one of the state's largest rooftop photo-voltaic panel arrays) contribute to spatial atmospheres that are comfortable and very affordable to operate.

Ken Slavin is a freelance writer in San Antonio.



(preceding spread, clockwise from far left) The Center for Architecture is prominently located in the Full Goods building at the redeveloped Pearl Brewery. The new center provides meeting facilities and offices for AIA San Antonio and the Architecture Foundation of San Antonio. A larger meeting space can be rented for presentations and other events. (opposite page and above) Encompassing 5,243 square feet, the center opened late last year. A host of local suppliers donated materials and products for the project.

RESOURCES KITCHEN COUNTERTOPS: Venice Art Terrazzo; MILLWORK: Travis Millwork; ACOUSTICAL CEILINGS: Armstrong; PAINT: ICI Paint; CARPET TILE: Shaw Carpet; LCD MONITORS: Bjorns; PROJECTOR SCREEN: Da-Lite Screen Co.; MANUFACTURED CASEWORK: Haworth, Wittigs Office Interiors; LIGHTING: Spectrum Lighting; HVAC: Daikin AC (Americas)



Bold Identity

by THOMAS HAYNE UPCHURCH, AIA

PROJECT Oiltanking, Texas City

CLIENT Oiltanking Texas City

ARCHITECT Collaborative Designworks

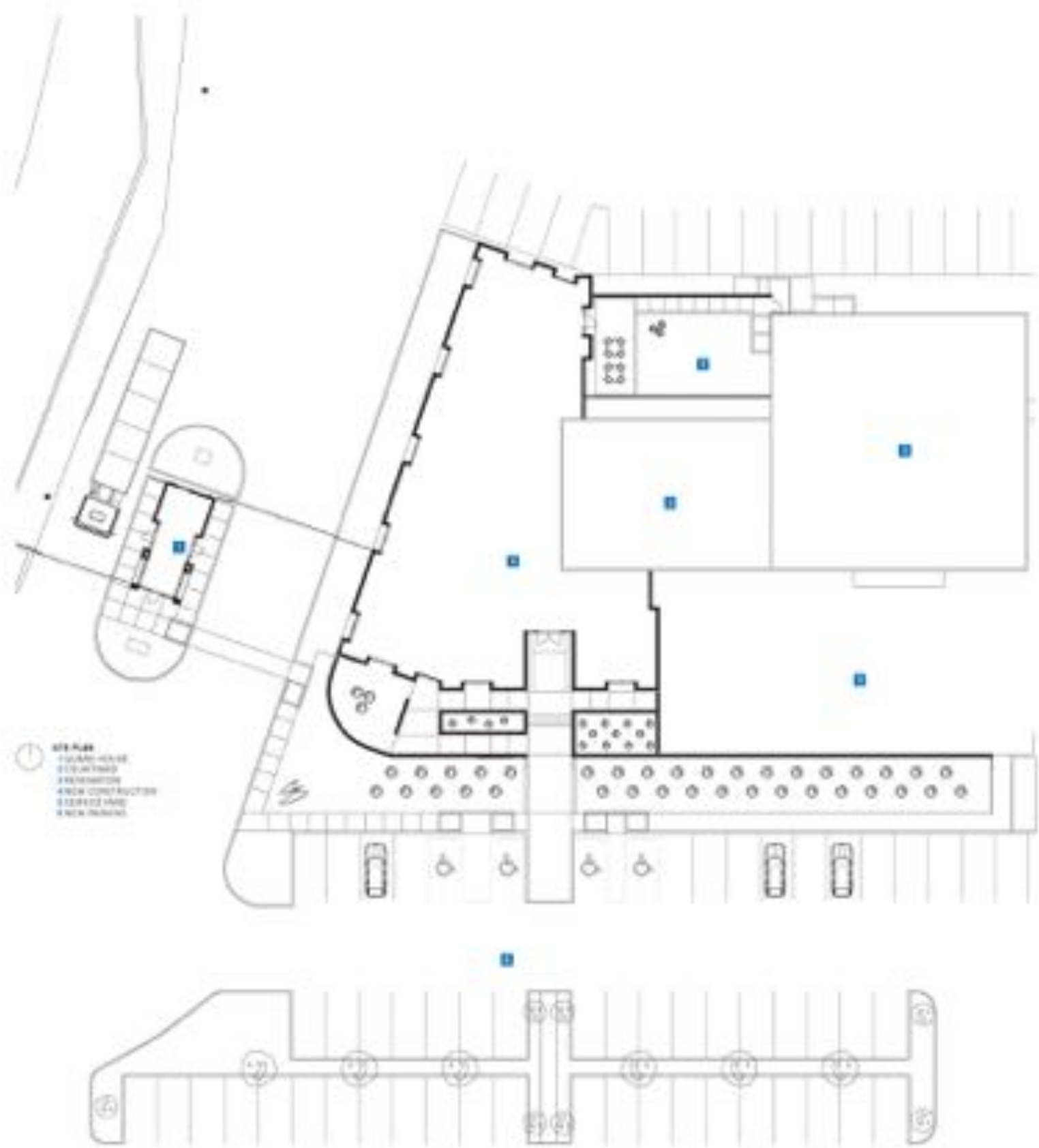
DESIGN TEAM James Evans, AIA; Jon Jay Ernst

CONTRACTOR Metzger Construction Company (phase 1); Householder Construction (phase 2)

CONSULTANTS Matrix Structural Engineers (structural); MSS Engineering (MEP); Half Associates (civil)

PHOTOGRAPHERS Aker/Zvonkovic Photography; Collaborative Designworks





Oil tanking Texas City is a terminal for receiving, storing, and distributing petroleum-based products. Approximately 100 acres in size, the site is located within the Texas City Industrial Park, a landscape of contiguous oil refineries and chemical plants that edge the west side of Galveston Bay. The overall site is dominated by shipping docks and sections of land dotted with storage tanks, laced together by interior roadways. At its southwest corner is the office building for the terminal's operations. Comprised of almost 13,000 sf, the architecture of the Oiltanking office building stands as the relatively diminutive control point within a site of disproportionate scale.

Designed by James M. Evans, AIA, of Collaborative Designworks in Houston, the offices of Oiltanking Texas City achieve a bold presence in the face of possible catastrophes such as industrial accidents, hurricanes, and terrorism. A vivid reminder of the latent volatility of this place is on view as one enters the site—a large anchor tossed from almost two miles away by either the exploding SS Grandcamp or SS High Flyer during the 1947 Texas City Disaster. Across the highway from Oiltanking is the BP refinery where an explosion in 2005 killed 15 people and injured more than 170 others. Last year, Hurricane Ike's storm surge demonstrated nature's brutal effect on the built and natural environment of the Gulf Coast. In addition, America's sense of security was redefined by the terrorism of 9/11, with a heightened awareness of industrial sites like this one being potential targets. This severe context shaped Evans' intentions for the building's exterior design to be bold.

Paralleling this context for design were the philosophies and operations for a company striving to provide good interior working environments for its employees while building a strong, employee-friendly business.

Oiltanking Texas City is one of several North American operations owned by an international terminal company. Having purchased the property from Dow Chemical in 2004, the company moved almost immediately to engage Collaborative Designworks to design improvements for office work space and create a new image for its Texas City operation. The project was to be substantial in terms of changes, but also would rely on a restrictive budget.

Existing offices were comprised of two contiguous, single-story concrete tilt-wall buildings from the 1970s, as well as six temporary buildings in use for 25 years. Overall, the various components presented an austere, utilitarian image typical of similar industrial complexes. Emphasis was placed on operations outside the offices, with little value placed on the employees' working environment.

The design process began with master planning and discussions of strategies to manage the ongoing logistics of constructing offices without compromising security or interrupting truck access to the site. As this process developed, Evans directed the planning to repurpose the existing structures and wrap new construction around the west end of those buildings to gain additional area. Rather than demolish the existing structures and rebuild an office building, this approach would better align construction costs with the project budget and create a new presence at site entry. As planned, the new construction and renovation project was completed in two phases of construction.

The completed design for the project was also influenced by visual references of the immediate context of refineries and sea wall, as well as parameters and opportunities of the existing construction. The original buildings were set on a raised foundation, four feet above grade, which established the elevation for new construction. The raised floor level was an earlier response to the fact that the site is on the bay side of the sea wall constructed to protect adjacent refineries from storm surges. Evans used this height differential to create a transition along the building's south side to separate parking and building entry. A concrete wall and earth berm establish a zone for landscaping, steps, and ramp, as well as a screening device for the exiting utility services yard.



(preceding spread, clockwise from far left) Connecting the renovated building to the new construction, a corridor offers views to the landscaped courtyard and outside dining area. The 390-sf guardhouse reflects the design aesthetic of the office complex. Tall windows in the headquarters' break room open to "skyline" views of adjacent refineries. The architect designed the tilt-wall panels to exaggerate a sense of building mass. (above) The vivid red on interior walls plays into the owner's corporate identity.



The wall itself is a reference to the sea wall, with an opening for the building entrance visually similar to the sea wall opening near the site.

Because the office building is an island surrounded by a landscape bare of any vegetation, integrating areas for plantings where possible was significant for the people working in the building. In addition to landscaping on the south side, a courtyard was also created on the north side, filling a void between new and existing construction. Evans' design raised the courtyard elevation to complement the building's finish floor level, thus integrating exterior and interior spaces. With the building providing enclosure on three sides, the design provides a more intimate outdoor space, easily accessible for employees taking a break, eating lunch, or having an informal meeting.

Oiltanking's new offices are comprised of 7,100 sf of renovated space and 6,200 sf of new construction. In addition to the office building construction, a new guardhouse was designed as a control point for trucks entering and leaving the site. The 390-sf building uses similar aesthetics to the office building and is clearly recognizable as the entry point for the operations.

Tilt-wall for the project's new construction provided an opportunity to use an exterior finish of concrete to face the outside environment. Wanting a unique application of the tilt-wall system, Evans folded the edges back at panel ends and at punched openings to create a visual depth for the panels, departing from the "thin" appearance of typical panel systems. This technique not only provides a sense of mass, but also offers some sheltering of the window openings, as well as creating interior pockets for fixed millwork.

The new plan for the offices needed to align with the way Oiltanking does business. Interior circulation was to be clear and easily navigated. Accordingly, the primary circulation path is defined upon entry to the building. Using a white terrazzo floor finish and walls painted a vivid red – an element of Oiltanking's corporate identity – employee movement through the building is established for connecting areas of workspaces. Like the guardhouse outside, a reception desk acts as a control point for anyone entering the building.

The primary corridor directly connects the entry to an open employee meeting/lunch space, with a kitchen tucked around a corner from the entry sight line. This is a kind of crossroads for all employee circulation. Screened by a triangular-shaped block of restrooms, work room, and conference space, the executive offices line the building's west side where managers are able to watch trucks passing in and out of the site's gateway, keeping them in contact with business activity.

Along the north edge of the original structure, a corridor connects renovated spaces to the new construction. This link provides a path of circulation that passes alongside renovated workstation areas and prevents pedestrian traffic from disrupting employees, addressing a serious problem of the previous working environment. This corridor is also a window wall that provides views to the courtyard and admits natural light into the building's interior. As a design element to improve workspace quality, Evans integrated natural light throughout the building with exterior window openings, skylights, and borrowed lights to bring light deeper into interior spaces. Also, recognizing the visual interest of its context, exterior windows frame "skyline" views of adjacent refineries.

Oiltanking is a company that expresses an intention to promote a team culture, be employee- and family-friendly, a positive contributor to the Texas City community, and a conscientious custodian of the environment. Perhaps the greatest success of the new Oiltanking facility is reminding us, as architects, that our projects are about people and for people. We strive to not just respond with a building, but to creatively improve environments with our design solutions, even projects that might be easily overlooked as simply utilitarian.

Thomas Hayne Upchurch, AIA, is the principal of Upchurch Architects in Brenham.



(opposite page, clockwise from top) The south-facing entrance is part of the new construction. The office building comprises 7,100 sf of renovated space and 6,200 sf of new construction. Landscaping adds a welcome touch to an industrial setting bereft of vegetation. (above) In his design, the architect included many exterior windows and skylights that illuminate interior spaces with abundant natural light.

RESOURCES CONCRETE MATERIALS: CrossRoads Concrete Services; MASONRY UNITS: Headwaters Construction Materials; MANUFACTURED STONE: Silestone; CANOPIES: AVADEK; ARCHITECTURAL WOODWORK: Ameritek Design; LAMINATES: Formica (Ameritek Design); ROOF/DECK INSULATION, MEMBRANE ROOFING: Johns Manville; ENTRANCES AND STOREFRONTS: Vistawall; UNIT SKYLIGHTS: Bristolite Skylights; GLASS: Viracon; DECORATIVE GLAZING: Craftsman Glass; GYPSUM BOARD: National Gypsum; TILE: Pamesa Ceramica (National Terrazzo Tile & Marble); TERRAZZO: National Terrazzo Tile & Marble; ACOUSTICAL CEILINGS: USG; LAMINATE FLOORING: Armstrong; CARPET TILES: Interface; WALL COVERINGS: Carnegie; SPECIAL WALL SURFACES: Walltalkers (Wallcoverings International); PAINT: Sherwin Williams; HIGH PERFORMANCE COATINGS: Scuffmaster; FOOD SERVICE EQUIPMENT: True Food Service Equipment, Vulcan, Marvel Industries, Jenn-Air, Asko Appliances, Sharp; MANUFACTURED CASEWORK: Herman Miller (Office Pavilion); RESTAURANT AND BAR FURNITURE: Allermuir (Office Pavilion); BOOTHS AND TABLES: Leland International (Office Pavilion); DESIGN SOFTWARE: GraphiSoft ArchiCAD (CADeshack)



Natural Adaptation

by MARK OBERHOLZER, AIA

PROJECT AMD Lone Star Campus, Austin

CLIENT Advanced Micro Devices

ARCHITECT GS&C

DESIGN TEAM Tom Cornelius, AIA; Madison Graham, AIA; David Yarbrough, AIA; Bonny Gray, AIA; Ed Richburg, AIA; Mary Bledsoe

CONTRACTOR Austin Commercial

CONSULTANTS LJA Engineering & Surveying (civil); MEJ & Associates (MEP); TBG Partners (landscape); Paul-Kohler-Brown (structural); Jaster-Quintanilla Austin (structural); Acuity (technology); LuM Lighting Design (lighting); BAi (AV/acoustical); Steven Windhager (environmental); Glumac, ccrd (commissioning); Green Grass Studios (rendering/animation); Benham & Associates (associate architect); Aide Fitch (LEED); Kroll Security Group (security)

PHOTOGRAPHERS Greg Hursley; Patrick Wong; Benedict Kim





When Graeber Simmons & Cowan began the design of Advanced Micro Device's (AMD) new campus in southwest Austin, it was with an appreciation of the environmentally sensitive nature of the site, consisting of 59 acres with varying topography and ecology. GS&C has set a new standard for the region's corporate campuses in his attempt not just to satisfy environmental criteria but to incorporate them for the benefit of AMD's culture and the buildings' users.

Advanced Micro Devices' Lone Star Campus consists of four office buildings, three parking garages, and a large multipurpose center, all carefully sited along an informal circulation spine. Although visible from surrounding streets, the buildings turn inward to each other on the site: the effect from the outside being that the buildings complement rather than overwhelm the natural features of the landscape. The campus is knit together by thoughtful landscape design aided by the staff at the Ladybird Johnson Wildflower Center (a research unit of the University of Texas at Austin) who identified and restored discrete ecological zones and site features. TBC Partners provided the design for native landscaping that subtly transitions from the restored site areas to the buildings themselves.

One of the inherent paradoxes in designing a corporate campus — especially one for a high-tech company such as computer chip maker AMD — is that companies grow and change rapidly, but buildings do not. Principal and lead designer, Tom Cornelius, AIA, addressed this issue by providing three of the buildings with lobbies that extend through the entire building, allowing for changing entry locations with the goal of offering future flexibility in how the buildings are utilized. "In response to AMD's program we made every effort to create a campus that is highly inter-connected, inward-looking, and a home for AMD's current technical requirements," Cornelius says. "However, what works to create a unified, branded, company-specific campus can work against future diversity. Need for an exit strategy has guided many generic campus designs because buildings last a long time. Our hope is that in addition to the robust infrastructure to handle unforeseen future building needs, we have created a building layout that can support transition of AMD's needs and even be effective for three or four independent uses—each able to address the street and be part of this place."

On a smaller scale, the issue of flexibility is addressed in the planning of each office building: typical office levels employ raised floors, allowing optimal and variable comfort while leaving the ceiling structure exposed. Rearranging work groups is as simple as moving office furnishings, and the floors appear more open and loft-like than a more conventional design approach with dropped ceilings. Light shelves introduce daylight deep into the office floors, reducing glare as well as reliance on high levels of artificial lighting.

The 875,000-sf AMD campus has achieved a LEED Gold rating from the U.S. Green Building Council, and one of the most notable sustainable strategies on site in support of this rating is the approach to rainwater collection and storage. The entire site is served by a massive rainwater collection system—all building and garage roofs harvest rainwater for storage in two underground cisterns with a total capacity of 1.5 million gallons. "Though this is a large system," says Cornelius, "it is far less than our roof areas will capture in a one-inch-plus rain. In conjunction with a native plant palette that needs less water, we should be able to bridge gaps in rainfall to allow us to confidently use the native plants in natural and ornamental settings." In addition to supplying water for landscape irrigation, the collected runoff is also used as makeup water for cooling towers. Rainwater storage in the cisterns avoids the necessity for a city-mandated on-site detention facility, which would have created an additional site disturbance—not to mention a strange ground feature in an otherwise arid landscape. The buildings' roofs, inflected slightly to form a



(preceding spread, clockwise from far left) Sited on 59 acres of environmentally sensitive terrain in southwest Austin, the new AMD Lone Star Campus achieved LEED Gold certification. Natural light is a consistent presence throughout the project, including the auditorium in B500, the campus' multipurpose center. Set closest to the campus' entry, B100 contains the main public lobby. (this page) An open-air pedestrian bridge connects B200 and B300. The architects designed walkways that follow the contours of the sloping site.



butterfly shape, are kept nearly free of equipment, facilitating rainwater collection and avoiding visual clutter.

Each office building has very little common space, typically little more than a restrained entry and lobby enhanced with natural materials. The reason for this, as explained by Cornelius, is to encourage people to congregate in the campus' literal and symbolic heart, the dining and multipurpose center. Housing most of AMD's support services and amenities, the center includes conference space, a fitness room, a cafeteria, and a large outdoor patio. The building is entered through a low portal off the main campus circulation spine, opening up to a double-height hall lit asymmetrically from one side through concealed clerestory windows. The entry hall leads to all the main spaces of the building as well as an expansive outdoor patio with distant views. Located on this patio and visible from the entry hall is one of the few visible parts of the rainwater collections system—a relatively small stone-clad cistern fed by a sculptural collector of white-painted steel.

One of the most interesting aspects of the overall design is the effect of moving through the campus. Strategically fit into the existing topography of the site, each building occupies a different level. The smallest office building is located on the highest part of the site and includes the largest and most public lobby for visitors. From this building, the rest of the campus gently cascades down the site. Exterior garage stairs facilitate expedient vertical circulation, while a series of stone steps and retaining walls create an informal pedestrian path at ground level. This path, relatively narrow and bounded by the adjacent buildings, is suggestive at times of a small canyon, a feeling reinforced by the Leuders roughback limestone that wraps the base of the office buildings. As the path descends, it engages one building directly in the form of an arcade and becomes a bridge spanning over a driveway. The path is not designed as a ceremonial or monumental statement; rather, it creates an engaging route through the campus, adapting itself to specific site conditions.

Many projects that attempt to introduce aspects of sustainable design oftentimes suffer from the “checklist syndrome”; that is, approaching sustainability as a series of added features. The success of AMD's Lone Star Campus design is largely a result of the opposite approach: evaluating the project for opportunities that yield both sustainable results that inform siting, building design, and even program. The campus has a refreshing lack of artifice; instead, there is a sense of natural adaptation that enhances both site and buildings.

Cornelius sees the new AMD campus as offering lessons to other big companies about how stewardship of the natural environment can work to their advantage in terms of public relations and employee satisfaction. “Most of us understand that we all have an environmental impact,” he says. “The public knows that large corporations have a larger impact than the individual. Consequently, projects with a positive environmental story are good business. I think AMD learned this from Corporate America. What I hope Corporate America can learn from AMD is that an environmental response can be much more than a political response but can be a highly effective technical solution, offer measurable life-cycle cost savings, and ultimately have an even higher impact on its employees than its corporate image.”

Mark Oberholzer, AIA, is a senior designer of Rhode Partners in Austin.



(opposite page, clockwise from top) Limestone visually ties the lounge in B500 to the exteriors of the campus buildings. Above the lounge, the window in the background frames a view of the stone-clad “rain catcher.” Workspaces benefit from direct natural light. (above) The “rain catcher” at B500 feeds runoff into a central underground collection system.

RESOURCES ATHLETIC AND RECREATIONAL SURFACING: Sport Court of Austin dba Austin Courts & Floors; PRECAST ARCHITECTURAL CONCRETE: Coreslab; CMU: Featherlite; CAST STONE: Brazos Valley Cast Stone; LEUDERS ROUGH BLACK LIMESTONE: Mezger Enterprises; WIRE & ACCESSORIES: Hohmann and Barnard; STONE COUNTERTOP: Fluid Design; METAL DECKING: Vulcraft; ARCHITECTURAL METAL WORK: Forms+Surfaces; ARCHITECTURAL WOODWORK: Buda Woodworks, Phenix Architectural Woodwork; LAMINATES: Formica, MHM, Pionite, Nevamar, Wilsonart; SOLID SURFACING: Caesar Stone (BPI); RUBBER FLOORING AND BASE: Johnsonite (BPI); ART DIFFUSION PANELS: SpecReps/Interlam; BIOFIBER COMPOSITES: Phenix Composites; WATERPROOFING: STC Coatings; METAL ROOFING AND WALL PANELS: D.R. Kidd; METAL WINDOWS: Kawneer; TILE: Travis Tile, DalTile (Alamo Tile and Stone, Boyd Tile), BPI; ACOUSTICAL CEILINGS: Armstrong, USG, Hunter Douglas; CARPET TILES: Interface (Intertech Flooring); ACCESS FLOORING: Intertech; WALL COVERINGS: Walltalkers (Koroseal Interior Products), Maharam; SPECIAL WALL SURFACES: Maharam; STRETCHED FABRIC WALL SYSTEMS: Knoll; ACOUSTICAL WALL TREATMENTS: Maharam, Knoll; PAINT: Benjamin Moore, Sherwin Williams, Scuffmaster; DECORATIVE FINISHES: Southwest Progressive Enterprises; METAL CEILING PANELS: Gordon; INTERIOR SUN CONTROL DEVICES: Gordon; EXTERIOR SUN CONTROL DEVICES: Kawneer



Efficient Infill

by **CARL GROMATZKY, AIA**

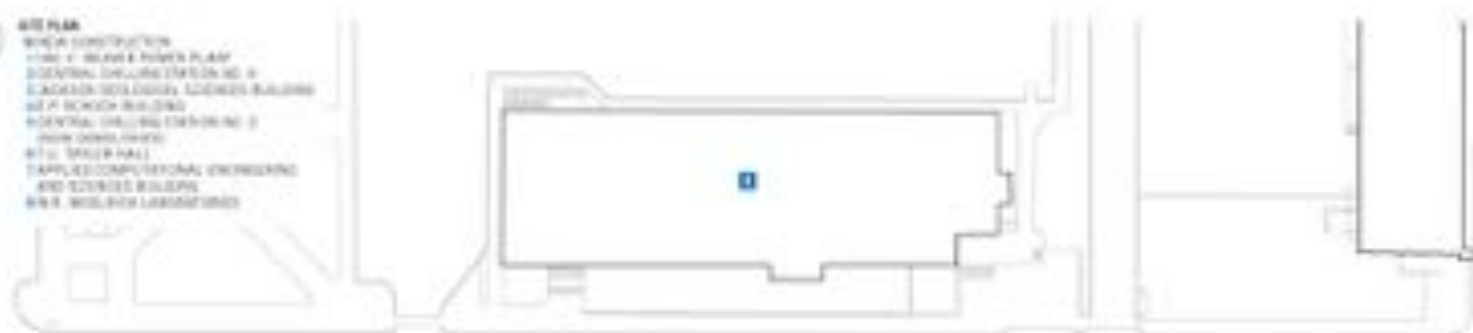
PROJECT UT Austin Hal C. Weaver Power Plant Expansion
CLIENT UT Austin, Utilities and Energy Management Department
ARCHITECT Jacobs
DESIGN TEAM Scott Clark, P.E.; Frank Rascoe, AIA; Tom Parker, P.E.; Jason Christiansen; Joe Saltarelli, P.E.; Mike Dempsey, P.E.
CONTRACTOR Harvey Cleary Builders
CONSULTANTS Jaster-Quintanilla Austin (structural, civil); Structures (shop drawing evaluation)
PHOTOGRAPHER Paul Bardagjy

PROJECT UT Austin Central Chilling Station No. 6
CLIENT UT Austin, Utilities and Energy Management Department
ARCHITECT McKinney York Architects
DESIGN TEAM Heather McKinney, FAIA; Al York, AIA; Will Wood, AIA; Brian Carlson, AIA; Laura Mitchell; Greg Benjamin
CONTRACTOR Johnson Controls (prime); Harvey Cleary Builders (building)
CONSULTANTS Stanley Consultants (process, structural, civil, MEP); Dickensheets Design Associates (acoustical/noise control); Winterowd Associates (landscape); Tegron (controls)
PHOTOGRAPHER McConnell Photography



**SITE PLAN**

WATER DISTRIBUTION
TOWER & PUMP PLANT
CENTRAL HEATING SYSTEMS &
COOLING SYSTEMS, STORAGE BUILDING
AT P SCHOOL BUILDING
CENTRAL HEATING SYSTEMS &
WATER DISTRIBUTION
RTU, TRUCK HALL
APPLIED COMPUTATIONAL ENGINEERING
AND SCIENCE BUILDING
R&E, RESEARCH LABORATORIES



NEW STREET

MICHIGAN



The University of Texas at Austin has a rich history of campus planning. Previous plans, especially those by Cass Gilbert and Paul Cret in the early twentieth century, contributed immeasurably to the overall quality of the campus environment. Buildings erected during that era both defined and responded to outdoor spaces, the two components coalescing to create the public realm of the UT campus. After World War II, the environment suffered from the same affliction as virtually every other American campus – at least the successful ones – through the loss of the idea that buildings and open spaces have an inextricable relationship. The 1996 Campus Master Plan by Cesar Pelli and Associates sought to correct this unwelcome trend by providing guidance for future growth, as well as a renewed commitment to the quality of the physical environment and the public realm. Any campus plan is only as good as an institution's commitment to the plan. UT Austin's commitment to the Pelli plan has allowed it to become a powerful tool for improving an already beautiful campus. Such commitment is required to produce a cohesive campus environment where the whole is greater than the sum of its parts. It must extend to all components, including those of a more perfunctory, industrial nature. At UT Austin, two separate but adjacent projects – the expansion of the Hal C. Weaver Power Plant and the new Chilling Station No. 6 – illustrate how industrial buildings can function together to enhance the campus environment.

Since 1927, the Hal C. Weaver Power Plant has provided power to the campus. The original structure, a lovely Romanesque Revival building designed by Herbert M. Greene, typifies the quality of buildings built on campus in the early twentieth century. With grand, two-story arches, Romanesque detailing, the requisite tile roof, and a combination of brick that would later become the standard for the “UT blend,” the plant is an excellent example of how industrial buildings can contribute to the overall fabric of the campus. The original building has been expanded over the years, most recently in 1985, to accommodate the growing campus. In anticipation of further growth, particularly on the eastern portion of the campus, the university retained Jacobs in 2003 to design an addition to the north side of the plant to house a new 25-megawatt steam-turbine generator.

The initial program requirements for the addition were limited to a four-story space for the 300-ton machine. Those requirements included a highly specialized, five-foot-thick concrete slab on spring isolators to support the generator, a large overhead door to allow movement of equipment in and out of the building, and catwalks for access to service the generator. Through discussions with Frank Rascoe, AIA, of Jacobs, university staff broadened the program to include additional office space on each of the four levels to house physical plant personnel.

The expanded program was crucial to the success of the project. By adding the office space, the plant was able to grow northward along the entire length of the facade. This allowed the addition to nominally hold the line of 24th street along the entire north face of the building. Extending the footprint slightly east and west of the 1985 expansion also enabled the new addition to effectively conceal from the street a considerable amount of exterior thermal piping. The new facade's rhythm, proportions, and materials along 24th Street are derived from the Applied Computational Engineering and Sciences (ACES) building, located nearby to the west, and reinforce those standards to create a cohesive streetscape. Affixed along the top of the addition's limestone base, metal panels denoting the names of esteemed scientists and inventors recall similar details of the original Weaver Power Plant in a fresh way.

Another strategic addition to accommodate growth at the east end of campus is the recently completed Chilling Station No. 6 that replaced an older chiller facility. McKinney York Architects began designing the project in 2006,



(preceding spread, clockwise from far left) Cooling towers crown the new Chilling Station No. 6, built on a tight site on the east side of the UT Austin campus. Adjacent to the chiller facility is the expansion of the Hal C. Weaver Power Plant. The north facade of the expansion project complements the ACES building next door to the west. (above) Relief panels set in the new Weaver building's northwest corner denote its industrial function.

POWER STATION RESOURCES RAILINGS, HANDRAILS, DECKING, GRATING: Dennis Steel; ROOF DECK: Siplast; DUCTS: Texfab; REBAR: ASA; LAMINATE: Wilsonart; RUBBER BASE: Roppe; CARPET: Mannington; LIGHTING: Cooper, Lumark, El Evenlite, Widelite, Metalux; CABINETS: K&J Woodworks; CAST STONE: Pyramid Stone; BRICK: Acme; MASONRY VENEER ASSEMBLIES: LeHigh, Hohmann & Barnard; WOOD TREATMENTS: D-Blaze; WATERPROOFING: WR Grace; INSULATION: Owens Corning, Calcoat; ROOF CURBS: Acme; METAL DOORS: American Door; SPECIALTY DOORS: Cornell; GLAZING: Amarlite, Sonneborn, Chem Rex, PSI; GYPSUM BOARD: Dietrich, American Gypsum, FP, Thermafiber, Certainteed; PAINT: ICI; FLOORING: Nevamar, Intertech, Armstrong, Starspace; SIGNAGE AND GRAPHICS: Austin Architectural Graphics; TOILET ACCESSORIES: Bobrick; BLINDS: Levelor; STEAM TURBINE: Siemens



which necessitated the demolition of the east wing of Taylor Hall. (Long-range plans call for the eventual complete removal of Taylor Hall to make way for construction of the future Dell Computer Sciences Building Phase I & II.) Working within an extremely tight site bounded on the west side by an existing courtyard, the project was intended to double the output of the older chilling station yet require a smaller footprint. The program called for three 5,000-ton York variable-speed chillers, 15,000 tons of cooling tower capacity, offices, and control room space. Both Chilling Station No. 6 and the addition to the Weaver Power Plant are part of the university's plan, which strives to increase energy efficiency and reduce greenhouse gas emissions.

The existing courtyard, located between Taylor Hall and ACES, is small but quite pleasant and provides an enjoyable outdoor lunch venue for the patrons of O's café in ACES, as well as a serene study space. Bordered on four sides by buildings, including the new Chilling Station No. 6, the courtyard is intended to remain in the future development of the district. To soften the project's impact on the courtyard, McKinney York principal Al York, AIA, placed the limited office space and control room on the west side of the new building. In a direct, complementary gesture toward the outdoor space, the architects also integrated study benches within the window bays that face the courtyard. These triple-height bays include sets of high windows above the benches to bring natural light into the ground-floor control room. To maximize daylighting in the offices on the second and third levels, the bays contain sets of both high and low windows divided by a light shelf. The overall result is an elegant composition on the exterior rendered in materials – limestone and the “UT blend” brick – that support the campus master plan in a restrained, thoughtful way. The balance of the west facade is treated at ground level with a rhythm of windows and niches that address the human scale of the relatively small space. (Future plans for this eastern section of campus call for a wider passage to the south between Chilling Station No. 6 and the proposed Dell Computer Science complex.)

These two projects are driven by UT Austin's need to optimize available space on campus for academic functions and achieve greater energy efficiency for the future. Surprisingly, fuel consumption remains roughly at the same level as in 1977 although the campus has grown considerably, both in terms of enrollment and its built environment, over that 32-year period. These projects contribute to achieving both goals.

The new chilling station and the expanded power plant also contribute to the campus on another level—that of enhancing the public realm. Although not specifically identified in the Pelli master plan, these two projects support the ideals of that plan. This ability to adapt to an ever-changing campus by contributing to the whole demonstrates the effectiveness of the plan and the university's persistent commitment to it.

Carl Gromatzky, AIA, is a principal of Barnes Gromatzky Kosarek Architects in Austin.

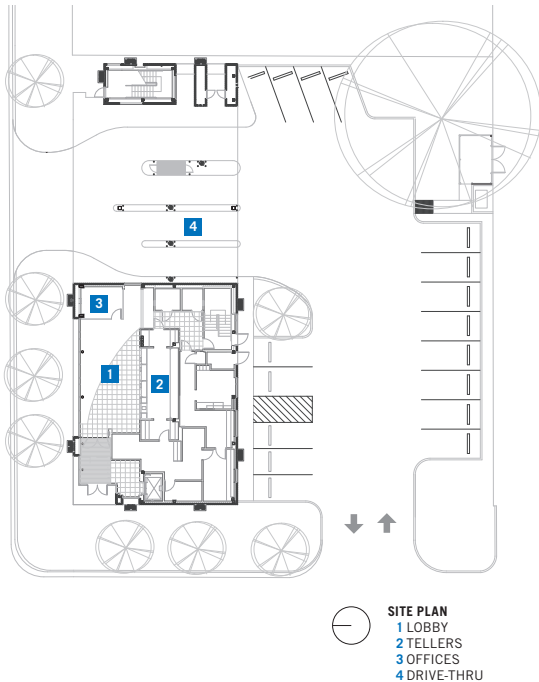


(opposite page, clockwise from top) The Chilling Station No. 6 forms the eastern boundary of a tree-shaded courtyard. The architects integrated benches within their design of the window bays. The southwestern corner demonstrates the requisite material palette for the UT Austin campus. (above) Discretely hidden from the street-level view, the facility's industrial apparatus populates the roof.

CHILLING STATION RESOURCES CONCRETE MATERIALS: Cemex, Reinforcing Steel Supply, Rodeo Plastic Bag & Film; MASONRY UNITS: Headwaters Construction Materials, Acme, Cold Spring Granite; CAST STONE: Christopher Stuart Cast Stone; UNIT MASONRY WALL ASSEMBLIES: Alamo Cement; MASONRY FLASHING: Advanced Building Products; SOLID GLASS BLOCK: Pittsburgh Corning; METAL DECKING: Metal Dek Group; ARCHITECTURAL WOODWORK: Buda Woodworks; WATERPROOFING: W.R. Grace, American Hydrotech, Carlisle Coatings and Waterproofing, BASF; WATER REPELLANTS: Featherlite; BUILDING INSULATION: DOW, Owens Corning; FIRE PROOFING: W.R. Grace; ROOF AND WALL PANELS: MBCI; MEMBRANE ROOFING: Johns Manville; ROOF FLASHING: D.R. Kidd; METAL DOORS: Amweld, Curries (Arc One); WOOD DOORS: Mohawk (Arc One); SPECIALTY DOORS: Overhead Door (Holt Door Systems); GLASS: Oldcastle; STRUCTURAL GLASS CURTAINWALL: Kawneer; GYPSUM BOARD FRAMING: Dietrich, Kinetics Noise Control; GYPSUM FABRICATIONS: USG; ACOUSTICAL CEILINGS: Armstrong; PAINT: Sherwin Williams; SIGNAGE AND GRAPHICS: Griffects Designs; SOUND CONTROL PANELS: Industrial Acoustics Company



Citibank Offices



The 17,500-sf Citibank, built on an in-fill site at 5th and Rio Grande streets in downtown Austin, includes a street-level retail banking lobby, four drive-through lanes, and two upper floors for offices of commercial banking. Marmon Mok designed the \$5 million project. As a whole, the building is perceived as if it were carved out from a horizontally gridded rectangular mass. A subtractive process, which responded to internal functions and external environmental considerations, determined the final compositional balance of white precast and zinc panels. To better link the lobby space with the streetscape, a wall of full-height glass on the bottom floor increases visibility and blurs the distinction between interior and exterior. To achieve a high level of energy efficiency, the architects oriented the building to maximize north/south exposure and provide abundant natural light and views to all areas within the 48-foot-wide floor plates. Due to the green-conscious approach and urban-inspired design, the new Citibank fits in with the rest of the downtown Austin environment. Completed in July 2007, the building has been recognized with an Excellence in Construction Award from the South Texas Chapter of the Associated Builders and Contractors.

PROJECT Citibank Office Building, Austin
CLIENT Citibank North America
ARCHITECT Marmon Mok
DESIGN TEAM Dror Baldinger, AIA; Larry Schmidt, AIA; Bibi Nunez; Alfred Brice; Elizabeth Williams
CONTRACTOR Leonard Contracting
CONSULTANTS Danysh & Associates (structural); Carlson, Brigrance & Doering (civil); Cleary Zimmermann (MEP)
PHOTOGRAPHERS Dror Baldinger, AIA; Lawrence Lander

RESOURCES CONCRETE PAVEMENT: Baxton Construction Services; FLEXIBLE PAVEMENT COATING: Wheeler Coatings; LANDSCAPE MATERIALS: Texas Trees & Landscape; METAL DECKING: Vulcraft; ARCHITECTURAL WOODWORK: Ar-Case; SOLID POLYMER FABRICATIONS: Alamo Fabricators; METAL DOORS: Hull Doors of San Antonio; ENTRANCES AND STOREFRONTS, GLASS, GLAZED CURTAINWALL: Associated Glass; LAMINATE FLOORING: Intertech Flooring; SIGNAGE AND GRAPHICS: The Insite Group; SHADES: Service Shade Shop

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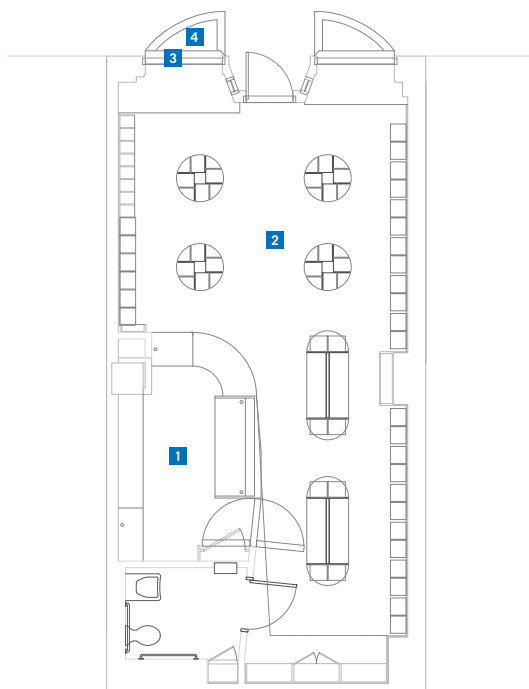
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Texas Rangers Retail Shop



SITE PLAN
 1 SALES
 2 SHOP
 3 EXISTING STOREFRONT
 4 EXISTING PLANTER

The newly completed Texas Rangers Retail Shop at Sundance Square in Fort Worth, designed by FIRM817, was not just intended to be a place to grab a Rangers shirt or tickets to the next game. The design of the 757-sf space was intended to let customers experience the feel of baseball through multiple sensory expressions. Visitors first notice the warmth of the maple, used throughout in custom fixtures and on the wall in a curving shape referencing fences that once enclosed ballparks. The maple is continued on the front-door pull, an abstraction of a baseball bat. The flooring is also accented with the two-toned carpet tiles banded to reference recently clipped natural turf on a baseball diamond. While professional grade AstroTurf was considered for the flooring, it was instead included vertically on the walls “so people could come in more direct contact with the texture,” explains Joe Self, AIA, principal of FIRM817. Custom colors – Ranger Red and Ranger Blue – are used throughout the interior and exterior, another touch to evoke the sensations of attending a Rangers game.

S U S A N B U T L E R

PROJECT Texas Rangers Retail Shop, Fort Worth

CLIENT Texas Rangers Baseball Partners

ARCHITECT FIRM817

DESIGN TEAM Joe Self, AIA; Tracy Self; Brandon Burns, Assoc. AIA; Brett Keese; Caroline Jones

CONTRACTOR Jensen Commercial

CONSULTANTS Sundance Square Management (building owner); The Projects Group (project management); Schmidt & Stacy Consulting Engineers (MEP); Essential Light (lighting); Winston Services (code review); Johnson-Kelley Associates (accessibility)

PHOTOGRAPHER Brandon Burns

RESOURCES WOOD TREATMENTS: Gemini Industries (Grand Openings/Creative Wood Concepts); ARCHITECTURAL WOODWORK: Grand Openings; LAMINATES: Wilsonart; ROOF ACCESSORIES: Thybar; METAL DOORS: University Building Specialties; WOOD DOORS: Grand Openings; ACCESS DOORS: Nystrom Building Products; HARDWARE: Schlege (University Building Specialties); GYPSUM, ACOUSTICAL CEILINGS: USG; TILE: Daltile; PAINT: Benjamin Moore; FLOOR BASE: Roppe; CARPET TILE: FLOR; GRILLES AND SCREENS: Grand Openings; SIGNAGE AND GRAPHICS: Fort Worth Sign; LIGHTING: Edison Price, Capri, Kirlin, Lightolier (Parrish Hare), Restoration Hardware

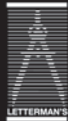
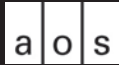
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Consideration of furnishings helps develop the design concept

by JACQUI DODSON, AIA



WITH BUSINESSES AND PROJECT OWNERS interest in keeping costs down and flexibility high, furniture planning takes a significant role in the overall development of a project. Whether it is an enclosed or open office, lobby, library, or classroom, planning for the location and quantity of furniture can help the architect to make the most of the square footage, configuration of a room, spacial relationships, and overall building design. Efficiency of space informs functionality, budgets, and the flow of people throughout the building.

Basic design principles can be applied to the furniture selection, just as they are applied to other aspects of the project. Considering scale, proportion, rhythm, balance, emphasis, variety, and context are all part of furniture selection. Other considerations include color, material, durability, and construction. These principles all contribute to a design methodology that considers the inside spaces on a parallel track with the exterior form of the building. In new construction, for example, looking at column spacing while standardizing workstation size will benefit the overall efficiency of the planning—adjusting

column spacing by only a few inches can accommodate a particular module of furniture. Thus, the maximum amount of area for workstations is achieved and circulation space is reduced with the column spacing planned according to the furniture specifications.

Designing for furniture early and using actual product sizes can dictate how large the

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space really should be and how it is configured. Furniture design selection can also determine a specific behavior or attitude in the use of the space. For example, a lobby; looking at the scale of lounge furniture, flow of spaces, intended uses of surrounding spaces informs the selection of the types of furniture pieces. Behavior around pieces with high backs and arms can be

very different than when using backless and armless benches.

Knowing the fundamentals of space planning ensures a successful design; still there is added value to product knowledge and availability for a particular use. From the product representative to the dealership to interior designers, experts in the field of furniture and furnishings add value to an architectural project. By building relationships throughout the field, those experts can become an integral part of the team at an early stage as well as an important resource to inform the design throughout. And with a broad range of product knowledge, those experts will assist in right selection, right sizing, and right specifications for the furniture. An expert in the field of furniture can answer questions about the availability of a specific product for off-module flexibility or will know certain price points of products to achieve specific design intent. Starting all these conversations early will make the later stages of the project run smoother with fewer changes.

As with planning for the architectural vocabulary of a project, when in the pro-

(opposite page) The design of the SHW Group Austin Studio, completed November 2009, addressed the overall goals of the studio to provide an environment for collaboration and learning, thereby reducing the size of the personal workstation and increasing the amount of space allocated for informal meetings. Open workstation planning used conventional components in unconventional ways. (below, left and right) Furniture within the circulation area allows for all of the space to be used for various business functions. The firm's spaces for collaboration and impromptu meetings enable more team interaction and better overall work process.

The Direction of Furniture Design

SOME RECENT TRENDS in workplace cultures have led furniture companies to develop lines of product that are more flexible. Gone are the days of the six-foot-high cubicle. Most furniture manufacturers procure the services of experts in the field of business trends—assist research and development designers in creating entire furniture collections to address the most current business trends. Business agility, team collaboration including “tacit” interactions, along with most recent developments in technology are all at the forefront of furniture design considerations.

Providing various spaces for individual work, group work, casual interaction, and collaborative work around a common plug-and-play station are all ways to address such business and cultural trends. Whether the project calls for workstations, mobile flexible seating, study carrels, or file cabinets, considering the cultural trends that are leading the designs of products and making those connections with the direction of the business culture will contribute to a successful project enhanced by the appropriate selection of the furniture for use within those spaces.

programming and visioning phases, aligning the language of the interior furnishings is a crucial step. Planning considerations during the early phases of a project help to avoid any unanticipated conflicts throughout the later stages of design. These include aligning the common architectural design vocabulary with the selection of furniture pieces, understanding existing inventory you will be working with, and taking into account the existing, new, and built-in furniture into the budget. All of these considerations can inform the spatial relationships throughout the project.

Square footages of rooms are often determined by what is in the room. In programming and design phases, having thumbnail layouts for typical rooms can contribute to a smooth process. Using these typical layouts to demonstrate room configurations with the project, stakeholders can help with setting the square

footages for the most efficient layout. And, in using those standard templates, the client will begin to visualize the sizes of the rooms compared to standard pieces of furniture. As the project progresses, these templates become the baseline for planning the spaces, and therefore create modules from which to build. With good planning, the modules can even match up to one another by creating common dimensions. Other factors to consider in the design phases have to do with the mobility of the furniture and the potential for the users to move those objects. If a space is designed for maximum flexibility and the users do not have the proper knowledge of the products provided in the project, then the modularity of the specified items have lost their usefulness. So in addition to the selection, considering user friendliness can affect decisions.

Bidding a furniture project follows similar methods to bidding a construction project.

Starting with the pre-qualification of the bidders and determining whether any of the specifications are proprietary or open to many manufacturers. Creating a matrix of criteria for the delivery of the furniture in the project will ensure that bidders understand the intent of the end users. Because contract furniture ranges in its performance and design, specification for a mockup – especially in large projects – helps the user to make an informed decision about the product selection. In owning or leasing furniture, there is an element of service that continues throughout the life of the product. If reconfigurations are to be a regular occurrence, a good business relationship with the installer and dealer is an important criterion to factor into the decision matrix.

Jacqui Dodson, AIA, focuses on interior environments for corporate and institutional clients. She owns her own Austin practice.

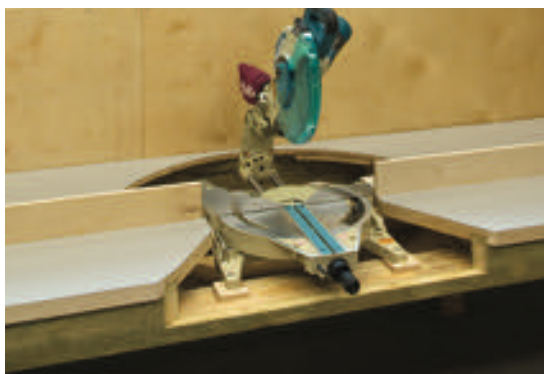
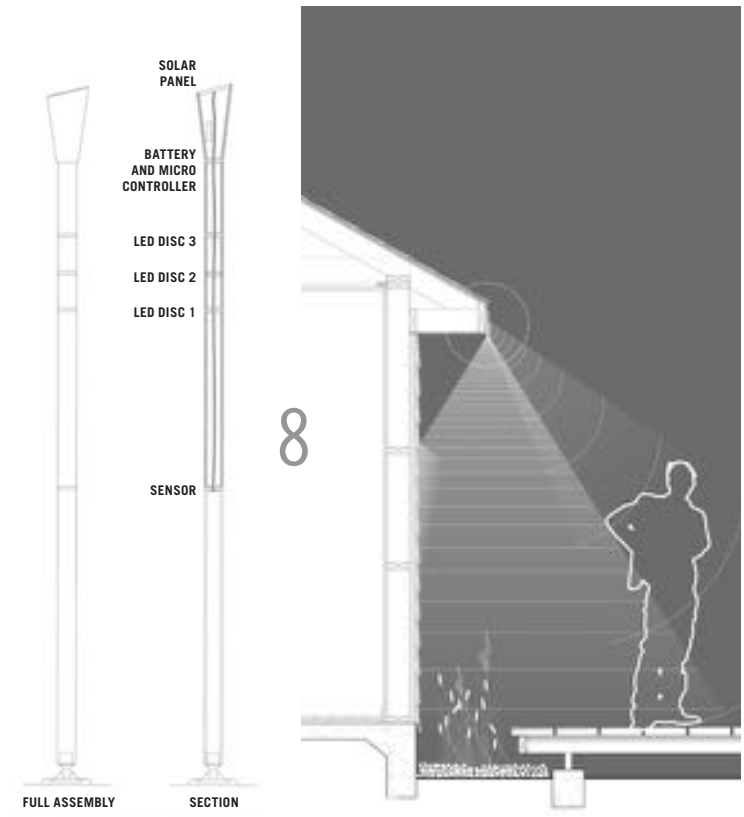
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The Pacer and Solar Fascia

As part of a series of LED applications for residential, recreational, and commercial use, the Pacer and Solar Fascia pair high efficiency with renewable power generation. The Pacer is an exercise aid for installation along the jogging path at Memorial Park in Houston. Through site observation and interviews with park users and management, the student team found two main issues requiring attention—communication with visitors to the park and safety issues regarding vehicular traffic. The Pacer will bridge this communication gap between pedestrians and motorists. As a runner jogs by, the meter will detect his/her running pace using the Doppler Effect, with the LED display signaling the runner's velocity. Also, the Pacer will flash LED lights as a visual barrier to alert drivers when a pedestrian is near. Solar panels located near the top of the structure will power the nine LEDs while simultaneously producing 15 volts of renewable energy. Solar Fascia uses LEDs as a multi-purpose, modular lighting system designed to function as security lighting around homes and neighborhoods and as emergency lighting in the event of a power outage. Composed of extruded aluminum and acrylic, Solar Fascia comprises PV cells, rechargeable batteries with a seven-hour run time, a photo resistor, controller board, and LEDs. Solar Fascia is designed as a modular unit that allows for easy assembly on multiple applications, refurbishments, and street furniture.

Members of the design team are Donna Kacmar, FAIA, associate professor and technology coordinator and principal of architect works; Abdelhak Bensouala, research professor in the Department of Physics; Adam Wells, associate professor; and research students Jason Mai, Addie Lynn Ballentine, George Kingsley, Frank Martin, Daniel De La Garza, Jared Wilson Thorn, Chukwunonso Ofili, and Alfonso Villafuerte.



If environmental sustainability is to be manifested within the building industry, the most successful path over the long term almost certainly will involve consideration of the environmental impact of the design, production, and implementation of premanufactured and prefabricated architectural components. The Keeland Design Center (shown at left) at the University of Houston is dedicated to that goal.

The use of “catalog available” environmentally responsible building components will allow architects, developers, and builders to build more environmentally responsible structures without becoming experts in sustainable design—all that is needed is to select those components that have the desired environmental profile. At the building component scale, the array of issues to be considered are fewer in number, more comprehensible, and more controllable than at the scale of complete building designs. Even without making an effort to create an environmentally sensitive design, use of premanufactured or prefabricated components, each designed to be environmentally responsible, will yield an environmentally superior building.

If 75 percent of buildings in 2038 will have been newly constructed or renovated, as Ed Mazria forecasts, then the opportunity for significant impact in reducing energy consumption is profound. The collaboration of faculty, architects, industrial designers, manufacturers, and students at the UHGBC is working toward this goal.

Geoffrey Brune, AIA, is an associate professor at the University of Houston's Gerald D. Hines College of Architecture. He also is principal of GBA Architecture in Houston.

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Homeless Assistance Center of Dallas Honored

"The Bridge" Homeless Assistance Center in downtown Dallas has been honored with three national design awards: the AIA's 2009 AIA National Housing Award, the AIA/Housing and Urban Development (HUD) Secretary Award, and a 2009 National Excellence in Design Award from *Environmental Design + Construction* magazine. San Antonio-based Overland Partners Architects, in conjunction with Dallas-based CamargoCopeland Architects, provided architectural services for the center, which was completed in May 2008. The multi-purpose facility provides services for more than 6,000 homeless in Dallas and is on track to receive LEED Silver certification.

Three Texas Projects Honored with RADA 2009 Awards

The 10th annual *residential architect* Design Awards received more than 1,100 entries and resulted in 44 honors, including three Texas firms. Cinco Camp in Brewster County by Mark T. Wellen, AIA, of Rhotenberry Wellen Architects in Midland was given the Grand Award in the Custom Home category. In the Outbuilding category, Tower House in Leander, designed by Arthur Andersson, AIA, and Chris Wise, AIA, of Andersson•Wise Architects in Austin won a Merit Award. Lastly, Ronald E. Harwick, AIA, CSI, of JHP Architecture with Urban Design, Dallas, was honored with the Merit Award for plans for the Bayou District at Park City in New Orleans. View a list of all award winners at www.residentialarchitect.com.

Fretz Construction Wins AGC Award

Houston-based Fretz Construction Company has earned an Outstanding Construction Award from the Associated General Contractors (AGC) Texas Building Branch for its construction of Christ the Redeemer Catholic Church in Houston. The project included construction of a 27,000-square-foot sanctuary, renovation of an old sanctuary into a chapel with classrooms and storage, new parking, and general upgrading. The project by the 86-year-old construction firm was selected from 52 entries submitted by seven AGC Texas chapters.

AIA Releases Results of Home Design Trends Survey

Key findings from the AIA Home Design Trends Survey (HDTS) from the second quarter of 2009 show that with pressure on home sizes and prices, households are scaling back on special features in their homes, such as home theaters, exercise rooms, guest wings, and three-car garages. However, households continue to add options for energy efficiency and utility management, other sustainability features, and low-maintenance products. The survey focused on home features, systems, and products that are gaining popularity in the home. Almost 500 residential architects, covering all facets of the residential design profession, were surveyed on emerging design preferences of households. More information can be found at www.aia.org.

Hardwood Council Offers New Podcast

A 24-minute podcast that packs a powerful message for eco-minded architects, designers, and builders is now available from the Hardwood Council. The podcast, a shortened version of a Council-sponsored seminar presented to specifiers at the June CONSTRUCT 2009 show in Indianapolis, is approved for CE credit by the AIA. Download the podcast at www.hardwoodcouncil.com.

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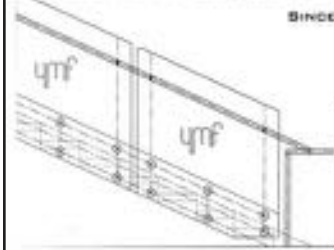
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Code Council Presents Free 2009 I-Code Webinars

The International Code Council is launching a series of free webinars on the 2009 I-Codes. The webinars cover the most significant changes between the 2009 and 2006 editions of the codes and provide viewers with a technical overview of the new code. To register, visit www.iccsafe.org.

AIA New Orleans Presents DesCours Event

Hosted by AIA New Orleans in partnership with the Downtown Development District and the City of New Orleans, DesCours displays new media and interactive art installations in a week-long contemporary art and architecture exhibit. A competitive review of proposals from internationally recognized architects and artists showcase 14 distinct installations. Free to the public, the event invites locals and visitors to view New Orleans historical spaces and site responsive installations. The event takes place Dec. 7-13. For more information, visit www.descours.us.

Texas Architect Recognized for Print Production

Texas Architect's printer, Royle Printing of Wisconsin, entered the TSA publication in the 9th Annual Graphic Excellence Awards Competition, a statewide printing competition hosted by the Printing Industries of Wisconsin, the state's trade association for printing and the graphic arts in the nation's center for publication printing. *Texas Architect* along with Royle Printing received the Award of Excellence for outstanding achievement in high quality print production. The Wisconsin competition promotes excellence in print communications and rewards companies and individuals who produce the best in print media.

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Bullish on Materials

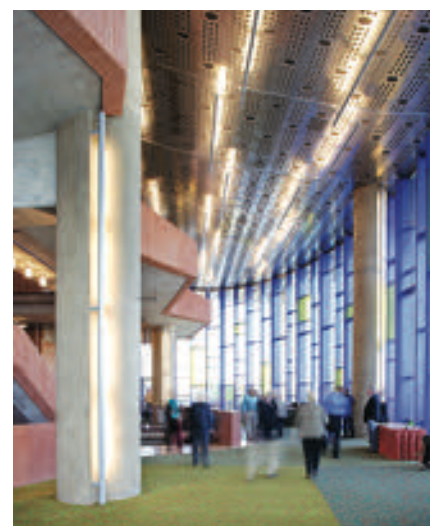
by MALCOLM HOLZMAN, FAIA

ARCHITECTURE FOR ME IS NOT ABOUT CONCEALMENT but rather about divulging its very nature to the widest possible audience. Materials are not a mystery; they are an essential building ingredient, our heritage, and part of our everyday lives. For the uninitiated, architecture can be impenetrable, involving an unfamiliar history, unknown practices, and arcane technical expertise. However, there is no intellectual or psychological barrier to observing materials. They are accessible, in many cases providing the initial understanding to the architect's intentions.

A sheet metal product not originally produced for architectural application caught my eye as I traveled the highways of Texas, a state where it's difficult to drive for an hour without seeing a cattle truck. It occurred to me, after many years of encountering these bovine conveyances, that their punched aluminum panels could serve an architectural purpose.

In my firm's Globe-News Center for the Performing Arts (2006) in Amarillo, cattle panels are the finished underside of the billowing roof structure that encloses the lobby and outdoor terrace. First-time visitors to this building usually do not see the panels for what they are, because they are out of their common context. It takes a long, second look before recognition occurs. When it does, there is acknowledgement of their familiarity and their regional significance. This provocative juxtaposition of materials adds drama and a sense of informality to the surroundings.

Adapted from *A Material Life* (Images Publishing Group, 2009) by Malcolm Holzman, FAIA, a principal of Holzman Moss Architecture in New York.



PHOTOS BY TOM KESSLER

A recent article in Texas Architect Magazine highlights a survey conducted by the Texas Society of Architects and indicates that the Texas AEC Industry is **SLOW** to adopt BIM.

Has your adoption of BIM been successful?

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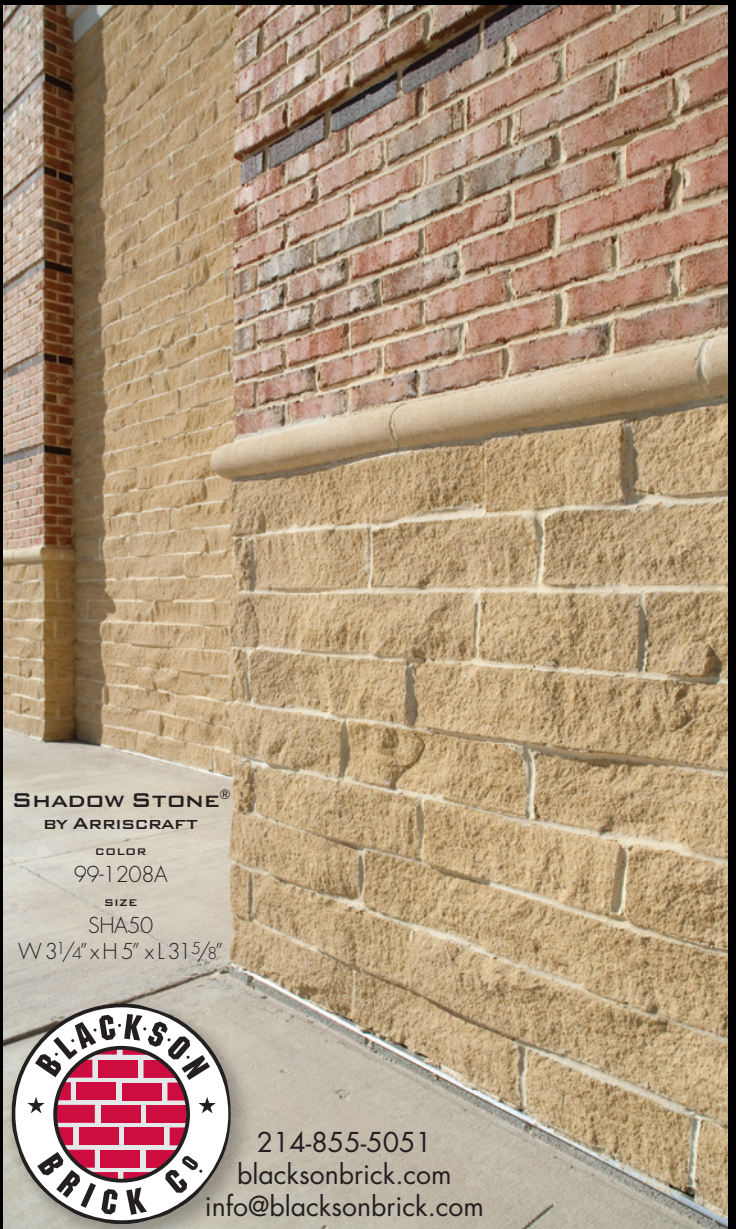
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