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Award-Winning Workplace

Was it TSA's destiny to buy and move its offices into this renovated warehouse?

ABOUT A YEAR AGO, when the staff of *Texas Architect* decided that this edition would focus on workplace design, no one could have foreseen the coincidence that the Texas Society of Architects/AIA itself would be relocating offices as the issue went to press. In another remarkable concurrence, the move takes TSA to the former home of fdzs, which was featured on the cover of the July/August 2002 edition. That issue was also dedicated to the subject of workplace design.

The building, a 10,000-sf warehouse built in the 1920s, was renovated by Stern and Bucek Architects in 1999 for the graphic and environmental design firm with the lower-case name that took its "f" and "d" from founding principals Larry Paul Fuller and Herman Dyal, FAIA. Other connections make it sound like destiny: Fuller was the editor of *Texas Architect* from 1974 to 1984; Dyal is a long-time member of TSA; and Stern and Bucek's renovation won a 2003 TSA Design Award, which led to a second feature article in *TA* later that year.

Located at 500 Chicon Street, just east of downtown Austin, the two-story building has undergone a second renovation in preparation for TSA's occupancy. The latest project, designed by Jacqui Dodson, AIA, of jdai in Austin, is limited to the first level. The upper level remains almost unchanged from the way Bill Stern, FAIA, planned the space for Fuller, Dyal, and their partners.

TSA's move to 500 Chicon represents only the fourth time the Society has relocated since establishing its first headquarters in 1954. That was in the Perry Brooks Building (built in 1952; designed by Brooks, Barr, Graeber and White) at 720 Brazos Street in downtown Austin. The year 1954 proved doubly auspicious for TSA because its board of directors also hired John Flowers as the Society's first executive director. Flowers organized the new office and achieved several years' worth of TSA records, which previously had been transferred each year to the new president who safeguarded them in the city where he practiced. (Similar to the auspicious events of 1954, this year also marks the beginning of new staff leadership for TSA with James Perry's arrival in January to serve as executive vice president.)

In 1977, the Society moved to new headquarters on the twenty-first floor of the 26-story Austin National Bank Tower that had just been built at the southeast corner of Congress Avenue's intersection with Sixth Street. Now called the Bank of America Center, the tower was designed by S.I. Morris Associates of Houston.

In February 1982, TSA relocated its headquarters on the fourteenth floor of the Norwood Tower at the corner of Seventh and Colorado streets. Designed in the neo-Gothic style by Giesecke & Harris of Austin, the 15-story structure was completed in 1929.

In 1998, TSA moved one block north into the building known then as the Frost Bank Tower at 816 Congress—its fourth leased space. For several years a group known as the Home on the Range Task Force, comprised of former TSA presidents, has sought a building for the Society to buy for its headquarters. That search concluded last fall when the contract was signed between TSA and fdzs.

Built for the Gulf Refining Company, the old warehouse stands adjacent to railroad tracks now used by the city's new commuter train. The East Austin neighborhood is undergoing a transition from light industrial and blue-collar cantinas. Now there are several architecture firms that have set up shop in the vicinity over the last few years and trendy eateries have opened nearby to feed the area's growing live/work population inhabiting recently built soft lofts. With its edges still a bit rough, the area is just that much more attractive to the city's creative class who want a different atmosphere than what they find almost everywhere else in Austin. There is a strong sense of urban pioneerism that pervades the near-east side of town, and TSA will be a part of its future.

STEPHEN SHARPE




Michael Malone, AIA



Lawrence Connolly, AIA



Charlie Burris, AIA

CHARLIE BURRIS, AIA Two cool cats (well, one anyway!).... on La Rambla in Barcelona. Charlie says he loves to travel but is getting too old for the flights! He is beginning his second term as vice president of TSA Member Services. His article on page 68 discusses how his firm's office space reflects its approach to work.

REAGAN W. GEORGE, FAIA retired in 1999 from an active professional and community service life in Dallas. He continues to practice architecture with a busy one-man office in the Hill Country, near Willow City, where he and Shirley live on wooded acreage in a house he designed. They are not lonesome but enjoy company. Read his Recollection on page 24 of an impromptu encounter with Frank Lloyd Wright.

MICHAEL MALONE, AIA practices in Dallas where he lives with his wife Amy (shown in the photo above) and their two children who have not yet left for college. Recently he returned from winter break in Jackson Hole, his favorite place not in Texas (but it should be...). See his article on page 26 in the recently added magazine department Open House.

Dan Searight, AIA



Eurico R. Francisco, AIA



Reagan W. George, FAIA



DAN SEARIGHT, AIA is a partner and director of design for design-LAB³ in Houston. The firm's current work ranges from projects in Vietnam to corporate commercial work in Houston and Austin. Dan enjoys playing tennis, duck hunting, relaxing with his wife Mariana on her family's ranch in West Texas, and being the father of 13-year-old triplets. He writes about Logica in Houston on page 40.

EURICO R. FRANCISCO, AIA more and more finds true architectural beauty in simple things, such as balanced compositions, elegant details, and well-proportioned courtyards. His article on the new Blue Cross Blue Shield headquarters is on page 46.

LAWRENCE CONNOLLY, AIA lives and practices architecture in Austin. He frequently writes features and news stories for *Texas Architect*, and for his loyalty to the magazine he was invited to join *TA's* stable of contributing editors in 2003. In researching his article on Redbud Center (page 34), Connolly was toured through the complex by LCRA Project Manager Guy Dawes, who beamed like a proud parent showing off his newborn child. ☺



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UPDATES

Dallas Arts District

The City Performance Hall is taking shape as construction continues in the Dallas Arts District. As reported in the March/April 2008 edition, the multipurpose venue is designed by Skidmore Owings and Merrill with Corgan Associates as architect of record. The two-story structure will include a 750-seat theater, two 200-seat theaters, art galleries, a café, a bookshop, and an enclosed garden.

State to Slash Preservation Funding

With lawmakers in Austin facing diminished resources of historic proportions as they wrangle with the state's two-year budget, officials of the Texas Historical Commission are expecting huge cuts to heritage projects, perhaps as much as \$81 million. For example, budget bills filed in the Texas House and Senate during the first weeks of the 2011 Legislative Session omit all funding for the Texas Historic Courthouse Preservation Program (the subject of a Commentary piece in the Jan/Feb 2011 edition).

NEWS/EVENTS

Advocates for Architecture Day

An amazing number of architects (over 200!) turned out for the inaugural TSA "Advocates for Architecture Day" on Jan. 25. Follow-up visits to lawmakers and their staff the day after the event revealed glowing comments about Texas architects. The participants successfully paved the way to laying an impressive foundation for future visits with lawmakers during the legislative session.

TWITTER

TSA Architecture Day Tweets

@HawkinsArch said, "Just had a great mtg w/ Rep Brown for #archday. Nice conversation with someone who cares about #txarchitect and our causes."
@falloutstudio said, "Just got invited to a luncheon next week with Senator Watson after this week's #archday the year is off to an interesting start."

FACEBOOK

Renewal Reminders

Join TSA's Facebook and receive reminders to renew your license with TBAE by the last day of your birth month.



BLOG



2011 Most Endangered Places

On Feb. 9, Preservation Texas announced its 2011 list of Texas' Most Endangered Places. The nonprofit has released its endangered list each year since 2004 to raise public awareness. Its eighth annual list includes the Noah Cox House (shown at left), built around 1853 in Roma.



New Accessibility Standards, Part II

Architects are often surprised when they learn that construction tolerances are permitted by the Texas Accessibility Standards, especially if they have just been informed by an over-zealous inspector that a toilet will need to be moved one eighth of an inch. Read more on the TSA blog as Jeremy Murphy, AIA, continues his New Accessibility Standards series.



BNIM Receives AIA Firm Award

With a Houston office among its four satellite locations, Berkebile Nelson Immenschuh McDowell Architects (BNIM) of Kansas City, Mo., is the recipient of the 2011 AIA Architecture Firm Award. BNIM's Houston office led the design of the Faye S. Sarofim Research Building (shown at left) at the UT Health Science Center in Houston.

UT El Paso's Bhutanese Architecture

Through a video she produced while doing research for her upcoming book, *Radio Shangri-La*, Lisa Napoli takes a quick look at the odd, long-standing connection between the Kingdom of Bhutan and the University of Texas, El Paso.

CITY PERFORMANCE HALL COURTESY SOM; NOAH COX HOUSE COURTESY PRESERVATION TEXAS; SAROFIM RESEARCH BUILDING BY RICHARD PAVNE; FAH COURTESY BNIM; UT EL PASO VIDEO STILL COURTESY LISA NAPOLI

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Fourteen Texans Elevated to FAIA

WASHINGTON DC This year, 14 architects from Texas have earned an “F” – as in “FAIA” – for their significant contributions to the architectural profession. They are included in a nationwide total of 104 AIA members elevated to its College of Fellows.

The honor recognizes AIA members for work that advances the profession and society on a national level. The 2011 Fellows will be honored at an investiture ceremony in May during the National AIA Convention in New Orleans.

The following TSA members are among the 2011 Fellows:

David Bucek, FAIA, of Stern and Bucek Architects, was nominated by AIA Houston for his work in architectural preservation.

David Calkins, FAIA, of Gensler, was nominated by AIA Houston in the practice category.

Elizabeth (Betsy) del Monte, FAIA, of Beck Group, was nominated by AIA Dallas for her work in support of practice.

Gary Furman, FAIA, of Furman + Kell Architects, was nominated by AIA Austin for his design work.

Guy Hagstette, FAIA, of Buffalo Bayou Partnership, was nominated by AIA Houston for public service.

Thomas Hatch, FAIA, of Hatch + Ulland Owen Architects, was nominated by AIA Austin in the practice category.

Manuel Hinojosa, FAIA, of ERO Architects, was nominated by AIA Lower Rio Grande Valley for his preservation efforts.

Dohn LaBiche, FAIA, of LaBiche Architects, was nominated by AIA Southeast Texas for his volunteer work.

Brian Malarkey, FAIA, of Kirksey, was nominated by AIA Houston for his work in support of practice.



Bucek



Calkins



del Monte



Furman



Hagstette



Hatch



Hinojosa



LaBiche



Malarkey



Miró



Neal



Okan-Vick

Juan Miró, FAIA, of Miró Rivera Architects, was nominated by AIA Austin in the education category.

M.J. Neal, FAIA, of MJ Neal Architects, was nominated by AIA Austin for his design work.

Roksan Okan-Vick, FAIA, of the Houston Parks Board, was nominated by AIA Houston for government service.

Mardelle Shepley, FAIA, of Texas A&M University’s Department of Architecture, was nominated by AIA Houston for her research.

Carrie Glassman Shoemake, FAIA, of Glassman Shoemake Maldonado Architects,



Shepley



Shoemake

was nominated by AIA Houston for advancing the practice of architecture. The complete list of 2011 Fellows is posted at aia.org.

TA STAFF

Rachofskys Named Honorary AIA

WASHINGTON DC For their deep involvement in community-based organizations promoting architecture, art, and education, the AIA this year confers honorary membership on Howard and Cindy Rachofsky of Dallas.

The Rachofskys have been involved in the city’s cultural life for more than three decades and built a personal residence designed by AIA Gold Medalist Richard Meier, FAIA. Design

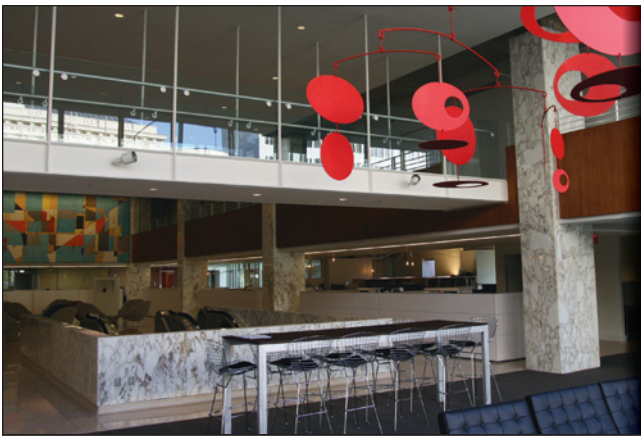
was begun on the house in 1980 and construction was completed in 1996. They subsequently donated the house and their world-class art collection to the Dallas Museum of Art. The house, now used as a gallery and event space, has become a resource for use by students and nonprofit organizations for educational and fundraising opportunities.

In his reference letter, Thomas Phifer, FAIA, noted the Rachofskys’ influence on the architecture world through their generous gift, saying

they “used the house as a wonderful and spirited vehicle for the most important legacy they will leave to Dallas: education. Every time I arrive, there is another young school group, another group of architecture and art students, or another group from cities far and wide.”

The Rachofskys are among seven individuals receiving 2011 honorary membership in the U.S. for distinguished service to the profession of architecture or to the arts and sciences.

TA STAFF



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Speck Awarded AIA Topaz Medallion

Lawrence Speck, FAIA, professor and former dean at the University of Texas at Austin School of Architecture and a principal of Page South-erland Page, has been awarded the American Institute of Architects' 2011 Topaz Medallion for Excellence in Architecture Education. The AIA's highest honor given to an educator is presented in association with the Association of the Col-legiate Schools of Architecture.

The Topaz Medallion recognizes Speck's outstanding contributions to architecture edu-cation and the broad influence of his teaching over the past 20 years. Speck will be presented with the award during the AIA Convention in New Orleans, May 12-14, and during the ACSA annual meeting in Quebec in March.

Having served as the dean of architecture from 1992 through 2001, Speck is credited by UT officials for turning a regional power into one of national prominence.

When asked what inspired him to become a teacher, Speck says it was the phenomenal teachers he had in school: "I must be the only person on the face of the globe to have had five Topaz Laureates as professors. Edward Allen taught me construction in my first year in archi-

ecture school. Lawrence Anderson, who was Dean at MIT at the time, took me and two other rebellious students for an independent design studio in second year because we objected to all of the regular offerings. Spiro Kostof, who was visiting from Berkeley, taught a seminar I took with seven other students on the History of Rome. Stanford Anderson was a very special mentor, who I worked closely with during a traveling seminar in Paris studying streets. I was Donlyn Lyndon's teaching assistant, and Donlyn was my thesis advisor."

After graduating from the Massachusetts Institute of Technology with two degrees in architecture and a degree in management, Speck joined the MIT faculty and has since continued to teach and practice architecture. In 1975, he joined the faculty of UT Austin's School of Architecture where he helped found and eventually directed the Center for Ameri-can Architecture and Design. At the same time, he opened his own firm – Lawrence W. Speck Associates – in Austin. In 1990, he was appointed associate dean of the School of Architecture starting in 1990 and became its dean in 1992.

Speck has written over 50 articles for profes-sional journals, contributed to several books



Speck

written by others, edited and co-edited four publications, and created the journal *CENTER*. His many awards for teaching at UT include the Regents' Outstanding Teaching Award, three Outstanding Teacher Awards from the School of Architecture, and the Friar Centennial Teach-ing Fellowship.

T A S T A F F

AIA Board Adds Three More Texans

WASHINGTON DC The influence of the American Institute of Architects' Texas compo-nent continues to grow at the national level, with three additional members of the Texas Society of Architects/AIA taking seats this year on the AIA Board of Directors.

At the beginning of this year, Jeff Potter, FAIA, became first vice president/president-elect of the AIA. His election in June 2010 put Potter in line to become the Institute's president in 2012.

A member of AIA Dallas, Potter is a former TSA president who recently completed a three-year term as TSA's regional director on the national board. He is a principal of POTTER, a four-person architecture firm with offices in Dallas and Longview. Following his term at the helm of TSA in 2004, Potter has served in several capacities for the national organiza-tion, including membership on the Secretary's Advocacy Committee and the AIA Board Advoca-cy Committee.

Also serving this year on the AIA Board is Ken L. Ross, FAIA, who fills the newly created position of vice president of design and practice. Ross recently retired as a senior principal of WHR Architects, a 170-person firm in Houston. He will serve in the vice president position on an interim basis to consolidate the AIA's design and practice programs, currently distributed across several departments, under a new team dedicated to contributing to the profession's design and practice body of knowledge.

In addition, a third Texan joins the AIA Board this year. Elizabeth Chu Richter, FAIA, of Corpus Christi, was elected in December as TSA's third regional director, which represents an expan-sion from two regional directors. TSA was allot-ted a third seat because of the state component's membership totals relative to the AIA's overall membership. TSA's other regional directors are Gabriel Durand-Hollis, FAIA, of San Antonio, and Bill T. Wilson, FAIA, also of Corpus Christi.

T A S T A F F



Potter



Chu Richter



Ross

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AIA Honors Lake/Flato, Wyly, DAF

Among the recipients of 2011 AIA Institute Honors are two projects with Texas connections and the Dallas Architecture Forum.

Armstrong Oil and Gas in Denver, designed by Lake/Flato Architects of San Antonio, was distinguished with an AIA Honor Award for Interior Architecture and the Wyly Theatre in Dallas, designed in a collaboration between REX and OMA, received an Honor Award for Architecture. The Dallas Architecture Forum was recognized with an Institute Honor for Collaborative and Professional Achievement.

Armstrong Oil and Gas in downtown Denver is the adaptive re-use of an early-1900s industrial machine shop into office space for a local oil and gas business. Lake/Flato collaborated on the project with architect of record Bothwell Davis George Architects of Denver. The architects designed the space within the existing shell of the building, preserving the historic structure and creating generous, sophisticated spaces filled with daylight, natural ventilation, and views to the Denver skyline.

The renovation adds new levels of circulation and transparency with the introduction of an interior courtyard and celebrates the original materials. Re-use goes one step further as designers incorporated wood taken from the existing roof and re-purposed it into much of the architect-designed and fabricated custom interior furnishings. The new office building consists of two main volumes and includes a breezeway, a conference room, a waiting area, a lounge, an open-air bridge, a roof terrace, outdoor meeting spaces, entertaining spaces, and a penthouse office. Two folded steel plate stairs that cantilever off of a central tube structure provide primary vertical circulation. A new catwalk suspended on steel rods from the existing roof framing links the upper lounge and second floor offices. The project's reverence toward the raw materials and foundations that once composed the structure give the space life with a nod to its history.

"Here, understated materials achieve elegance through superior detailing and craftsmanship," one juror commented. Another stated, "This design stands out for its thoughtful space-making and through its handling of materials thoughtfully-chosen to respond to the character of the original building."

The Honor Award for Architecture is shared between two firms, REX of New York City and

OMA of Rotterdam, for the AT&T Performing Arts Center Dee and Charles Wyly Theatre. Houston-based Kendall/Heaton Associates served as associate architect on the project that opened in October 2009. The AT&T Performing Arts Center, formerly known as the Dallas Center for the Performing Arts, is located in the city's Arts District.



(Clockwise from above) REX and OMA packed a lot of program into the Wyly Theatre. The Dallas Architecture Forum aims to broaden public discourse about design. Lake/Flato Architects adapted an industrial machine shop for Armstrong Oil and Gas in downtown Denver.

The Wyly Theatre is an 80,300-sf, 575-seat "multi-form" theater designed for quick stage-audience reconfigurations using only a small crew. The facility can accommodate proscenium, thrust, traverse, and flat floor formats, and opens the performance chamber to its urban surroundings.

Architects Joshua Prince Ramus and Rem Koolhaas worked in collaboration on the unprecedented stacked design of the building that they characterize as a "theater machine." Within its modest footprint, the Wyly Theatre is remarkably flexible in its capabilities due to the designers having positioned back-of-house and front-of-house facilities above and beneath the auditorium, instead of encircling it. Additional program elements include a large rehearsal room, small rehearsal room/black box theater, a costume shop, space for scene assembly, and equipment storage, as well as administrative offices, meeting/education spaces, a staff lounge, and two terraces.

"This building is an expression of a totally new way to investigate the potential of performative experimentation [and] completely re-choreographed the way in which one experiences a theater," said one juror. Another commented, "It contributes to the skyline without being so tall. The facade and treatment of the exterior are quite interesting looking as an object in the city."

DALLAS ARCHITECTURE FORUM



The not-for-profit Dallas Architecture Forum (DAF) received the Institute Honor for Collaborative and Professional Achievement for its programs aimed at bringing ideas on architecture and urban design to the wider community. DAF sprang from a 1992 series of lectures co-sponsored by the Rice Design Alliance and UT Arlington's School of Architecture. Held in both Houston and Dallas, the series became a "working prototype" when DAF was established in 1997.

DAF eventually expanded its programs to include panels – free to the public – that offer members and other attendees the opportunity to participate in creating discourse and not just responding to it. Events are held twice annually in cooperation with the Nasher Sculpture Center. In addition, DAF sponsors tours of architectural sites.

The complete list of AIA Honor recipients, along with the juries for the various awards, is posted at aia.org/practicing/awards.

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KRob Highlights Drawing Excellence

DALLAS The results of the 2010 Ken Roberts Memorial Delineation Competition were announced in November at the Dallas Museum of Art. Commonly known as “KRob,” the contest was established 36 years earlier by AIA Dallas to recognize excellence in the art of architectural delineation (originally hand-rendered works but later expanded to include computer-assisted drawings).

The 2010 jury – Dan Wood, AIA, principal of WORK Architecture Company in New York; Namananda Henderson, the editor of *archinect.com*; and Gary Cunningham, FAIA, principal of Cunningham Architects in Dallas – reviewed more than 400 entries from over 24 countries.

James Thompson’s smooth graphite drawing depicting an abstracted perspective for a museum of blown glass was awarded the \$500 Best of Show prize. Thompson, a director of design at Little Diversified Architectural Consulting in Charlotte, N.C., explained his entry: “the goal was to distill those elements that were key to the making of glass, and generate a design language that then informed the program and drove the architecture.... The perspective drawing begins to be a critical edit of only those elements that inform the making of glass—all floors, walls and architectural elements are removed.”

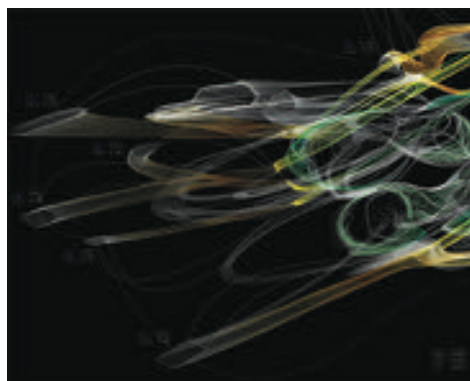


Among the winning entries were drawings by (above) James Thompson, AIA, Best of Show and Best Professional Hand Delineation; (at right, top) John Wang, Best Professional Digital/Hybrid Media; (at right, bottom) Joshua Moratto, Best Student Digital/Hybrid Media; and (far right) Jamie Wallace, Best Student Hand Delineation.

Thompson’s drawing also won the \$400 Wiley Prize for Best Hand Delineation by a professional. Jamie Wallace of the University of Texas at Arlington won at the student level of the same category for his detailed watercolor of a sleek curving facade.

In the digital/hybrid media category, Joshua Moratto of the Southern California Institute of Architecture submitted a composition consisting of fluid wireframe tubes set against a black background that astounded the jurors and garnered the prize at the student level. The digital/hybrid media prize at the professional level went to John Wang of Archi Studio for his stylized illustration of deconstructed villas. The villas’ distorted perspectives set against an idealized pastoral landscape infused the drawing with strong narrative qualities.

Brad Sliva, a former UT Arlington student and a recent graduate of the Bartlett School of Architecture in London, claimed the lone prize in the physical submission category with a small piece comprised of intricate line-work on cardboard that was then scored and cut into a shallow, three-dimensional surface. Now in its second year, the prize was renamed the Richard B. Ferrier Prize for Best Physical Delineation after the late UT Arlington professor who was a leading practitioner in the academic discipline of architectural drawing as one of the Ken Roberts competition’s greatest champions.



An entry from the United Kingdom won the third annual \$400 international prize. Pascal Bronner, a student from the Bartlett School of Architecture, produced a surreal landscape consisting of spindly spikes and potato dwellings organized within a rigid single point perspective that intrigued the jurors.

The jury also selected three entries – Sang Dae Lee of Sci-Arc, Qiaolun Huang of Cornell University, and Cyrus Pennaroyo of the University of Illinois at Chicago – for \$100 Juror Citation prizes.

This year’s 32 finalists were displayed in the AIA’s national office in Washington D.C., a first for the annual competition. The drawings were scheduled for exhibition at the Dallas Center for Architecture in February.

Begun in 1974, the contest was later named for a Dallas architect who organized the first competition for AIA Dallas. Not long after the successful inaugural event, Ken Roberts died of chronic kidney problems at the age of 34.

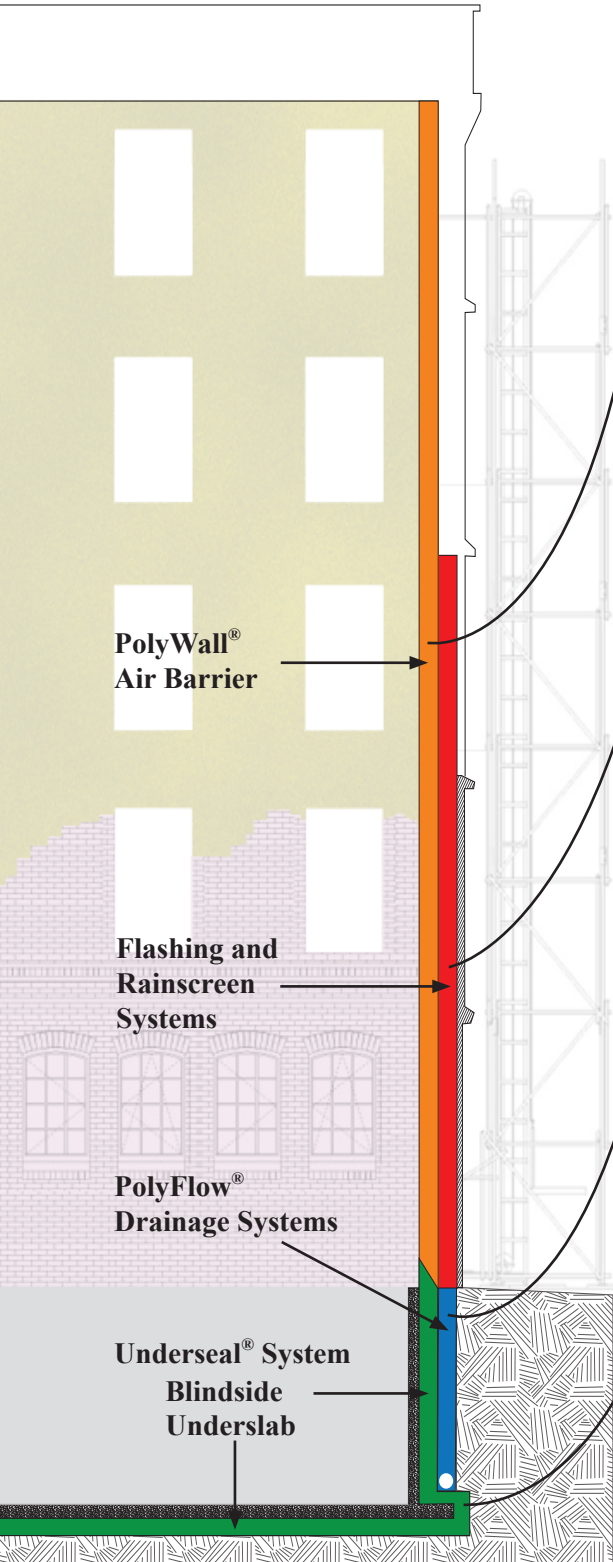
All KRob entries must be of an architectural nature, and must be authored by one individual. Entries can be elevations, sections, or perspectives, and can be conceptual or final renderings. Exploration and innovation in unique techniques are encouraged.

Images of all the awarded entries are posted at krobarch.com.

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***The Shape of Texas* and Austin Firm Recognized with 2011 THC Awards**

A U S T I N Each year the Texas Historical Commission recognizes individuals, organizations, and programs that have achieved success in efforts to preserve the state's architectural heritage. Included in the 2011 THC program are awards for *The Shape of Texas* radio program and the Austin architecture firm Clayton & Little Architects.

In all, 10 awards will be presented during the THC's Historic Preservation Conference scheduled March 31 through April 2 in Austin. Among the honors are the THC Award of Excellence in Media Achievement (for promoting excellence in reporting by print or electronic media on preservation and/or heritage tourism issues, increasing awareness of the state's historic and prehistoric resources) and the THC Award of Excellence in Historic Architecture (which recognizes an architect or architectural firm for exemplary work that has made a significant contribution to the preservation of Texas' architectural heritage).

The Shape of Texas (TSOT) is co-produced by the Texas Society of Architects/AIA and KEDT/KVRT-FM in Corpus Christi. The series presents two-minute episodes for a radio audience that highlight significant works of architecture around the state. The program's mission is to raise public awareness about the value of architecture and how the built environment profoundly affects the way Texans live, work, and play. Episodes are broadcast on 13 public radio stations throughout the state, and also are accessible on the TSA website (texasarchitect.org). *TSOT's* Volume 19 was nominated for the award by the radio program's producer and editor Lauraine Miller, Hon. TSA.

Volume 19 includes episodes on the Kraigher House (1950; Richard Neutra) in Brownsville, the Bosque County Courthouse (1886; J.J. Kane) in Meridian, and other historic buildings.

"*The Shape of Texas* is an engaging radio program that provides listeners with something unique, and uniquely Texan, in each segment," said THC Executive Director Mark Wolfe. "Not only does it offer ideas and inspiration for travel to the real places that tell the real stories of our state, it focuses on the adaptive reuse of our historic structures, such as courthouses, through support from the Texas Society of Architects."

This year's Award of Excellence in Historic Architecture recognizes Emily Little, FAIA,



The Shape of Texas Volume 19



Byrne-Reed House: Before and after

and Ken Thomas, both with Clayton & Little Architects, for the restoration of the Byrne-Reed House in Austin. Completed last year, the project peeled layers away from the house that was originally built in the early twentieth century but subsequently concealed in the 1970s beneath a haphazardly constructed pale stucco box.

Clayton & Little was charged with the task of restoring the building for use as the office of Humanities Texas, the state arm of the National Endowment for the Humanities. The architects worked closely with THC staff to ensure restoration would meet preservation standards.

T A S T A F F

ArCH Hosts 'Building the Healing City'

The Architecture Center Houston hosts "Building the Healing City: The History and Strategic Growth Plans for the World's Largest Medical Campus." Through photographs, drawings, and models, the exhibit chronicles the growth of the Texas Medical Center since the 1945 ground breaking for Baylor College of Medicine. Architecture Center Houston, 315 Capitol, Suite 120. Monday thru Thursday, 9 a.m. to 5 p.m., and Friday, 9 a.m. to 3 p.m. Thru MARCH 11

RDA Presents Inaki Abalos

The Rice Design Alliance Spring 2011 Lecture Series continues with a lecture by Inaki Abalos, principal of Abalos + Sentkiewicz Arquitectos in Madrid. The series features internationally renowned architects, theorists, and historians at the Rice School of Architecture. Lectures are free and open to the public, and start at 5:30 p.m. in Farish Gallery, Anderson Hall. For more information, visit ricedesignalliance.org. MARCH 17

TSA Seeks Program Ideas

The Texas Society of Architects/AIA is soliciting ideas for programs for its annual convention, scheduled Oct. 27-29 in Dallas. The meeting's theme is "Balance." The Call for Programs is posted on the TSA website at texasarchitect.org. Submittal deadline is MARCH 21

THC Preservation Conference in Austin

The Texas Historical Commission's 2011 Annual Historic Preservation Conference offers opportunities to network with peers, learn new skills, and enjoy the sights and sounds of Austin. This year's conference is sponsored in association with Preservation Texas. The conference brochure is posted at thc.state.tx.us. MARCH 31 – APRIL 2

Buffalo Bayou Walking Tours

On the first Saturday of each month, the Architecture Center Houston and the Buffalo Bayou Partnership co-sponsor a two-hour stroll that highlights the history and architecture of downtown Houston. Tours depart at 10 a.m. from Market Square (301 Milam). See aiahouston.org. APRIL 2

TSA Design Awards Deadline

The annual competition recognizes the best in recent architectural design with two programs, the TSA Design Awards and the TSA Studio Awards (for unbuilt projects). Download both programs' Call for Entries at texasarchitect.org/awards_design.

Design Awards Deadline– APRIL 22

Studio Awards Dealine– JUNE 3

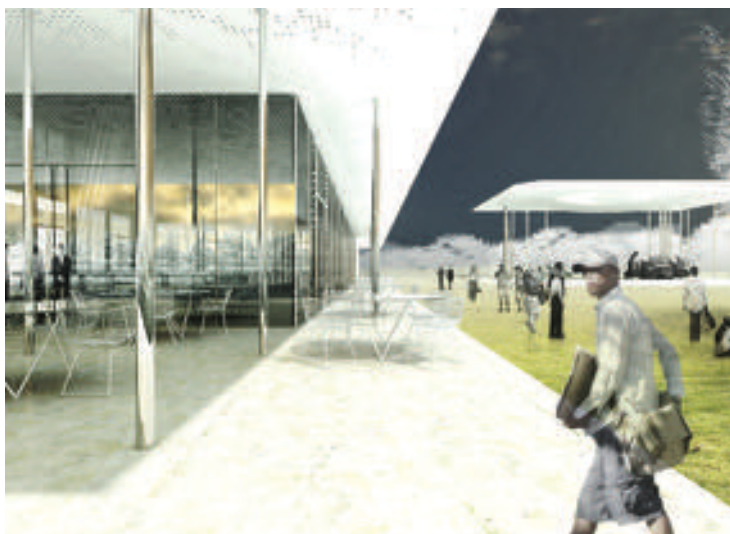


Ebb and Flow

The concept by two UT Arlington School of Architecture graduate students – Sarah Kuehn and Nakjune Seong – shared first place in an international urban design context to explore “live, work and play” opportunities in the heart of Fargo, N.D. The contest, called “Downtown Fargo: an urban-infill competition” and sponsored by local design company Kilbourne Group, challenged professionals and students to envision a multi-use block accommodating retail, residential, parking, office, and civic space. The 90,000-sf canvas encompasses the U.S. Bank plaza and a surface parking lot. Competition entries will be used to generate public interest in redevelopment of the commercial district. Kuehn holds a bachelor’s degree in horticulture from Colorado State University and Seong holds a bachelor’s degree in architecture from Korea and a master’s degree in architecture from UT Arlington. The pair’s entry tied with one by a team of professionals from Wallace, Roberts and Todd. Both first-place winners will receive a \$10,000 cash prize. See www.kilbournegroup.com for more information.

Tobin Center for the Performing Arts

The renovation of San Antonio’s Municipal Auditorium will retain the historic entrance and front facade of the 1926 Spanish Colonial Revival landmark originally designed by Atlee B. Ayers and Associates. The new design by LMN Architects of Seattle (in association with local firm Marmon Mok Architects) removes previous alterations and adds a multi-purpose performance hall to seat an audience of 1,750 for symphony, ballet, and opera productions. The juxtaposition of new and old elements is intended to capture space for a 250-seat studio theater positioned between the auditorium’s lobby and the adjacent River Walk Plaza. An outdoor theater will accommodate more than 500 patrons. The exterior will be wrapped with a metallic veil that unites the disparate volumetric parts into a cohesive visual composition. Exterior lighting will animate the new skin and illuminate the rhythmic articulation of the historic facade. Fisher Heck Architects of San Antonio is the consultant for historic preservation. Construction is scheduled to begin this summer.



The Park’s Restaurant and Pavilion

The 5.2-acre park currently under construction over Woodall Rodgers Freeway on the north side of downtown Dallas will feature a performance pavilion and an adjacent restaurant, both designed by Thomas Phifer and Partners of New York, along with other public amenities. Known simply as the Park, it is intended as a front lawn for the Arts District that will promote increased pedestrian, trolley, and bicycle use in the central city. Phifer envisions the restaurant as a simple garden pavilion that physically and visually connects visitors to the surrounding park landscape, with a folding glass facade opening to a covered dining veranda. A system of skylights and ceiling coffers will infuse the space with daylight. The Muse Family Performance Pavilion (in background) will share similar architectural features, providing a venue for a wide variety of entertainment. Construction on the deck plaza began in October 2009. The base park is scheduled to be complete in early 2012 with completion of amenities in late 2012. The design team for the Park includes The Office of James Burnett and Jacobs Engineering Group.

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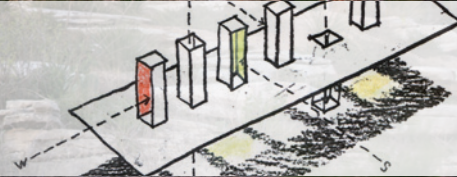
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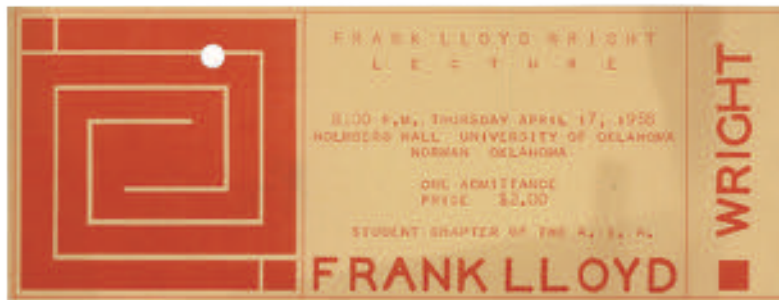
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A Life-Changing Encounter

Impromptu visit with Frank Lloyd Wright proved unforgettable for five naïve Aggies



by REAGAN W. GEORGE, FAIA

RECENTLY I WAS TRAVELING NORTH on Interstate 35 and caught view of several old landmarks. These, in turn, brought back the memory of another road trip: it was along U.S. 77 and I was on my way north to Oklahoma.

That earlier trip started when one of my classmates at Texas A&M noticed an announcement on the bulletin board outside of the Architectural Library. It stated that Frank Lloyd Wright would be giving a lecture at the University of Oklahoma in about two months. The event was scheduled Thursday, April 17, 1958 at 8 p.m. It was not long before several of my fourth-year architectural classmates had made a pact to figure out how to be excused from classes and find a way to get to Norman some 300 miles away. It was a long way in those days, but we became determined.

The five of us – Brady Armstrong from Shreveport, Vel Hawes from Dallas, A.E. “Sonny” Palmer from Silver, Jack Yardley from Bryan, and me (from Dallas) – left on Wednesday in Sonny’s ’53 two-tone brown Chevy for Dallas where we had free “room and board” at Vel’s and my homes. The next morning we left early for the drive to Norman on Highway 77, a two-lane road that took us through Lewisville, Denton, Sanger, Gainesville, Marietta, Ardmore, Springer, over the Arbuckle Mountain pass, Davis, Pauls Valley, and Purcell.

We arrived in Norman and the University of Oklahoma campus in mid-afternoon and met up with my friend Ken Carpenter, a sophomore aeronautical engineering student from Oklahoma City. He guided us on a tour of the campus, including the architecture school.

After the tour, we sought out refreshment in the student union. We ordered soft drinks and much to our amazement, we spied Frank Lloyd Wright sitting with two others, who turned out to be a history professor and a student. Mr. Wright had on his trademark flat-brimmed hat and old-fashioned tie and shirt. His ensemble was completed with a cane!

I think our group all had the same inclination, which was to pull up a chair next to the trio. Mr. Wright was sitting on the outside of the table, so we gathered nearest him and Vel gathered up his courage and said, “Mr. Wright, we are architecture students from Texas A&M College and we came up to hear you speak.” Mr. Wright turned slowly (he was 91 years old and somewhat stiff), looked straight at us with his piercing eyes, and said, “Why do you have to go to school to become an architect?” Wham, just like that, we were taken aback. Vel recalls mumbling something stupid, but then he reloaded and tried again: “Mr. Wright, I am from Dallas and I saw in the newspaper that you were just there on your way back from Paris and you

said you really liked the azaleas!” Again, the master turned slowly, using his cane as a pivot point, and replied, “They were the only things that I liked there!” With that, Vel retired from being the spokesman and resolved to let someone else bear the stare and rhetoric from this living legend.

The history professor gladly filled the silence with his ongoing tales of tornados in Oklahoma, including the time-worn story of wheat stalks blown through the shafts of telephone poles. Mr. Wright then turned to us once more. We collectively winced as he completed his third pivot to face us and stated quite clearly – with a twinkle in his eye! – “I trust that this is an honest man.” At that point, the professor looked at his watch, excused himself, and withdrew. The student offered to take Mr. Wright to tour the Architectural Department in the stadium, prompting Mr. Wright to ask the student why he needed to go to school and why did he not quit and go to work for an architect as he himself had done.

At about 7:30, the five of us headed to Holmberg Hall for the 8 o’clock lecture. Despite the \$2 cost of admission, it was standing room only.

Our group remembers Mr. Wright perched atop a stool by himself on the stage. His one-sided conversation with his audience was much like his writings—one statement at a time. He was very alert, articulate, and entertaining. One can understand how he charmed his clients – and women – with his unique personality and mastery of the English language. He spoke for quite some time for a person his age, and then proclaimed that he was through! Many people came from some distance to hear him, and some to try and “best” him during the question-and-answer session. No chance!

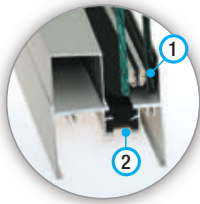
It is my understanding that this was his last public appearance before his death, almost a year later in 1959 at the age of 92.

Leaving Saturday morning, we made our way south back across the Red River toward College Station. For these five now-worldly students, the trip was a mind-changing event that made a lasting impression on each of us.

Reagan W. George, FAIA, a member of Texas A&M University’s Class of 1958, lives in the Texas Hill Country where he continues to practice architecture.

The author wishes to thank the following for their help in recalling these events: Ken Carpenter, who changed his major to architecture and has served as dean of LSU’s College of Art & Design for 13 years; Vel Hawes, FAIA, who is an architectural consultant in Dallas; Sonny Palmer, now deceased, who was a senior professor of architecture at Ball State University; and Jack Yardley, FAIA, who is retired from HKS Architects in Dallas.

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by MICHAEL MALONE, AIA



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ARCHITECT Ron Wommack Architect
DESIGN TEAM Ron Wommack, FAIA; John Rice; Masha Slavnova
CONTRACTOR Lawrence Wallace General Contractor
CONSULTANTS Zinser-Grossman Structural (structural); David Rolston Landscape Architects (landscape); Miller Service Company (mechanical); Cadwallader Design (interiors)
PHOTOGRAPHER Charles Davis Smith, AIA



WHEN DEE MITCHELL FIRST CONTACTED RON WOMMACK, FAIA, about the possibility of designing his new house, Mitchell said he intended to interview five architects and visit with each of them three times before deciding which one would get the commission. Later, when he called to tell Wommack he had the job, Mitchell offered that he so enjoyed visiting with him that he didn't want the conversation to end. For Wommack, all of his work results from a dialogue – the discourse about art and architecture, craft and detail, light and space – between an enlightened patron and a talented practitioner.

Located in the Lakewood neighborhood of Dallas, the site has its short side to the street and its long axis runs east-west, perfect for orienting a house to minimize solar gain. Architects love to design long, skinny buildings that allow light to flow uninterrupted into the various spaces, and this site presented just such an opportunity. The primary views are to the south, and in response this facade is almost totally glazed but shielded from the southern sun by a vine-covered trellis integrated into a long porch that also extends out to encompass the entry path and a screened porch.

The house's organization is based on a clear path of circulation that begins at the entry gate and then becomes a contiguous porch along the south facade. Entry to the house is off this porch, which leads into a hall that runs the length of the house and connects to a stair at each end (one interior, one exterior), effectively allowing the path to continue up and down through the house. On the lower level, the hall/circulation space connects the various rooms and allows them to flow together seamlessly. Upstairs, the hall is closed off from the bedrooms for privacy, which allows the hall to become a beautifully proportioned gallery space, an intimate space lovelier than those in many art museums. Characteristic of much of Wommack's work, this house has a variety of rooms and spaces, each unique, but all appropriately sized and carefully proportioned.

This house is above all an art gallery and natural light is as important to the experience as one's movement through its interconnected spaces. Windows are carefully placed, with additional lighting placed where appropriate. The circulation pattern is organized in part to complement the presentation

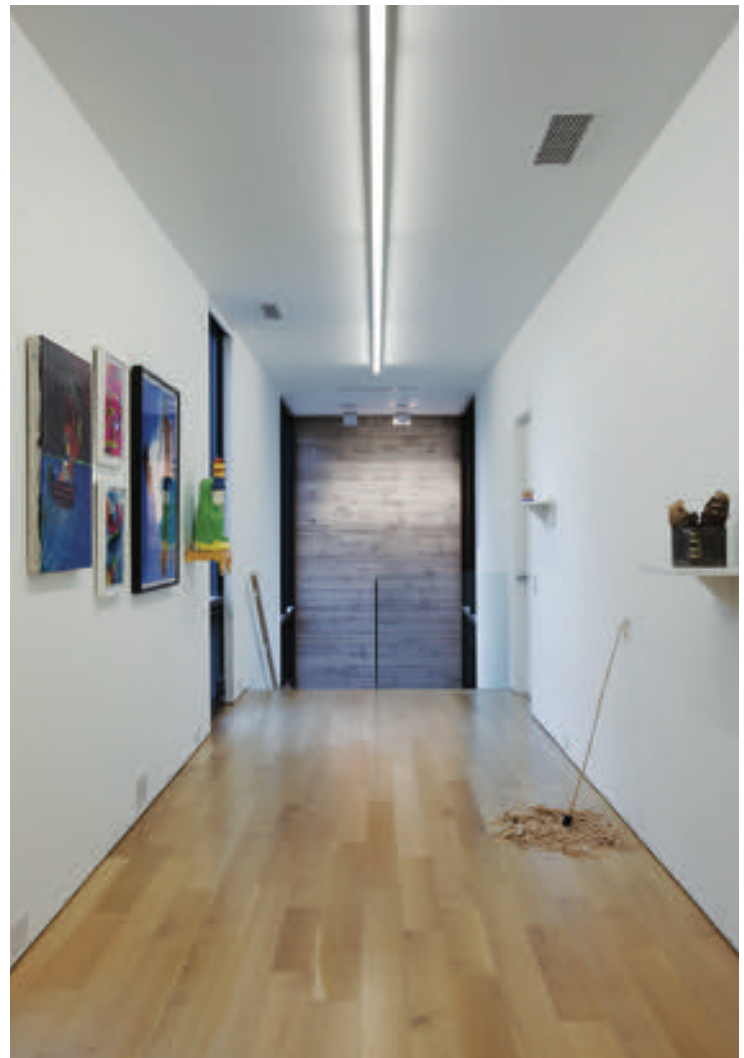
“The house is above all an art gallery...”

of a remarkable collection of artwork, including installations on the walls and on the floors. One notable piece is actually integrated into the wall itself. Minimalist details – such as frameless doors on concealed hinges, white cabinets, and white walls that meet sealed concrete floors without baseboards – are all in service of the art, but are executed with such precision and care that their elegance is hardly disguised. The visitor cannot help but be captivated by the overall high level of craftsmanship, which enhances rather than detracts from the art experience within the house.

Unusual for Dallas, the lot has a significant change in grade that translates into clear views to the south and the heavily wooded vistas across Lindsley Park. Wommack took advantage of the fall in topography by placing an upper-level screened porch off the master suite to provide views of the nearby Santa Fe hike and bike trail. Exterior porches, both opened and screened, are aligned parallel with major interior spaces. These outdoor rooms extend the size of the house and offer direct connections to the grounds. Their placement affords several vantage points to observe the effect of the sun’s movement over the site as the day progresses.

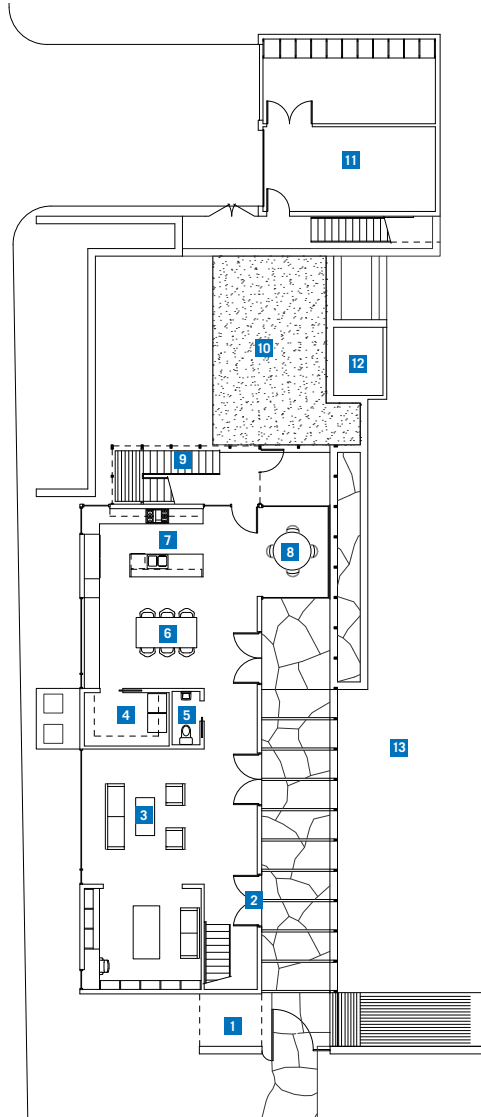
Wommack created an interesting tension by the way he detailed the interior and exterior spaces. The interior is all zero detailing, with crisp white surfaces and sleek millwork. The exterior is equally well detailed but in a completely different and straightforward vein. The porches and trellis are framed using off-the-shelf metal fasteners and connectors; there is no attempt to conceal or hide them. Framing members are exposed, their skeletal forms contrasting nicely with the red-painted siding that covers the house. The degree of subtlety is different here, but appropriate as a transition from the refined museum-like interior to the more casual and natural characteristics of the site.

The palette of materials used in the construction of the house is modest, befitting a house that’s all about its contents. The primary volume is clad in siding, indicative of the other houses in the neighborhood, but here painted a rich red. The entry facade is punctuated by a board-form concrete wall, an expression the owner loved and specifically asked for as part of the design. Set into this wall is a pivoting gate composed of black-painted steel

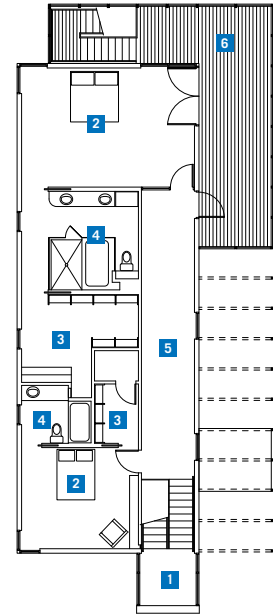
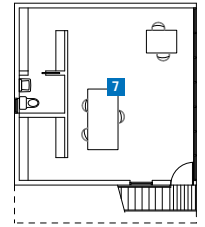




- FIRST FLOOR PLAN**
- 1 ENTRY GATE
 - 2 ENTRY
 - 3 LIVING ROOM
 - 4 UTILITY
 - 5 POWDER ROOM
 - 6 DINING
 - 7 KITCHEN
 - 8 BREAKFAST
 - 9 SCREENED PORCH
 - 10 TERRACE
 - 11 GARAGE
 - 12 FOUNTAIN
 - 13 GARDEN



- SECOND FLOOR PLAN**
- 1 STAIR
 - 2 BEDROOM
 - 3 CLOSET
 - 4 BATHROOM
 - 5 GALLERY
 - 6 SCREENED PORCH
 - 7 STUDIO



RESOURCES CONCRETE MATERIALS: Ramer Concrete; LUMBER AND ARCHITECTURAL WOODWORK: Architectural Carpentry Materials; PREFABRICATED TRUSSES: Rushin Truss; ARCHITECTURAL METAL WORK: Cayle Cox; SIDING: James Hardie; MEMBRANE ROOFING: Carlisle Coatings and Waterproofing; ENTRANCES AND METAL WINDOWS: Columbia; UNIT SKYLIGHTS: Velux; PAINT: Benjamin Moore; SIGNAGE AND GRAPHICS: David Carapetyan; KITCHEN AND BATH CABINETS: PHD Custom Furniture

and natural light is important to the experience.”



and strips of ipe, a sustainable hardwood most frequently associated with decks. Wommack used ipe as an accent material and framed the porches, both posts and beams, from the durable wood. It's unusual to see ipe used as framing members for the porches and exterior details, but toughness and density make it an ideal choice, rendering a visually lightweight structure.

Millwork is well made and carefully detailed. Mitchell is a reader and his books are orderly arranged in shelves liberally installed throughout the house. All of the millwork is simply designed, with fixed shelves, slab doors, and drawers finished in a glossy white. In the kitchen, the millwork is paired with stainless steel countertops and appliances and accented with custom door and drawer pulls designed by Wommack.

At the rear of the site is a second structure — a garage with studio above — reached by an exterior stair, again constructed of ipe in the same straightforward manner. Here, in contrast with the red siding of the main house, Wommack has used green corrugated metal with the line of the corrugations running vertically. The stair to access the upper level studio is an exposed diagonal, screened by a trellis of vertical wires running from ground to roof eave. The light-filled studio is one large space, with a discretely screened bath that still manages to be part of the room. The walls are arranged for the display of photography and the ever-present shelves of books.

Many contemporary houses justify unarticulated, non-hierarchical spaces as being necessary for the display of art (usually contemporary art). With 1810 Bermuda, Ron Wommack and his client have seamlessly integrated all the best attributes of an exhibition gallery within a house that looks and feels like a welcoming and cheerful place to live. It reminds us that art is meant to enrich and inform life, not be removed from it. In making a house that incorporates art so beautifully, while still defining domestic concerns in a thoughtful manner, Wommack provides a lesson in what good architecture combined with art can do to make day-to-day life richer and more rewarding.

Michael Malone, AIA, is the founding principal of Michael Malone Architects in Dallas. He is the author of *The Architects Guide to Residential Design*, published in 2010 by McGraw Hill.



Welcome home to our range

The multicolored layers of Palo Duro Canyon enliven the open range of Texas. Striations in the canyon walls inspired the design of a nearby visitors' center. Here, vibrant masonry hues recall a familiar feature of the state's landscape: the distinctive colors of Acme Brick. Texans have built with Acme more than with any other brick, since 1891. Today, more than ever, selecting Acme means coming home to trusted quality and style.



"For this design, we found brick to be the perfect material to help us capture the spirit of the nearby Palo Duro Canyon. Acme Brick provided the large palette necessary to create the subtle striations and sculptural qualities."
—Elizabeth Chu Richter, FAIA, Richter Architects



Winner, 2005 Brick in Architecture Award

*Texas Travel Information Center, Amarillo
Owner: Texas Department of Transportation
Architect: Richter Architects, Corpus Christi
General Contractor: Plains Builders, Inc., Amarillo
Masonry Contractor: Broadus Masonry, Inc., Amarillo
Photographers: Craig Blackmon, FAIA, BlackInk; David Richter, FAIA (snow)*




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In Working Order

by STEPHEN SHARPE

The design of a workplace conveys a sense of that organization's corporate culture. In this edition, *Texas Architect* profiles four different approaches that translate each client's operations into physical space. The projects on the following pages are the result of close partnerships between architect and client to design an office where work flows as efficiently and effectively as possible. 



PHOTOS BY MCCONNELL PHOTOGRAPHY



Water-Wise

by LAWRENCE CONNOLLY, AIA



PROJECT LCRA Redbud Center, Austin

CLIENT Lower Colorado River Authority

ARCHITECT Barnes Gromatzky Kosarek Architects

DESIGN TEAM Jay Barnes, III, AIA; N. Thomas Kosarek, AIA; Lauren Goldberg, AIA; Rick Moore, AIA

CONTRACTOR Thos. S. Byrne

CONSULTANTS Jose I. Guerra (MEP/structural); MWM Design Group (civil); J. Robert Anderson, FASLA (landscape architect); Project Cost Resources (cost estimation); Pentagram Design (signage); Introspec (specifications); Overland Partners (site master plan and interpretive design); Monarch Design/Consulting (sustainability/LEED assistance); Austin Permit Service (permits); Al Vickers Technology Consultant (IT/AV/security); All Hands Consulting (emergency operations)

PHOTOGRAPHERS Thomas McConnell; Greg Hursley

(preceding spread, left and right) Completed in mid-2008, Redbud Center is designed to emphasize LCRA's commitment to the conservation of natural resources. The program called for a combination of public spaces and secure offices for LCRA employees.

(below) Barnes Gromatzky Kosarek Architects took cues from nearby Tom Miller Dam, with its concrete structure and bold vertical elements. (opposite page) On the north side of the building, the design team integrated an interactive exhibit that demonstrates how the Colorado River is dammed to create the Highland Lakes chain of central Texas. Visitors are invited to activate the flow of water through miniature dams.

The lower Colorado River's expansive watershed touches on the lives of more than one million residents of 56 counties in central Texas. Managing supplies of drinking water from the river and harnessing its powerful flow for hydro-electricity are part of the Lower Colorado River Authority's multi-faceted mission. However, the public utility's most visible role involves the controlled release of water through six dams along the river's 600-mile run to the Gulf of Mexico. That means that during extreme weather, LCRA personnel must quickly respond when floodwaters threaten people and property.

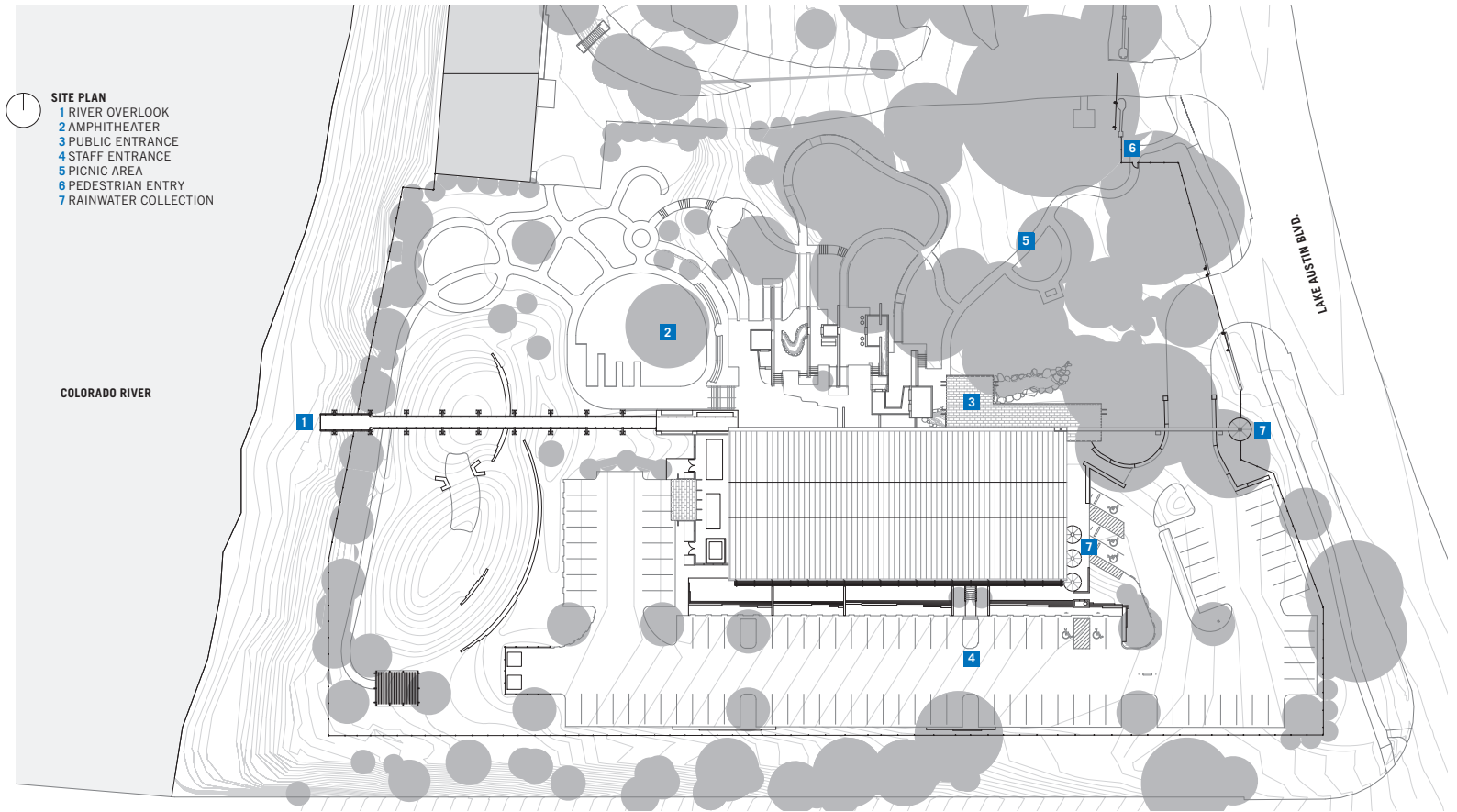
For many years, LCRA's river operations staff and emergency crews have worked out of several facilities in a decentralized approach to crisis situations. Now, with the 2008 completion of its Redbud Center in west Austin, LCRA has consolidated emergency management functions within a single location. As designed by Barnes Gromatzky Kosarek Architects of Austin, the new building also enhances LCRA's outreach programs to inform the public about the need to "share" interest in the region's supply of fresh water.

The architects drew inspiration for the design of Redbud Center from nearby Tom Miller Dam, which controls the flow of water from Lake Austin into Lady Bird Lake (formerly Town Lake). The concrete dam, completed in 1939 and spanning 1,590 feet, stands just upriver from the new building. Redbud Center, compactly nestled into its gently sloping site on the river's east bank, displays a similarly elongated profile punctuated by vertical concrete elements.

Located on a valuable five-acre corner tract just a couple of miles from downtown, Redbud's site is 37 feet above the 100-year flood plain (or 60 feet above Lady Bird Lake). With its narrow three-story stepped structure skewed slightly toward the river, the building is oriented east-west to receive less direct sunlight and to offer oblique views of the river and the dam from employee offices. It is bounded by a secured employee parking lot on the south, a public lot on the east, and a large live oak mott to the north.

The project allowed the LCRA to combine several different programmatic requirements and house its River Operations Center and Emergency Operations Center within one building, as well as include a large educational demonstration exhibit on the grounds. As a result, the architects designed Redbud Center with two distinctly different facades, each in response to a particular use while also factoring in solar orientation. Its more transparent north side is intended to invite public access while its south side portrays a more secure "employees-only" appearance.







RESOURCES WATER DISPLAYS: Roman Fountains; WATERPROOFING: Carlisle Coatings and Waterproofing; METAL ROOFING: Petersen Aluminum/Pac-Clad; GYPSUM: National Gypsum Company; TILE: American Olean; ACOUSTICAL CEILINGS: Hunter Douglas; LAMINATE FLOORING: Armstrong; PAINT: Sherwin Williams; OPERABLE PARTITIONS: Hufcor; FLOOR MATES: C/S Group; BLINDS: Bali (Quiltcraft Industries); SHADES: Mechoshade (Quiltcraft Industries); WATER STORAGE TANKS: Spec-All Products

(opposite page, top and bottom) The conference center doubles as a public meeting space and as the center of emergency operations during dangerous weather. From the River Operations Center on the third floor, LCRA personnel manage the system of dams along the river.

(this page, clockwise from left) A secure employee entrance is on the building's south side where a 'green screen' trellis shades the facade. A pedestrian bridge just leads to an observation platform over Lady Bird Lake just downstream from Tom Miller Dam. The architects took care to protect existing live oaks on the property's north side.



The highly visible lakefront property also offered the opportunity to subtly emphasize to the public that LCRA is committed to the conservation of natural resources. That is manifest in several sustainable-design features, including a 13-inch-diameter aqueduct that feeds rainwater from the roof into three tall corrugated-metal cisterns placed prominently on the building's east side along Lake Austin Boulevard. Closely aligned on concrete plinths, the cisterns collect runoff from the south side of the roof and condensate from the building's mechanical system. (There is a fourth – and larger – cistern on the east side. Combined, the cisterns can hold 31,000 gallons.) Also, a “green screen” wire trellis shades most of the south-side facade from direct exposure to the sun and encloses an exterior stairway that connects the first and second levels.

As an integrated component of the Redbud project, Overland Partners Architects of San Antonio designed the educational demonstration exhibit on the building's north/public side where they inserted an interpretive park and interactive exhibits while preserving the mott of live oaks. Beginning at the covered public entrance on the north side, the exhibit opens with a timeline adroitly etched in the paving that relates key points in history that reflect the natural and cultural impact of the Colorado River. The park's main feature is an interactive model of the chain of Highland Lakes and its system of dams. Visitors can operate the miniature dams to see the downstream effects of the flow of water. About 6,000 students travel to Redbud Center each year for field trips developed as elementary school curriculum by educators working in coordination with the Colorado River Foundation, a nonprofit partner of LCRA.

The educational exhibit also features a raised 230-foot walkway that leads directly from the building's public entrance to an observation platform 30 feet above the river's edge. This lookout post provides unobstructed views north to the dam and south toward downtown. Extending from the opposite side of the public entrance is a 100-foot-long, 16x18-inch aqueduct that carries rainwater from the north side of the roof to the previously mentioned fourth cistern. The 16-foot-tall corrugated galvanized steel cistern is integrated as part of Redbud Center's security fence along Lake Austin Boulevard. With a 11,600-gallon capacity, this cistern provides re-circulated water for the man-made stream in the park and the interactive lake system exhibits.

The grounds of Redbud Center were designed by J. Robert Anderson Landscape Architects, which received a 2009 Award of Excellence from the American Society of Landscape Architects' Texas chapter for the project.

Considering its \$11 million construction price tag (including site work and the adjacent interpretive park), Redbud provides more value that might be expected for a 35,000-sf facility because it responds to LCRA's desire for a diverse program. The double-height conference center is a multi-purpose space available for use by community groups who share LCRA's commitment to resource conservation and public safety. The conference center is outfitted with data and power outlets in the floor for rapid conversion into the Emergency Operations Center when the need arises. A contiguous briefing room on the floor above has a window wall to facilitate coordination between the two, its separation made necessary by vertical layers of security.

In recognition of the architect's comprehensive attention to sustainable strategies, the center exceeded the project's initial goal of LEED Silver certification. Instead, because of the client's commitment, Redbud Center achieved LEED Gold status from the U.S. Green Building Council and a four-star rating from the City of Austin for green construction. The LCRA takes great pride in showcasing its stewardship of the Colorado River in a facility that is a demonstrative paragon for protecting the region's precious water resources.

Lawrence Connolly, AIA, is a contributing editor of *Texas Architect*.



Extending the Brand

by DAN SEARIGHT, AIA



PROJECT Logica North American Headquarters, Houston

CLIENT Logica

ARCHITECT Powers Brown Architecture

DESIGN TEAM Jeffrey Brown, AIA; AJ Breneman; Alaina Dixon; Amna Ansari; Megan Ebert, IIDA; Steve Oliver, AIA; Jim Halloran, Assoc. AIA

CONTRACTOR D.E. Harvey Builders

CONSULTANTS Melton Electric (electrical); Graves Mechanical (mechanical); Redding Linden Burr (plumbing)

PHOTOGRAPHER Dror Baldinger, AIA

“Be Brilliant Together” proclaims Logica, a leading business and technology service company employing 39,000 personnel worldwide. “This is not a slogan,” explains Mike Lewsley, chief operating officer of its Houston office. “It is a call to action for our clients and employees alike.” Logica’s newly completed office responds to the corporate tagline with an energetic and expressive design.

The new space is located on the fifth floor of a Westchase Park office building in the heart of Houston’s Energy Corridor. Arrayed across the 47,000-sf floor plate, the offices offer views to the north and south along the Sam Houston Parkway and west to the Galleria and downtown Houston.

Extending the brand of a company is arguably one of the primary goals of corporate interior design, and Logica had just completed a major re-branding effort when Houston-based Powers Brown Architecture was chosen for the project in February 2009. One of the most significant aspects of the effort was adopting that tagline — “Be Brilliant Together” — which affected the direction of the design in terms of space planning, material sourcing, and even selection of a LEED Gold building for its new offices.

Several major design components are employed to bring the space together while also answering the multi-level call to action, including a curving wall that flows organically throughout the space, pathways of bamboo plank flooring, various types of task and decorative lighting, custom millwork, and incorporation of the company’s signature “Logica yellow.” As Jeffrey Brown, AIA, the firm’s design principal, explains, “Both functional and aesthetic components act to unite the space, while simultaneously creating specific zones between work families.” In addition, these components reveal insights into Logica’s corporate culture, enable its staff to work together more productively in serving the company’s clientele, and extend the brand. Especially noteworthy is the curving partition that both organizes the space and anchors its design *parti*—a “double-functioning” element, as architect and theorist Robert Venturi might have called it, being expressive while also functional.

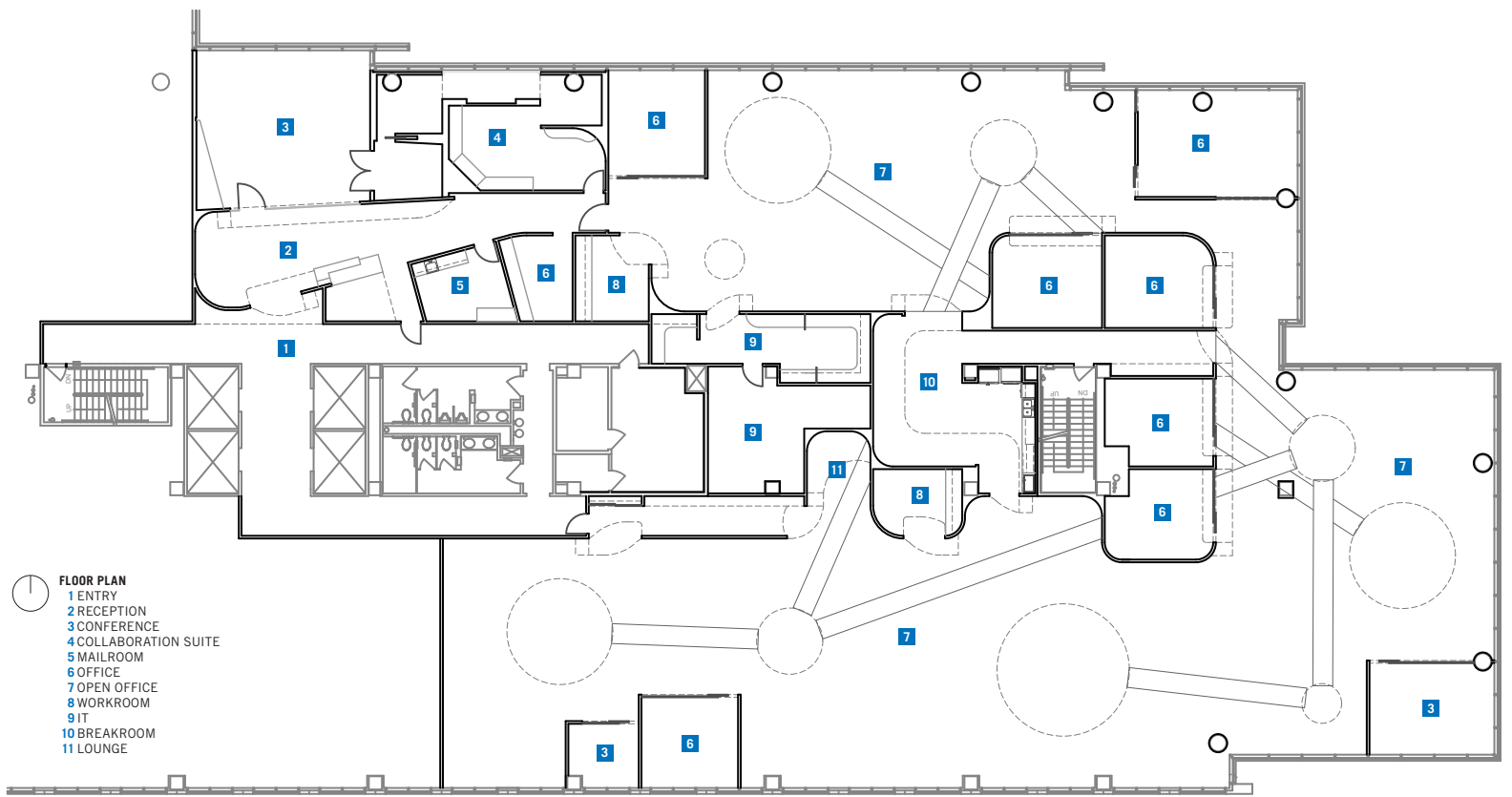
“We worked to create a space that fostered openness for collaboration, while allowing privacy as needed,” says project designer A.J. Breneman, adding “The wall compresses and opens up to create different spaces as the program required.”

Covered in smooth, white Venetian plaster, the wall first reveals itself in the reception area, skewing gently to oppose the conference room and demonstration rooms where clients are brought for presentations and subsequent training

(Preceding spread, left and right) Logica’s waiting area is nestled between the reception desk and the conference room. The custom desk is set into a curving wall of Venetian plaster with the corporate logo in ‘Logica yellow’ prominently displayed.

(below) A gypsum header and light strips accent the undulating wall. (opposite page, right and left) The curved wall establishes a hierarchy of spaces. Collaborative areas have custom bamboo seating in an organic design that mimics the curved plaster wall.







(clockwise from bottom left) Private offices and the staff break area are spaces created by the curved wall that wraps the core of the space. The bamboo flooring paths suggest connectivity between work neighborhoods in the open office area. Hoteling stations of bamboo veneer line the wall in the open office area. A light cloud trimmed in Logica's signature yellow floats above a custom conference table.



RESOURCES STONE: Stone Quarry; LAMINATES: Abet Laminati (Kenmark); PREASSEMBLED METAL DOORS: Overhead Door Company; TILE: DalTile; ACOUSTICAL CEILINGS: Certainteed; SPECIAL CEILING SURFACES: USG; LAMINATE FLOORING: Centiva (Flooring Specialties International); BAMBOO FLOORING: Smith & Fong Plyboo (Tech Product Specialties); ACOUSTICAL TREATMENTS: Auralex; PAINT: Sherwin Williams; DECORATIVE FINISHES: 3Form; WALL COVERINGS: Wall Talkers (Wallcoverings International); KITCHEN AND BATH CABINETS: Environment Ltd; WALL PRODUCTS, DOORS AND FURNITURE: Haworth (Furniture Marketing Group)

sessions. It then encloses private offices, support spaces, and collaborative areas. Open offices are situated between the interior partition and perimeter walls. This not only affords views for everyone through the space toward the outside, but allows natural light to shine deep within the space. The layout takes full advantage of the east-west orientation of the lease space.

The literal meets the decorative with the use of bamboo veneer for pathways that helps organize the office plan. The design team worked with Logica to understand the collaborative relationships and the way in which groups interact, as well as work with clients during on-site training sessions. These paths define interrelated work areas – or “neighborhoods,” as they are referred to by Logica and the design team – while both figuratively and literally revealing interoffice connectivity. These relationships are expressed in a material way, yet the design device is transformed to become decorative element. Once again, a double-functioning element created by the design team that is literal in its formulation and then becomes decorative and more abstract in the final design. The pathways cut across the core of the space, disappearing and reappearing at various points within the plan, and underscoring the importance Logica places on connectivity among groups. As COO Lewsley put it, “We wanted to create a space that inspired our employees to innovate, yet also conveyed a sense of trust, professionalism, and longevity to our clients.” Such qualities are expressed through the use of stone and wood, materials that symbolize permanence, which Logica wants to convey to clients and staff.

Hovering above the work areas are light clouds that help define the various neighborhoods within the space, a scheme reinforced by a blacked-out ceiling at the plenum. Lighting is used in various ways within the space, from recessed cans to light strips hung in the plenum or mounted on dropped ceilings within closed offices. Task lighting and accent lighting strips further mark the work spaces while becoming more decorative in the lobby. These same decorative strips, set along painted reveals of similar width and length, are carefully inserted into the curved wall and illuminated in the corporate yellow. They run throughout the space to provide a sense of motion, activating the space with a lively ambiance.

Custom bamboo furniture complements the architecture. Bamboo, selected for its renewable qualities, also speaks to the designer’s and the client’s mutual desire to convey a sustainable image. The furniture pieces are clipped along the curved wall, performing various functions from work surfaces to seating. Custom bamboo-clad headers float above conferencing and private offices. Simpler, painted gypsum headers of a similar design float above the entries to more public areas. This device is meant to give a sense of the hierarchy of spaces, according to project designer Breneman. The organic quality of the millwork design is further evidence of a strategy intended to extend the Logica brand and thus reinforce its corporate image. Again, as with the curving wall and the bamboo pathways, the millwork becomes another double-functioning element that ties together work neighborhoods. Millwork in the support spaces – such as the break room, coffee bar, and lounge – are finished in a red and white high-gloss laminate. Bench seating – most notably in the lounge – gently curves and enhances the organic theme initiated by the design *parti*.

“We listen so we can speak your language” is Logica’s tagline featured on its website. Much is the same charge of the architect in all types of design, be it interiors, master planning, or a corporate office building. Powers Brown has succeeded in listening and crafting a space that is an interesting, elegant, and functional echo of the Logica’s mission to “Be Brilliant Together.”

Dan Searight, AIA, is a partner and design director for designLAB³ architecture in Houston.



Core Identity

by EURICO R. FRANCISCO, AIA



PROJECT Blue Cross Blue Shield of Texas Regional Headquarters, Richardson

CLIENT Heath Care Service Corporation

ARCHITECT Corgan Associates

DESIGN TEAM Chuck Armstrong, AIA; Matt Mooney; Jim LeBlanc, AIA; Dawn Chisholm, AIA; Joe Haver, AIA; Paige Murphy; Tara Lenney; Cory Dear

CONTRACTOR McCarthy Building Companies

CONSULTANTS L.A. Fuess Partners (structural); JJA (MEP); Kimley-Horn and Associates (civil/transportation/survey); zpd+a (tenant interior design); MESA (landscape); KDC (developer)

PHOTOGRAPHER John W. Davis

Richardson, just northeast of Dallas, is representative of the typical American suburban landscape: it is dependent on a nearby metropolis and is connected to it via an expressway; it has decent public schools; it has a generally well-educated workforce; it has an adequate supply of mostly single-family residences in attractive, stable neighborhoods. What is missing? Again, typical for most American suburbs, Richardson does not have a strong sense of place. For some time now, Richardson has struggled with the issue of determining its own identity and establishing its physical embodiment somewhere within the city limits.

Galatyn Park, an area adjacent to Central Expressway (U.S. 75) and served by DART (the Dallas metropolitan light-rail line), has been recognized over the past few years as the future symbolic “core” of Richardson. City officials have since invested in Galatyn Park through the construction of municipal amenities, including a performing arts center and a public plaza. In addition, incentives from the city have enticed private developers to build a full-service hotel and a mixed-use residential and retail complex, and yet there is still land available for further construction. Office buildings surround this nascent urban core, with the headquarters of Blue Cross Blue Shield of Texas being the latest addition.

Despite all those efforts, though, Galatyn Park – and Richardson – still feels like the suburbs, with limited pedestrian activity. New construction in the area has been affected first by the dot-com meltdown and, more recently, by the slow economy. The truth is, despite a promising long-term outlook, there isn’t much “urban” in Galatyn Park’s core.

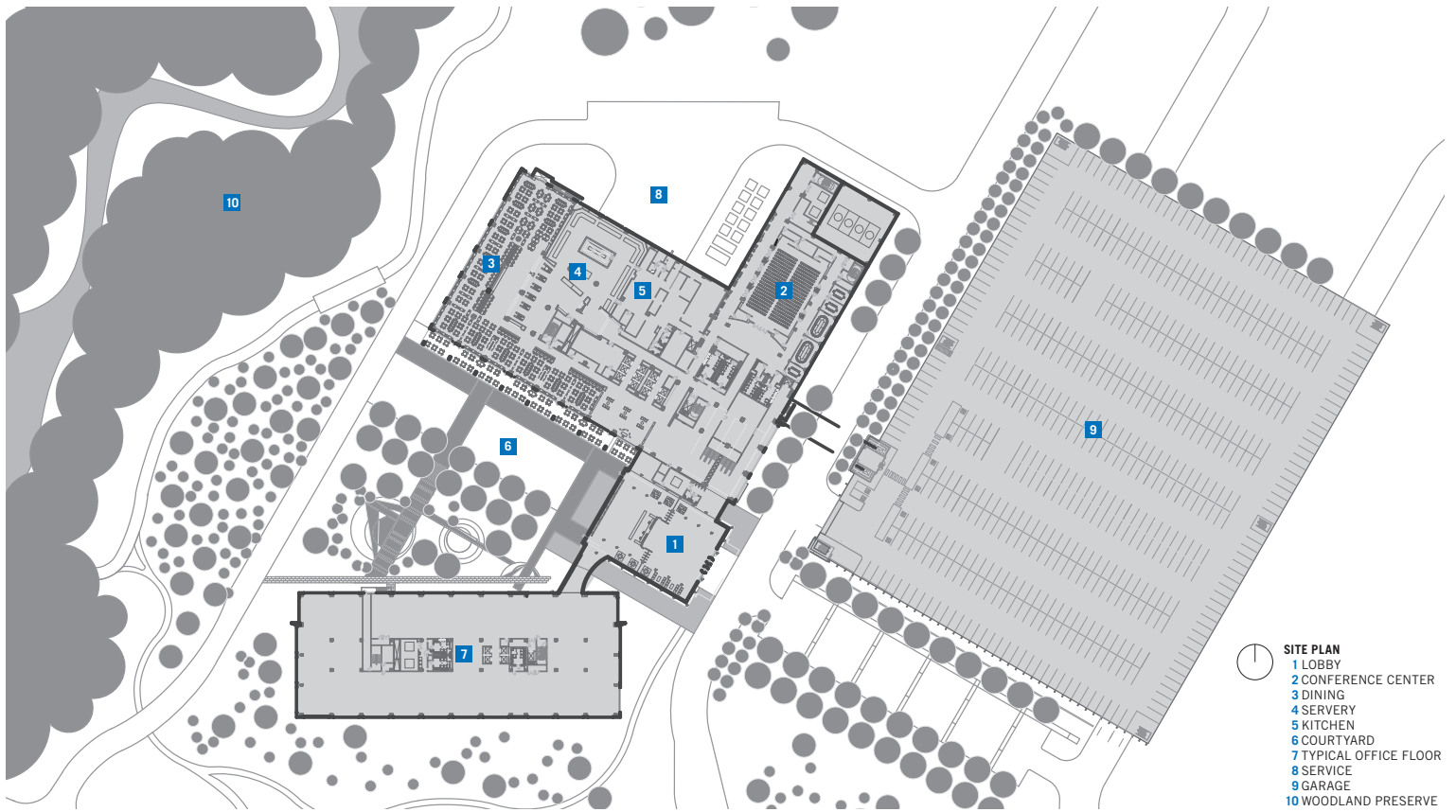
The challenge for Corgan, the architects of the project, was to design a complex of buildings adaptable to surrounding conditions that currently are in flux, setting it up as an essentially self-reliant environment but planning ahead for a time when it will need to insert itself within a broader and richer context.

The headquarters for Blue Cross Blue Shield of Texas encompasses more than one million square feet of office and related spaces. It sits on approximately 34 acres of land, of which a portion is reserved for future construction. Clearly organized on the site, the articulated buildings are designed to recognize and react to long vistas (to and from the buildings), adjacencies (as in the adjacent public hike-and-bike trail and native landscape), solar orientation (to minimize heat gain and to ensure the best possible quality of natural light into the deep floor plates), and to the very geometry of the place (for instance, the clever arrangement of the entry lobby – an elegant glass box – right on axis with Lookout Drive).

(preceding spread, left and right) The lobby’s sinuous bamboo ceiling contrasts with the flame-finished stone floor. A curtain-wall of fritted glass envelops the entry pavilion, infusing the interior with natural light.

(below) Native limestone in the escalator lobby subtly responds to the client’s wish that the interior “look like Texas.” (opposite page) With more than one million square feet, the program is divided between two towers, seven and 15 stories, both clad in pre-cast concrete, semi-reflective glass, and an aluminum cornice, with galvanized steel sunscreens on the south and west facades.







RESOURCES CONCRETE PAVEMENT: Southern Star Concrete; PRECAST ARCHITECTURAL CONCRETE: Gate Precast; LIMESTONE: Texas Quarries, Rossie USA Corp.; MANUFACTURED STONE: Arriscraft/Blackson Brick; METAL MATERIALS: Superior Steel; ARCHITECTURAL WOODWORK: Woodhaus, Lundy Services; MEMBRANE ROOFING: GAF; ROOF ACCESSORIES: Bilco; SPECIALTY DOORS: Crane; GLASS: Viracon, Oak Cliff Mirror and Glass; GLAZED CURTAINWALL: Oldcastle Glass, Vistawall; TILE: Kerlite, DalTile, Horizon Tile, American Olean, Knoxtile (Spectra Contract Flooring); ACOUSTICAL CEILINGS: USG; METAL CEILINGS: Simplex; SPECIAL WALL SURFACES: Armour-coat Polished Plaster (Southwest Progressive); PAINT: Sherwin Williams, ICI, Benjamin Moore; RAISED ACCESS FLOORS: Tate Access Floors (Spectra Contract Flooring); SIGNAGE: Artografx; INTERIOR SIGNAGE: Appenx; WIRE MESH PARTITIONS: Quiltcraft; DEMOUNTABLE PARTITIONS: Inscape Architectural Interiors (Johnson Harris Associates); OPERABLE PARTITIONS: Hufcor DFW; EXTERIOR SUN CONTROL: Superior Steel; FOOD SERVICE EQUIPMENT: Pasco Brokerage; SHADES: MetroShade (Quiltcraft); DRAPERY AND CURTAIN HARDWARE: Cascade Coil Drapery

(this spread, clockwise from left) The dining facility, **Café Bleu**, on the ground floor is large enough to provide meals for hundreds of employees. Elegant finishes help create an inviting atmosphere and a sense of privacy for diners. Views from the main dining room open to the landscaped courtyard. Outdoor seating on the terrace looks out to the courtyard between the two towers. The corridor linking the dining area and the lobby features a 'Wall of Fame' inscribed with the names of Blue Cross Blue Shield's top clients.

Most of the 2,800 employees occupy the two office towers. The south tower is seven stories tall and the north tower rises 15 stories. Both have similar floor plans, each designed according to the notion of a “universal plan” to maximize flexibility and efficiency, with low partitions and raised floors. Floor plates of 40,000 square feet are somewhat larger than the typical urban Class A office building but are ingeniously organized internally and do not feel overwhelming in size. With a central core and conference rooms strategically located at each corner of every floor that offer unimpeded views north and south, the work areas have a comfortable sense of scale, light, and functionality. On the outside, the exteriors are designed to respond to the way the buildings are perceived from a distance as well as from up close and to the way they relate to each other. In addition, the skin of each building relates to their specific solar exposures, with *brise soleils* on the east, south, and west facades that are integral to the massing composition and do not read as afterthoughts.

The podium at the base of the towers contains all the support spaces, including several conference rooms of different sizes for training and meetings, a dining hall, and the entry lobby, which, for security reasons, is the single point of entry into the entire complex.

A “main street” at ground level physically connects and visually articulates all support spaces and facilitates wayfinding throughout. Plenty of daylight, informal seating, local materials, and Texas-themed art, plus a comfortable sense of scale and texture, contribute to the success of this design strategy.

The dining hall, equipped to serve all employees, is another pleasant component of the project. The challenge, naturally, was to design a space large enough to accommodate hundreds of diners and yet intimate enough to create a calm, restful, and secure atmosphere. The skillful layout of the dining hall, which organizes the space in several smaller rooms — along with the smart choice of materials and colors — gives employees choices of seating arrangements, views, and lighting, and the dining hall never feels “too big” or institutional. Quite the opposite, the spaces are very inviting, and employees probably dine in-house as much by choice as for convenience.

The jewel of the internal spaces, however, is the entry lobby: a pristine glass volume on the outside that turns into a light-filled space beneath a sensuous bamboo ceiling. It sets the tone and character of the place. Corgan’s architects asked themselves how to make it “look like Texas,” but wisely steered clear of clichés. For the reception desk, for instance, rough-cut mesquite and 15-inch-thick native limestone are assembled in an original composition that is at once uniquely Texan and cosmopolitan. The backdrop of this dramatic space is the U-shaped central courtyard, defined by the two towers on the north and south and by the entry lobby on the east. Beyond being merely a visual amenity, the courtyard, designed by Mesa Design Group, serves as a place for quiet reflection or for animated conversation during lunchtime. The landscape architecture makes the courtyard a mediator between the man-made rigor of the office environment and the natural expression of the adjacent hike-and-bike trail.

Designing for a particular corporate culture is not always easy. Often, the architect has to recognize, understand, and respond to different demands that are not always apparent. Designing a new corporate headquarters in a place like Richardson’s Galatyn Park adds to the task because of the very nature and aspirations of the place, which is not quite urban nor entirely suburban. The design team found the necessary balance and created a complex that answers the needs of Blue Cross Blue Shield’s many employees while at the same time contributing to Richardson’s agenda of planning its own future urban core.

Eurico R. Francisco, AIA, is a vice president of RTKL Associates in Dallas.





Midcentury Update

by STEPHEN SHARPE



PROJECT McGarrah Jessee Building
 CLIENT McGarrah Jessee, Kemp Properties
 ARCHITECT McKinney York Architects
 DESIGN TEAM Heather McKinney, FAIA; Will Wood, AIA; Al York, AIA; Michelle Rossomando, AIA; Sarah Bullock McIntyre; Aaron Taylor
 CONTRACTOR AKA Builders
 CONSULTANTS CBM Engineers (structural); MEJ & Associates (MEP)
 PHOTOGRAPHERS Thomas McConnell; Tom Shefelman, AIA (historic images)

(preceding spread, left and right) The street-level entrance leads to the building's original escalators, the first in Austin. The transformation of the 1954 bank lobby included restoration of Seymour Fogel's abstract mural, a single panel of concrete three inches thick inlaid with ethyl silicate as the artist's medium.

(below) The American National Bank, designed by local firm Kuehne, Brooks and Barr, represented one of the few modernist works of architecture built in downtown during the post-war era. At that time, Florence Knoll's interior scheme was equally progressive for Austin. (opposite page) With respectful restraint, McKinney York Architects reinvigorated the north facade along Sixth Street.

McGarrah Jessee's relocation to larger quarters in downtown Austin neatly coincides with the home-grown creative agency's bursting out of its regional sphere of influence. Affectionately known as McJ, the company has steadily ratcheted up its staffing level as its roster of clients has expanded and its recognition for innovative and hugely successful advertising and branding campaigns has gone national. In December, after having outgrown its former offices in a converted warehouse, McJ re-established its base of operations in a former bank building, a midcentury treasure that had fallen on hard times.

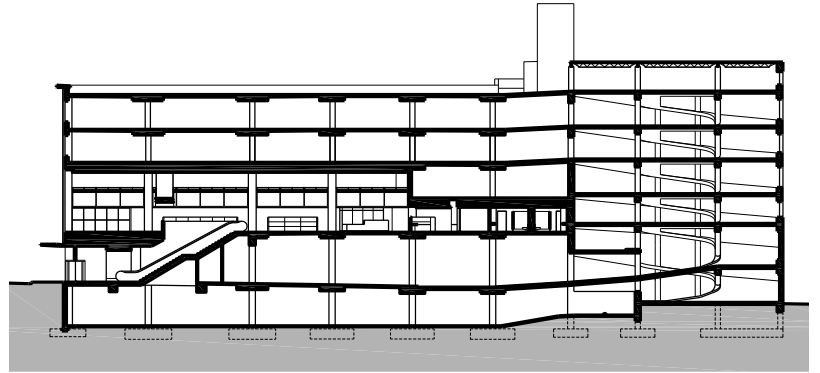
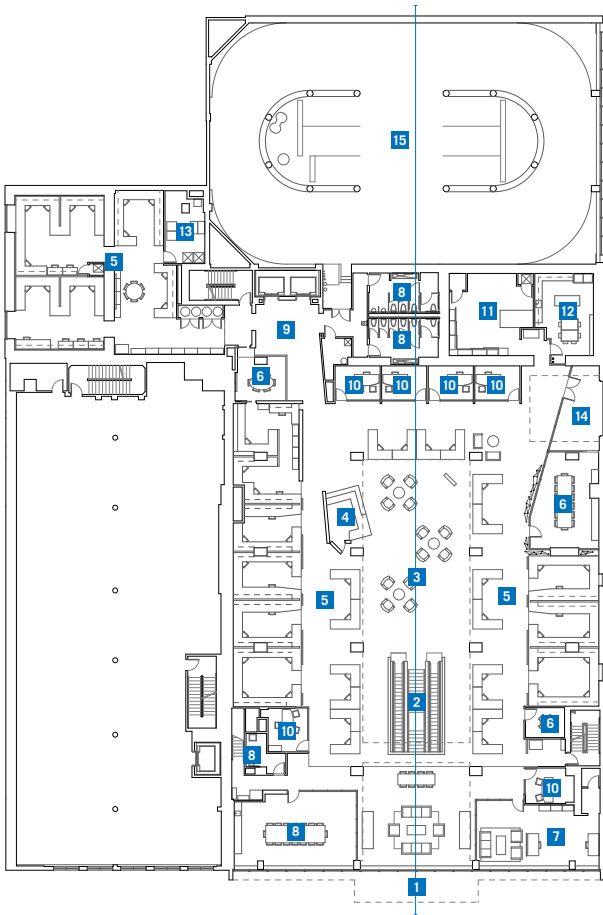
That modernist landmark is the Starr Building, completed in 1954 and designed by local firm Kuehne, Brooks and Barr for the offices of American National Bank. The project achieved widespread acclaim at the time for its distinctively crisp interiors by Florence Knoll and a monumental mural created *in situ* by Seymour Fogel.

Until recently, the Starr Building was in dire straits, having endured years of rough handling by previous occupants who crammed dozens of cubicles into its marble-columned *piano nobile* and sullied its crystalline street facade with dark gray window film. When the Texas Comptroller's Office moved out in 2005, the building appeared to be destined for demolition because of its coveted downtown location. The fear of losing one of the city's few significant modernist structures prompted Preservation Texas to place it on the organization's 2009 Most Endangered Places list. Later that year, devotees of midcentury design welcomed the news that the Starr Building had been purchased by a local developer with a reputation for sensitively repurposing historic properties.

In close collaboration with clients Mark McGarrah and Bryan Jessee – also investors partnered with developer Bill Ball in the building's ownership – McKinney York Architects set to work on a plan to salvage the best elements of the Starr Building while adapting the former bank lobby to complement McJ's free-spirited creative culture. The project's initial scope was confined to the building's 25,200-sf second-level space with its double-height central volume accentuated by Fogel's 28' x 10'8" artwork. Renovation of the 24,600-sf ground floor awaits an anchor tenant, most likely a high-end restaurant that will benefit from Austin's burgeoning population of residents occupying the towers that have sprung up within the compact central business district.

Renamed to reflect its new occupancy, the McGarrah Jessee Building contains three levels of parking above the *piano nobile*. In addition, an upper level – looking out over the central lobby space – is set aside for additional





LONGITUDINAL SECTION

- SECOND FLOOR PLAN
- 1 ENTRY (LEVEL ONE)
 - 2 ESCALATORS
 - 3 ATRIUM
 - 4 RECEPTION
 - 5 WORKSTATIONS
 - 6 CONFERENCE ROOM
 - 7 PARTNERS OFFICE
 - 8 RESTROOM
 - 9 LOBBY
 - 10 OFFICE
 - 11 PRODUCTION
 - 12 BREAK ROOM
 - 13 SERVER ROOM
 - 14 BALCONY
 - 15 PARKING GARAGE





RESOURCES CONCRETE MATERIALS: TXI; METAL DECKING: Vulcraft; ARCHITECTURAL METAL WORK: Blackhawk Metal Works, Benny Siegert, Prew Fab; LAMINATES: Wilsonart; ARCHITECTURAL WOODWORK: New York Metal, Carrera Cabinetry; WATERPROOFING: Tremco, Henry; METAL DOORS: Kawneer, Frameworks Manufacturing, Ceco; WOOD DOORS: Marshfield Door Systems; METAL WINDOWS AND GLAZED CURTAINWALL: Kawneer; GLASS: PPG; GYPSUM BOARD FRAMING AND ACCESSORIES: JR Gimler Construction; TILE: American Olean, Daltile; ACOUSTICAL CEILINGS: USG; PAINT: Goo Systems; COUNTERTOPS: Corian; CARPET: Shaw Contract Group; SHADES: Mechoshade

(this spread, clockwise from left) Portland, Ore.-based artist Matt Richards crafted a mobile to hang above the informal meeting space at the front of the offices. The double-height central space is also furnished for casual brainstorming sessions. Along the building's west facade the architects punched openings for windows and an inset porch (partially visible at far right). Plate glass salvaged from the demolition was cut into narrow strips and stacked to form walls of a conference room. Metal floor grates also were reclaimed and fashioned into privacy screens.



offices when McJ grows beyond its current 75-person staff. Planning ahead for that eventuality, the architects have inserted a steel catwalk and designed an open stairway for horizontal and vertical circulation between the two floors. A parallel set of escalators that connect its front entrance to the *piano nobile* are original to the building and were the first in Austin.

Heather McKinney, FAIA, describes her firm's approach to the project as a collaboration with a highly design-savvy client to create an embodiment of "who they are and what they are becoming." That effort has taken into account that McJ's identity is transforming from an agency considered "small" and "regional" to one that is now recognized as a contender for clients doing business all across the nation. McKinney says the interior scheme emphasizes that ongoing metamorphosis: the "calm" central space "peels back" at its edges; the two-story lobby's marble and travertine surfaces "unravel" to reveal unfinished concrete ceilings over the flanking single-height galleries where workstations are grouped beneath dangled wiring of the "spider" lights. She describes this "yin/yang" tension as a reflection of the office culture that thrives within the conceptual frontier between the "resolved" and the "almost raw."

That tension is sustained within the interior by significant architectural insertions, such as the receptionist's desk that is rotated slightly off 90 degrees and the "woven" conference room screened by partitions wrapped with white rope. Another example is at the top of the lobby's marble-clad columns where the upright's concrete core is exposed a few inches below its juncture with the ceiling. In addition, the architects salvaged a variety of materials from the demolition, including large panels of teak veneer that have been cleaned and remounted along the two long upstairs balconies that flank the central lobby.

At the street-level entry, the architects have honored the historic escalators by installing an overarching portal fabricated in plastic laminate finished with a high-gloss coat of red paint. Upstairs and visible from the street below, a large mobile of circular steel elements in the same rich red is suspended over one of the interior's many common areas where creative teams meet to brainstorm.

The most radical modification to the building are seven openings — six windows and an inset porch — punched into its broad west facade. Originally, this long four-story skin of orange Roman brick augmented the Starr Building's modernist aesthetic while also shielding its interior from intense afternoon sun and safeguarding the bank's financial instruments. But now that high-rises block the sun and the main tenant does not distribute cash, the desire for natural light within won out over strict historic preservation. (The building was never listed on the National Register of Historic Places.) The apertures are interestingly arranged and add a touch of mystery about the internal goings-on.

Even with the updates and insertions, the architects and client have respected the overall integrity of the building. They have burnished the elegant glass and metal composition on its front facade along Sixth Street. They also have restored Fogel's mural and renovated Knoll's interiors with restraint — and even replaced long-lost furnishings with her company's iconic pieces, such as Eero Saarinen's "womb" chairs and Warren Platner's steel wire glass-top tables, among others — that remarkably feels as pitch-perfect for today's advertising game as it did when the original "Mad Men" plied their trade at midcentury.

Renewal of the old Starr Building represents an outstanding gift to Austin, one that echoes its dramatic appearance on the downtown landscape 57 years ago when the city was not considered a place that nurtured progressive architecture. Thanks to an enlightened client, enabled by skillful architects, the luster has returned to a once-tarnished jewel.

Stephen Sharpe is the editor of *Texas Architect*.

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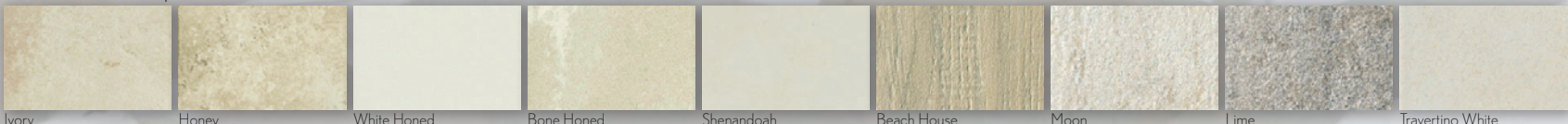
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Green Acres Conference Center

PROJECT Green Acres Baptist Church Conference Center & Performance Hall, Tyler

CLIENT Green Acres Baptist Church

ARCHITECT Fitzpatrick Architects

DESIGN TEAM Steve Fitzpatrick, AIA; Chad Humphries, AIA; Millard Brooking, AIA

CONTRACTOR Denson Construction

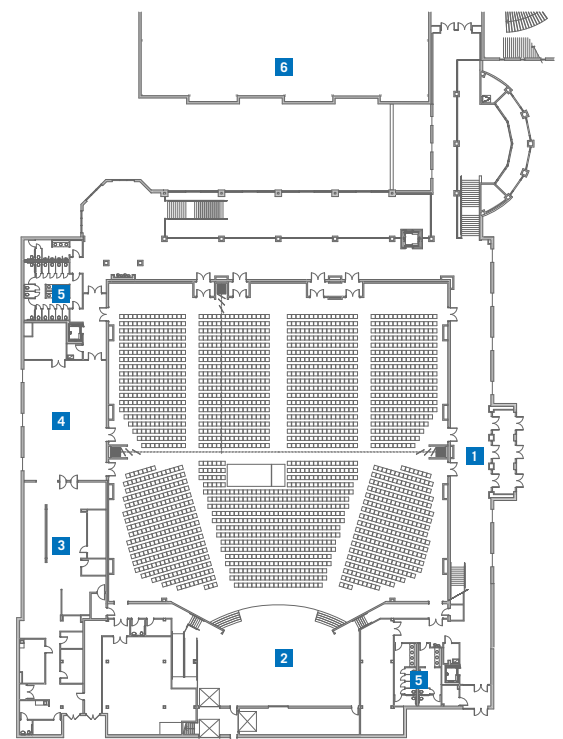
CONSULTANTS JQ (structural); Kassaw and Dietz (structural); Aillet, Fenner, Jolly and McClelland (MEP); Acoustic Dimensions (A/V/L systems)

PHOTOGRAPHER Craig Blackmon, FAIA

RESOURCES RETAINING WALLS: Oldcastle Keystone; SITE, STREET AND MALL FURNISHINGS: Wabash Valley; CAST STONE: Cates Cast Stone; MANUFACTURED STONE: Arriscraft/Blackson Brick; METAL MATERIALS: Cannon Steel; METAL DECKING: Nucor Vulcraft; ARCHITECTURAL METAL WORK: Architectural Grille; ARCHITECTURAL WOODWORK: Tyler Wood Works; LAMINATES: Wilsonart (Tyler Wood Works); SOLID POLYMER FABRICATIONS: Corian (Tyler Wood Works); WATERPROOFING: Carlisle Coatings and Waterproofing; ROOF AND DECK INSULATION: Atlas Roofing Corp.; MEMBRANE ROOFING: DOW Roofing Systems; METAL ROOFING: Petersen Aluminum; METAL DOORS: Steelcraft (Commercial Door and Hardware); WOOD DOORS: Mohawk Doors (Commercial Door and Hardware); SPECIALTY DOORS: Overhead Door Corporation of Tyler; ENTRANCES AND GLAZED CURTAINWALL: Kawneer; TILE: DalTile; WALL COVERINGS: National Wallcovering, MDC Wallcovering, Koroseal; ACOUSTICAL WALL TREATMENTS: Owens Corning; PAINT: Sherwin Williams; CARPET: InterFACE; PROTECTIVE COVERS: AVADEK; OPERABLE PARTITIONS: Modernfold; FOOD SERVICE EQUIPMENT: AA Discount Restaurant Supply; DESIGN SOFTWARE: ArchiCAD by Graphisoft; RENDERING SOFTWARE: Abvent

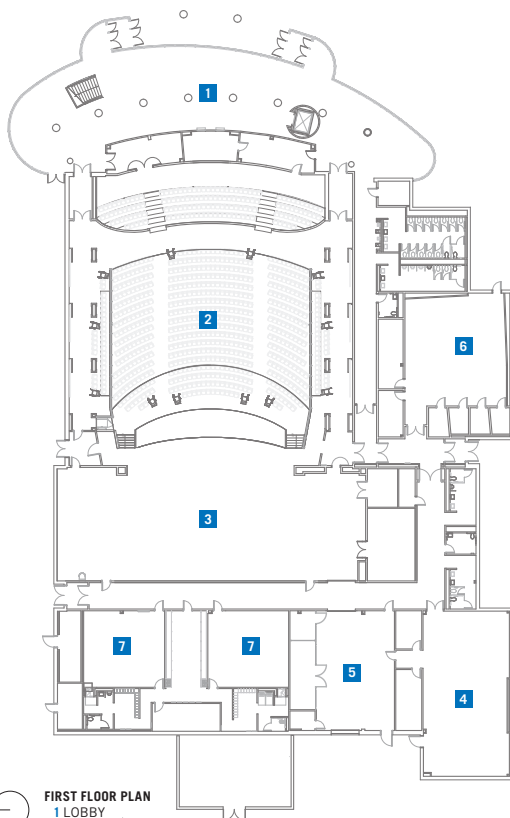
The New Conference Center and Performance Hall at Green Acres Baptist Church in Tyler by Fitzpatrick Architects was completed in 2010. The facility, equipped with advanced acoustics, is designed to seat 2,200 people and includes full dining services for 1,450. The main hall footprint is a 150-ft square with a stage sized for a 50-piece orchestra. A level, multi-use floor area expands the church's existing capabilities for teaching and worship services to an audience of 5,700 people via live video broadcast from the adjacent main sanctuary. The 80,000-sf conference center comprises the last phase of a 185,000-ft expansion project that flanks the main building opposite a new education and administrative wing. The conference center and the education wing are joined to the existing complex through a new and extensively remodeled circulation system that links old and new departments through scattered and interconnected informal gathering spaces.

NOELLE HEINZE



- FIRST FLOOR PLAN**
- 1 ENTRY
 - 2 STAGE
 - 3 KITCHEN
 - 4 SERVING
 - 5 RESTROOMS
 - 6 EXISTING WORSHIP CENTER

Sullivan Performing Arts Center



FIRST FLOOR PLAN
 1 LOBBY
 2 HOUSE
 3 STAGE
 4 DRAMA ROOM
 5 SCENE SHOP
 6 CHOIR
 7 CLASSROOM

Designed by SHW Group and located adjacent to Texas High School in the Texarkana Independent School District, Sullivan Performing Arts Center is a 38,000-sf facility that houses the 1,000-seat John Thomas Theatre. The design is intended to serve as a catalyst for the local arts community. The architect worked with acoustical and theater consultants to design a space that enables adjustable dispersion or absorption of sound depending on the type of performance occurring within the space. The theater features two catwalks and a tech gallery that provides ample light locations for all types of performances. Supporting spaces include a choir room and green room, a 1,800-sf drama lab, and two drama classrooms. Makeup and costume storage rooms double as an expanded dressing area for larger performances. The building facade complements the adjacent high school. Exterior materials were brought inside the lobby, which is wrapped with a curtain of glass to provide a visual connection with the outdoors. The transparency ties to the Greek root of the word theater ('a place of seeing').

NOELLE HEINZE

PROJECT Larry Sullivan Performing Arts Center and John Thomas Theatre, Texarkana

CLIENT Texarkana Independent School District

ARCHITECT SHW Group

DESIGN TEAM Kent Leach, AIA; Mark Hill, AIA; Mike Hall, AIA; Elenna Smith; Greg Horne, PE; Kevin Rogers, PE; John Creed; Gwen Morgan; James Smith

CONTRACTOR Altech, Inc.

CONSULTANTS Estes McClure and Associates (MEP); Acoustic Dimensions (acoustical and performance technologies); MTG engineers & surveyors (civil)

PHOTOGRAPHER Paul Bardagjy

RESOURCES CONCRETE PAVEMENT/SLAB: H&H Concrete; RETAINING WALLS: Pavestone (H&H Concrete); MASONRY UNITS: Palestine Concrete Tile Co.; MASONRY VENEER ASSEMBLIES: Acme Brick; METAL DECKING: Consolidated Systems; ARCHITECTURAL METAL WORK: McNichols; RAILINGS: Parks Metal Fabricators; LAMINATES: Panel Specialists; ; EXTERIOR INSULATION AND FINISH SYSTEMS: TEIFS; VAPOR RETARDERS: Dupont Tyvek; ROOF AND WALL PANELS: Berridge Manufacturing Co.; PREFABRICATED ROOF SPECIALTIES AND ROOF ACCESSORIES: Nystrom; SPECIALTY DOORS: Total Door (Modernfold Doors of DWF); ENTRANCES AND GLAZED CURTAINWALL: YKK Architectural Products (Modern Glass Co.); GLASS: AGC (Modern Glass Co.); TILE: DalTile, Interceramic; ACOUSTICAL CEILINGS: Armstrong; PAINT: Sherwin Williams; GRILLES AND SCREENS: Cascade Coil Drapery; SIGNAGE: Hightech Signs; WIRE MESH PARTITIONS: The G-S Company; VIDEO PRODUCTION AND AUDIO SYSTEMS: AVI-SPL, Dallas; MANUFACTURED CASEWORK: Texarkana ISD; AUDITORIUM SEATING: Irwin Seating Co.; WHEELCHAIR LIFTS: Garaventa Lift (Lift Aids); ELEVATOR: Thyssenkrupp; DESIGN SOFTWARE: Sketch Up, Revit

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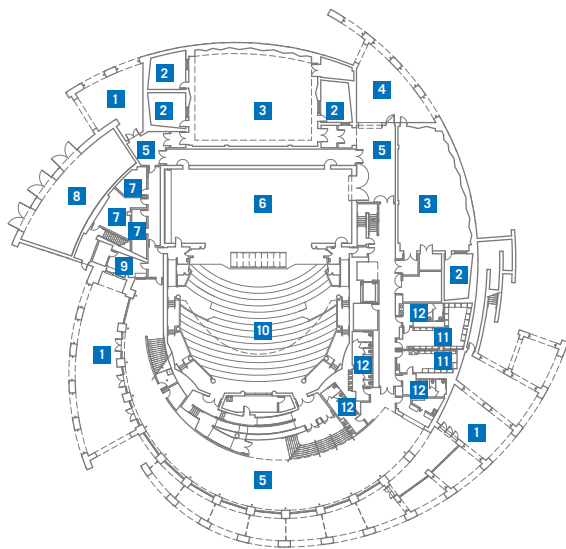
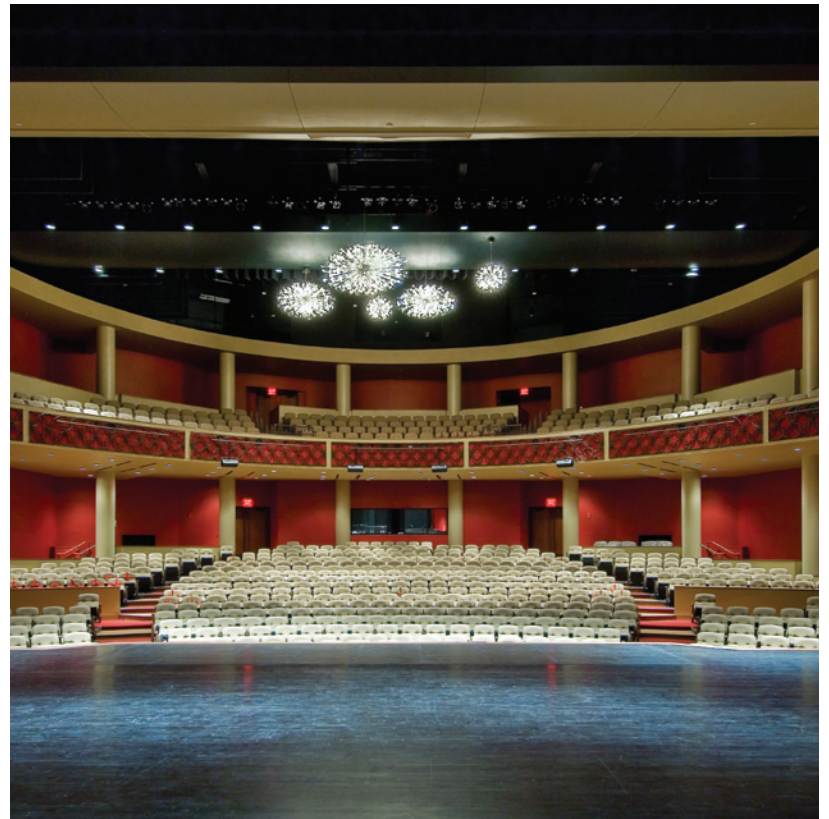
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Portfolio: INTERIOR DESIGN

- » Sweet Leaf Tea Headquarters, Austin
- » Rackspace Offices, San Antonio
- » Energy Future Holdings Offices, Dallas

Arts Center at Texas Southmost College



- FIRST FLOOR PLAN**
- 1 ENTRY
 - 2 TEACHING STUDIO
 - 3 REHEARSAL HALL
 - 4 LOADING DOCK
 - 5 LOBBY
 - 6 STAGE
 - 7 MECHANICAL
 - 8 EQUIPMENT YARD
 - 9 TICKET BOOTH
 - 10 AUDIENCE CHAMBER
 - 11 DRESSING ROOM
 - 12 RESTROOM

Designed by Studio Red Architects, the 54,000-sf Arts Center at Texas Southmost College on the grounds of the University of Texas at Brownsville is carefully sited to fit within the campus master plan. The building shares a connection with the campus through the incorporation of design elements – such as arches, arcades, and brick patterns – used on historic Fort Brown. A unique nautilus floor plan was developed to add multiple entrances. The building's theater serves as a focal point for the campus and for the performing arts in South Texas. The three-level structure features small classrooms, large rehearsal halls, a performance hall, and a visual arts exhibition space. The facility's 800-seat theater has a fully equipped stage and adjustable acoustical system designed to accommodate theater, opera, dance, and orchestra productions with up to 150 people on the stage. Interior design elements include a red curving staircase, starburst chandeliers, and a large terrace overlooking the adjacent lake known as Fort Brown Resaca. Ironwork along the sculpted exterior ties the building to the existing campus architecture; the same crafted element was brought into the interior spaces. The \$26 million project was completed in 2009.

NOELLE HEINZE

PROJECT The Arts Center – Texas Southmost College, Brownsville
CLIENT Texas Southmost College
ARCHITECT Studio Red Architects
DESIGN TEAM Pete Ed Garrett, AIA; Jared Wood, AIA; Michael Nguyen
CONTRACTOR Skanska USA Building
CONSULTANTS Haynes Whaley Associates (structural); CHPA (MEP/FP); Ambiotec Civil Engineering Group (civil); JaffeHolden (acoustics); Schuler Shook Theatre Planners (theater); SSP Designs (landscape)
PHOTOGRAPHERS Greg Phelps; Keith Talley

RESOURCES FENCES AND ARCHITECTURAL METAL WORK: Scalise & Co.; MASONRY UNITS AND CAST STONE: RAS Masonry; GRANITE AND TILE: Vintage Tile & Stone; METAL DECKING: Vulcraft; LAMINATES: Wilsonart, Formica, Laminart, Pionite; ROOF ACCESSORIES: Bilco Smoke Hatches; METAL, WOOD AND SPECIALTY DOORS: Door Pro Systems; ENTRANCES AND GLAZED CURTAINWALL: Kawneer; GLASS: Viracon; GYPSUM FABRICATIONS: USG; ACOUSTICAL CEILINGS: CertainTeed; STAGE FLOORING: Long Flooring; LAMINATE FLOORING: Mannington; ACOUSTICAL WALL TREATMENTS: Mellotone Fabrics, Guilford of Maine Fabrics, KM Fabrics; PAINT AND HIGH PERFORMANCE COATINGS: Sherwin Williams; MANUFACTURED CASEWORK: MGC

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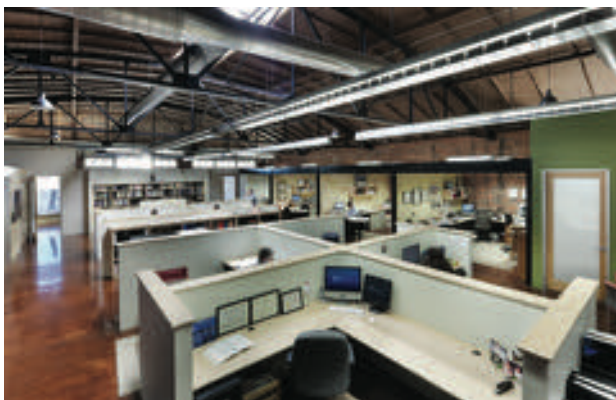


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The old Tremont Building, formerly dark and deteriorated, is now full of light and reopened for business. Designed by the principals of The Arkitek Studio, the renovated space offers flexibility for their 11-person firm.

In the Neighborhood

The architects of The Arkitek Studio in Bryan have found their perfect home

by CHARLIE BURRIS, AIA

THE TREMONT BUILDING IN DOWNTOWN BRYAN was originally built in the 1920s by a Sicilian family as a dry goods store. It has been used for various other businesses over the years before becoming our firm's home in 2007. My partners and I wanted a "sense of place" and a neighborhood feel of interconnectedness. I assumed nothing would be available in the historic downtown, but then this property appeared as we looked at options.

It was in poor shape, very dark and deteriorated. We removed the ceiling to expose the steel bow truss structure, stripped the plaster from the brick walls, and added the central skylight. The abundance of natural light that floods the open space is quite pleasant. The variety of rich materials makes it feel comfortable and inviting.

I've designed every office I've worked in since 1976. This one was a team effort. We have just over 4,600 gross square feet. The space layout is very open and reflects our transparent means of working, with the four principals' spaces along one side and opening out onto the studio workstations at the center. On the other side are enclosed support spaces.

We salvaged some of the original pressed-metal ceiling panels to fabricate two large ceiling clouds over the reception area and for acoustical privacy in the conference rooms. We display artwork by Dick Davison, who teaches at the A&M College of Architecture. He switches out the pieces from time to time for Art Step (a gallery crawl that takes place several times a year) and the monthly First Fridays where strollers drop in to visit downtown businesses, including ours. There is a communal and festive spirit that has become part of our firm's identity. Everyone who comes by seems to like how the space has been transformed.

We still have work to do, like the front awning and courtyard at the rear along the alley, but overall this space has worked out perfectly. Every evening when I leave work and step out to the street, I look down Main Street toward the other wonderful old properties, including the Astin Building and the LaSalle Hotel. It's times like this when I think about how much I love being part of the neighborhood in historic downtown Bryan.

The writer invites all *TA* readers to visit 308 N. Bryan Ave.



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