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January/February 2012

Texas Architect

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Upcoming Texas Workshops

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Wood Framing Systems and Materials: Options and Possibilities

Tom Milton, WoodWorks

1.5 AIA/CES CEHs

This presentation will provide an overview of wood building systems, including panelized construction, post-frame, structural insulated panels (SIPs), and the newest option—cross laminated timber (CLT). Building owners and developers want structures that are cost effective, structurally sound and attractive, as well as energy efficient, durable and adaptable. Examples of commercial, industrial and retail buildings will be highlighted to demonstrate how wood building systems meet these objectives.

Case Study – Podium Designs and Mixed-use Mid-rise Structures

Matthew S. Church, P.E., Davis & Church, LLC

1.0 AIA/CES CEH

This session will highlight recently designed mixed-use wood buildings across North America. The discussion will focus on critical aspects of their structural design, including material species and grade selection, lateral load transfer and effects of wood shrinkage. Examples of Type III and Type V construction, as defined by the *International Building Code*, will be discussed along with their inherent structural challenges.

Innovation in Architectural Structure: Allowing the Design to Lead

Michael Marshall, StructureCraft Builders Inc.

1.0 AIA/CES CEH

This presentation will focus on the design-build process as it relates to complex and highly visual structures featuring the prominent use of wood. Examples will include the new Arena Stage at the Mead Center for American Theater, which is the first heavy timber structure of its size to be built in modern Washington, D.C., and the Olympic Speed Skating Oval in Richmond, British Columbia, which features a six-acre, free-spanning wood roof.

Wood Framing in Educational Facilities

Scott Lockyear, P.E. / Cheryl Ciecko, AIA, ALA, LEED AP, WoodWorks

1.5 AIA/CES CEHs

This presentation will focus on current allowances and restrictions for the use of wood in schools. With an emphasis on actual project examples—including the new 320,000-square-foot El Dorado High School in Arkansas—topics will include fire protection, heights and areas, aesthetics and cost. Attendees will learn not only how to construct schools using wood-frame systems, but how to evaluate whether wood is a good fit for their upcoming projects.

WoodWorks is an approved AIA provider.

Dates and Locations

January 17 • Houston/Sugar Land
January 18 • Houston
January 19 • San Antonio
January 24 • Austin
January 25 • Fort Worth
January 26 • Dallas/Irving

Education Credits

5 AIA/CES CEHs or PDH credits

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Bottom photo: Richmond Olympic Oval, naturallywood.com

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Texas Society of Architects

First Annual
Design Conference

Hester + Hardaway Photographers photogypsy@me.com

The Birthday by Frank Welch and Associates

Architecture in the Hinterlands

Featuring the Architecture of Frank Welch, FAIA

17-18 February 2012
Architecture Tours and Learning Opportunities

Hosted by Texas Society of Architects Design Committee

Attendance is limited
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Texas Society of Architects | Texas Architect

January/February 2012
Volume 62, Number 1

The Official Publication of the Texas Society of Architects (Texas Architects) *Texas Architect* (ISSN: 0040-4179) is published six times per year (bimonthly) by the Texas Society of Architects, 500 Chicon St., Austin, Texas 78702. Phone: (512) 478-7386. The Texas Society of Architects is the state component of the American Institute of Architects (AIA). Copyright 2012 by the Texas Society of Architects.

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Printed in the U.S.A. Periodicals postage paid at Austin, Texas, and additional mailing offices. Postmaster: Send address changes to *Texas Architect*, 500 Chicon Street, Austin, Texas 78702.

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A New Look

Redesign of *Texas Architect* follows rebranding of its publisher, the Texas Society of Architects

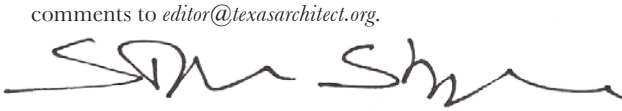
by Stephen Sharpe, Hon. TSA

No doubt you noticed the makeover of the nameplate on the cover, the most conspicuous of several changes introduced in this edition. The redesigned *Texas Architect* – its first comprehensive overhaul since 2000 – represents efforts by consultant Dyal and Partners and the magazine's staff. The objective was to visually align *Texas Architect* with the recently rebranded Texas Society of Architects and the component's revamped website. (For more on that new identity campaign, see the news story on p. 9.) The firm's principal, Herman Dyal, FAIA, also created the new nameplate as a companion to his square logo for the Society. (Compare the two shown side by side atop the masthead on the opposite page.)

Since July, *Texas Architect* Art Director Julie Pizzo has worked with Dyal and his associate, Ryan McLaughlin, on what Dyal characterizes as a "refresh" of the magazine's graphic design. (And I've offered my opinions, too.) While retaining its underlying structure, the team sought to make the layouts more casual and the navigation of the content easier for the reader. Pizzo describes the new look as "familiar, but friendlier." Body text is now set in Baskerville (9 pt. over 12 pt. leading, in case you're wondering) and aligned with "ragged" right margins. Benton Sans is used throughout and creates a visual tie to the new identity of the Society. LeCorbusier is the display font used for graphic appeal. It's applied to section identifiers (for example, "Editor's Note" at the top of this page), several initial caps (that large "N" to the left), and numbering (on the "Contents" page.) Pullquotes and subheads (two or three words styled in bold to signify a pause in the narrative) have been introduced more often to break up the previously solid blocks of type.

Along with the new graphic elements, this edition inaugurates a few new editorial features. First, there is "Profile," which will take readers on a virtual visit with an architect, either at home or in the studio or some other location. Beginning on page 67 in this edition, it's on the jobsite with Candid Rogers, AIA, who practices in San Antonio. Second, the results of chapter design award programs have been separated from the news pages in favor of a new section department called "Recognition" that starts on page 18. Third, and this is a more global change, there will be a greater emphasis placed on individual architects and other allied professionals. The close-up of Frank Welch, FAIA, out front of this edition denotes that new direction. However, photos of architecture will not completely disappear from *Texas Architect's* cover.

First published in January 1950 as a 24-page mimeographed pamphlet, *Texas Architect* has steadily improved in its graphic design and editorial content over the past 62 years. We want to hear your thoughts on these latest changes. Send comments to *editor@texasarchitect.org.*



Herman Dyal, FAIA, principal of Dyal and Partners, directed the redesign effort with the assistance of Texas Architect Art Director Julie Pizzo and yours truly.

PHOTOS BY ELIZABETH HACKLER

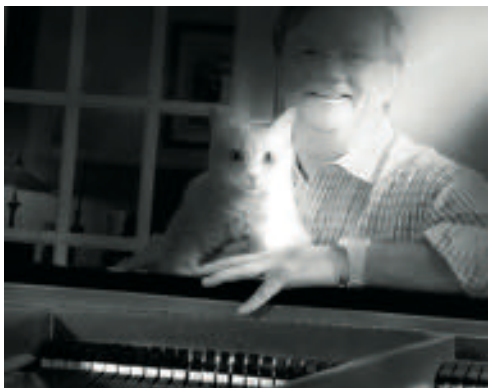
Contributors

Ed Soltero, AIA is the University of Texas at El Paso's Office of Planning and Construction. When he's not managing improvements on the UTEP campus, he travels and photographs architecture. Ed hopes to eventually accrue enough experiences to become a *raconteur.* Read his Backpage piece on page 80 about the TecH2O Learning Center in El Paso.

Frank Welch, FAIA established a reputation for distinctive design after opening his first office in 1959 in west Texas. Several houses he designed will be tour destinations during the "Design in the Hinterlands" symposium scheduled Feb. 17-18 in Midland. He recently completed a memoir, part of which is being published for the first time in this edition. His opening chapter – "Education of an Architect" – starts on page 24.

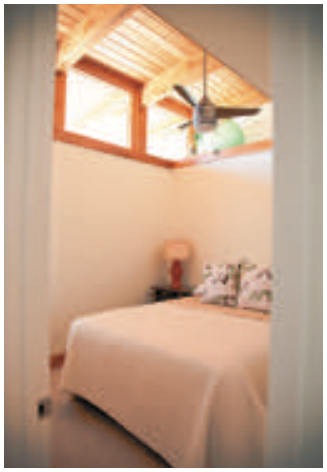
Eurico R. Francisco, AIA suspects that he may be preaching to the choir arguing that great architecture is more than a commodity. Read his article on Sabine Hall on page 60 to see how a clever building enriches the lives of students at Richland College.

Donna Kacmar, FAIA is an associate professor at the University of Houston's Gerald D. Hines College of Architecture where she teaches design studio, coordinates the technology curriculum, and directs the Material Research Collaborative. Her article on Gloria Marshall Elementary School begins on page 48.



Kevin Sloan, ASLA established Kevin Sloan Studio, a planning and landscape architecture office in Dallas known for its trademark works in high-performance landscape. Sloan is also a writer, UTA professor of architecture, and during off-hours, a jazz pianist. See page 40 for "An Ordered Approach" about campus enhancements at UT Dallas.

Carlos N. Moreno, AIA wastes no time to tell the tale of his battle for his first eight-point buck one chilly morning in the Texas Hill Country. He was alone, with only one bullet in his .270 Winchester. His vocation is archietcture. His life is his family. He and his wife, Beatrice, are both project managers of their two kids, Caris and Cameron. He writes about the restoration of Our Lady of the Lake's Old Main on page 54. ■



This Lake LBJ home was designed by Black + Vernooy Architects for an active family with three teenage children as a place to get away and enjoy the outdoors together. Focusing on a casual lakeside lifestyle, the connection between interior and exterior became a driving element of the design. By utilizing Eagle Windows' four-panel sliding glass door, the living room is seamlessly connected to generous lakeside porches. Ample northeastern light is achieved with a string of Eagle's more affordable fixed auxiliary transoms along the street side, giving the modest interior spaces a generous and inviting feel. The availability of a custom exterior color and Douglas Fir interiors made the doors and windows a perfect complement to the design. Construction was completed in March 2011 by Kip Steele Custom Homes.

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Brandy Steele

Society Unveils New Brand Identity, Redesigns of Website and Magazine

by Noelle Heinze

On Oct. 28, during the Texas Society of Architects 72nd Annual Convention in Dallas, 2011 President Dan Hart, AIA, PE, formally announced the Society's redesigned website and "refreshed" brand, which uphold Texas Architects' mission to be "the voice for Texas architecture, supporting the creation of safe, beautiful, sustainable environments."

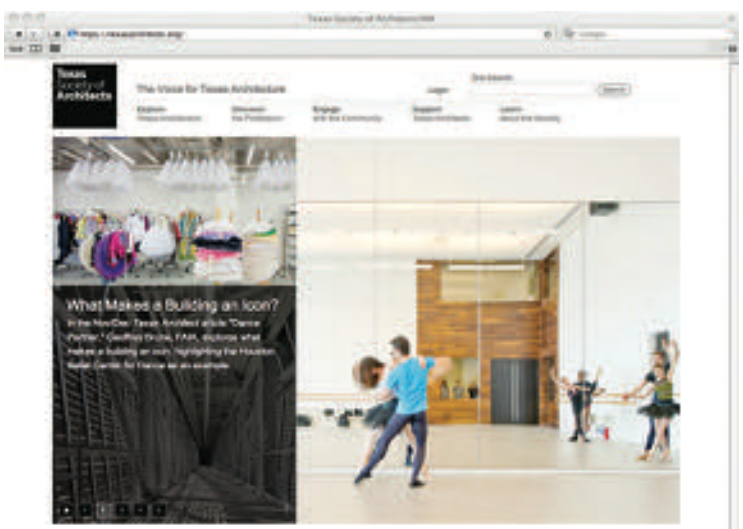
The announcement was made at the second General Session and arrived on the heels of a year-long Website Taskforce effort, spearheaded by architect Chris Hudson, AIA, of Morris Architects in Houston and nine architects from around the state, along with the Society's Executive Committee and staff. Herman Dyal, FAIA, of Dyal and Partners in Austin, was hired to develop the new brand based on numerous discussions that arose from those meetings. Austin firm Elemental Blend was selected to create the redesigned website.

Key components of the new brand include a black and white, square logo for both the Society and *Texas Architect* magazine; a new "family" of logos for the organization's associated programs, such as the Texas Architectural Foundation; the introduction of the tagline "the voice for Texas architecture"; the replacement of "TSA" with "Texas Architects" in all references to the Texas Society of Architects; and a clean and timeless brand vocabulary—to inform design decisions across all mediums.

The redesigned website (shown below) is graphically rich, incorporating high-resolution image galleries and videos. It offers a wealth of new features for members and the public, and the site will continue to evolve as features are fully developed, such as a comprehensive archive of *Texas Architect* articles. Members now have the ability to log in and manage their American Institute of Architects profile and password through the Texas Architects website, update a profile image, and add Calendar events in their area. A "Talk About It" feature located at the end of each news article allows visitors to leave comments and start a conversation, and a "Find an Architect" feature allows visitors to search for member architects and firms by region and/or specialization. The site also includes a robust search function.

In the coming year, Texas Architects will use the website to communicate with member architects, as well as those publics with an interest in the built community. Of increasing concern to the Texas community is the availability and use of resources, which are topics considered in the 2030 Challenge, as well in the ongoing conversation about how the new International Green Construction Code might be applied in Texas municipalities.

"All across Texas, architects are the design professionals who solve issues of how resources can be used more effectively and who create attractive and functional spaces in which communities live, work, and play. This website will provide items of historic and current interest about building and residential design, but it will also be of high interest to those anticipating trends for the future," states Texas Architects Executive Vice President/CEO James Perry. ■



In October, the Society launched its redesigned website after a year-long effort to enhance its online presence for both members and the public. The URL (texasarchitects.org) now reflects the change to "Texas Architects" as the short version of the organization's full name.

Award-Winning Rehab Project Saves Formerly 'Endangered' Caruth Home

by Jonathan P. Rollins, AIA

The rehabilitation of the historic Caruth Homeplace – located just west of Central Expressway and south of Northwest Highway – is a landmark achievement for the property's owner, the Communities Foundation of Texas. By recognizing the project with its 2011 Sense of Place Award, Preservation Dallas has emphasized the significance of this transformation from a derelict building included on its 2007 Most Endangered List to a revitalized architectural treasure.

Built in the "folk" Victorian style by an unknown architect and built in 1872, the original house had four square rooms on two floors that

In 2007, with stakeholders unable to agree on a plan to save the historic property, Preservation Dallas included the house on its Most Endangered List.

opened onto a central hall and a wrap-around porch with decorative carpentry. For more than 50 years, William Walter Caruth Sr. and his family occupied the dwelling in the summer months and during harvest season. In 1938, the family hired Thompson & Perry as architect and W.W. Caruth Jr. as general contractor to update the house in the Neo-classical style. The younger Caruth, in the process of establishing a career in the construction business, provided an excellent photographic record of the completed project. In that 1938 stylistic overhaul, the original porch was removed and replaced with a two-story portico with Ionic columns, and additions and outbuildings were constructed. Interior renovations included new bathrooms, eliminating window transoms, and relocating walls. While much of the old flooring and plaster remained, copies of original elements – baseboards, trim, doors, and windows – were fabricated to obscure where changes were made.

Members of the Caruth family continued to live in the home until 2000, when Mabel Peters Caruth provided funds to the Communities Foundation of Texas to acquire the Caruth Homeplace and its 5.9-acre site. The nonprofit then embarked on the process of compiling a historic structures report and developing a

preservation plan. An important initial step was devising an economically sustainable strategy for the property's re-use, a strategy that also addressed the concerns of residential neighbors about increased traffic and noise. Among the uses that were considered included a conference facility, a rental venue for weddings and receptions, and a house museum. While the museum seemed at first to be the obvious choice, the fact that the house's significance was limited – being of only regional interest rather than statewide or national – suggested that visitor traffic would not be sufficient to support the property in the long term. Leasing space as offices for other nonprofit organizations seemed to be a more viable option, which would provide revenue to offset the maintenance costs while also minimizing negative impact on the neighborhood. In addition, use of the house as office space would require relatively few alterations to the house and its outbuildings. (Rezoning the house for use as offices was subsequently approved by the Dallas City Council.)

In 2007, as stakeholders debated the property's future, the historic structure was showing signs of its age. That prompted Preservation Dallas to include the property on its 2007 Most Endangered List, citing it as being threatened by "indecision." Afterward, the leadership of Communities Foundation hired the Dallas firm Quimby McCoy Preservation Architecture to rehabilitate the homestead for use as offices. The firm elected to locate support spaces, including an elevator, public restrooms, a catering kitchen, mechanical space, and a management office in the former garage wing, which allowed the remainder of the interior to be adapted to new uses with minimal changes. All of the public rooms, upstairs hall, and bedrooms were preserved and restored, with ground-floor public rooms available for use as gathering spaces and bedrooms as offices. New interior finishes were designed to be similar to the original finishes, while the historic furniture and artwork were relocated to positions formerly used by the Caruth family.

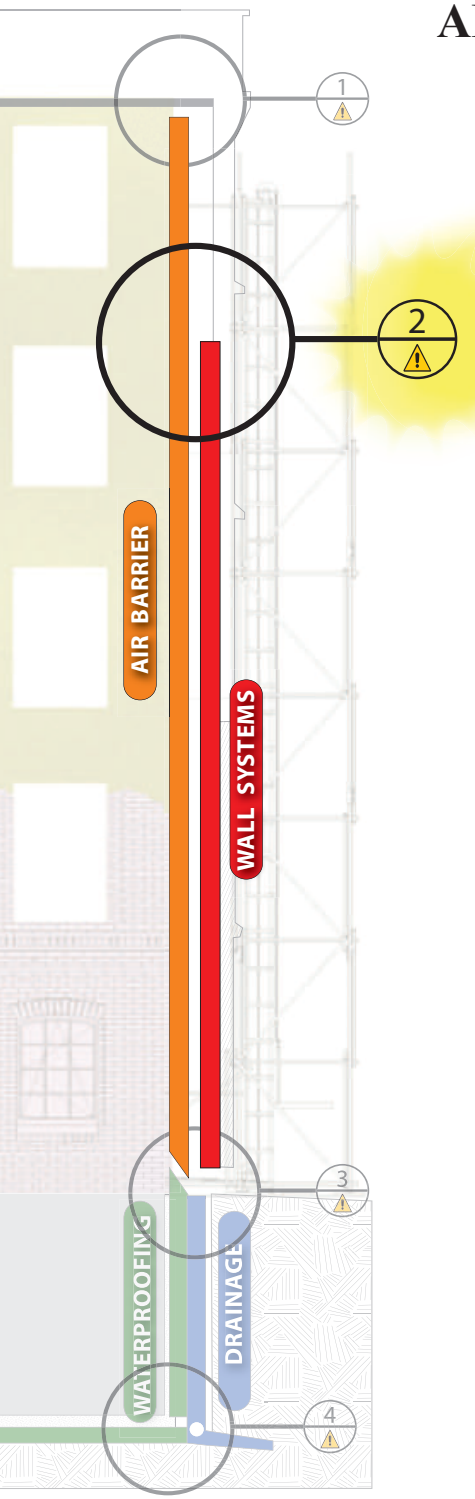
Restoration of the 1938 exterior appearance, which included reconstruction of a screen porch with sunroom, was based on archival photographs. Windows were removed and restored, and the roof was replaced. Exterior wooden elements, many dating from 1872, were repaired and repainted. The architects also designed a new 3,000-sf structure, detached and set behind the house, to provide additional office space. Its materials and features specified to blend with existing, but less architecturally distinctive, agrarian buildings on the site. A new decomposed granite drive matches the location of the original dirt road, and new parking was set inconspicuously behind the home. The scope of the rehabilitation project extended to an oval lawn and rose garden at the rear of the house, a parterre garden, and the family cemetery.

William Barr Caruth purchased the acreage in 1852 to grow cotton. He and his wife, Mattie Worthington, lived on the property from 1864 in an existing log cabin (which still stands and will also be restored). Over the next 20 years, the Caruth family accumulated thousands of acres north of downtown – in the area that is now between Interstate 35 and White Rock Lake, including Highland Park and University Park – and as the city grew they sold or gave much of that land away. With their accumulated wealth came philanthropic activity, including donation in 1910 of the land that is now Southern Methodist University. ■

Caruth Homeplace, just west of Central Expressway in north Dallas, dates to 1872 but gained its two-story Neo-classical portico in 1938. For the recently completed project, period furniture and artwork were relocated to positions formerly used by the Caruth family. The architects relied on archival photographs to preserve the property's 1938 appearance.

PHOTOS BY CAROLYN BROWN COURTESY COMMUNITIES FOUNDATION OF TEXAS

Envelope Connections and Compatibility



AIA/CES module for Enclosures and Cladding[1] says:

"A continuous air barrier…… must seamlessly connect to the lowest slab on grade, foundation, and roof. This requires compatible materials and close coordination among the trades."

"Of the many different connection points, one that requires the most careful detailing and is most often subject to failure, is the interface between the air/ moisture membrane and window openings, curtain walls, or storefront framing edges."

1. Enclosures and Cladding AIA/CES Module, www.BDCnetwork.com/EnclosuresAndCladding

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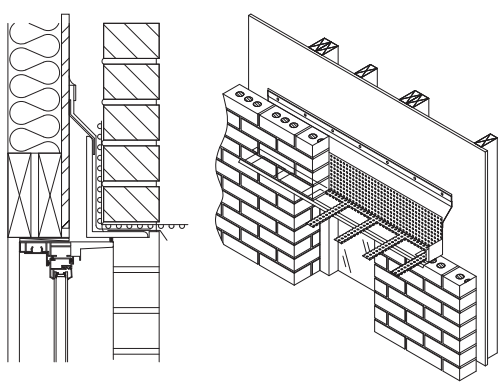

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AIA LRGV Tour: Three Hundred Years Of Brownsville Residential Architecture

by Stephen Fox

Participants in the nineteenth annual Building Communities Conference of the Lower Río Grande Valley chapter of the American Institute of Architects kicked off a two-day conference at South Padre Island in late September with a daylong tour focused on three centuries of residential architecture in the border city of Brownsville.

The tour included stops at seven houses, the oldest built in 1892 and the most recent built in 2010. Seen in chronological succession, the properties demonstrated the ways that domestic architecture changed between the late nineteenth and early twenty-first centuries. Yet they also revealed local patterns that underline what is distinctive about the planning and construction of houses in the flat, hot, humid coastal plain of the south Texas borderland.

Leading the tour were two officials of the City of Brownsville: José A. Gavito Jr., the city's heritage officer, and Peter L. Goodman, director for its Historic Downtown program and manager of the Brownsville Film Commission.

The earliest house on the tour was the Rabb-Starck House at Rancho Santo Tomás on the Río Grande downriver from Brownsville. The property includes the Sabal Palm Grove, the only remnant of the primeval palm forest that once lined the lower Río Grande. It was acquired in December 2010 by the Gorgas Science Foundation of Brownsville. Lawrence V. Lof, assistant professor of biology at the University of Texas at Brownsville/Texas Southmost College and president of the Gorgas Science Foundation, will rehabilitate the house.

Lof discovered, concealed in the newel post of the main stair, what remained hidden since the house was completed in 1892: a hand-written narrative identifying the Brownsville builder James McCoy and his collaborators as responsible for its construction. Lof described how the house was built of brick fired from clay dug on the site. From east- and south-facing galleries, some screened with latticework, and from inside the house, with its immense double-hung plate-glass windows, visitors experienced the adjustment to climate and orientation typical of nineteenth-century residential planning.

This theme was reiterated at the Browne-Wagner House of 1894 in Brownsville's West End neighborhood. This imposing, two-story brick house was organized by Brownsville architect-builder S. W. Brooks in a T-plan configuration of one-room deep wings to facilitate ventilation. Since the house does not have air-conditioning, visitors understood how its siting, its setback from its street corner location, triple-hung windows, louvered shutters, and embracing galleries architecturally modulate the transmission of light and air. They also admired Brooks's ebullient molded brick cornice, exemplifying the Border Brick Style characteristic of the lower Río Grande in the nineteenth century.

Lying beyond Brownsville's historic core is Los Ebanos, a garden subdivision developed in 1926 that is bisected by the tree-lined Palm Boulevard. Tour participants visited the two-story Arthur Pitt House on Palm Boulevard, designed in the Spanish Colonial Revival style by Brownsville architect E. Guy Holliday in 1931. Brownsville engineer Fernando Ballí and his wife, Tatiana, who just completed restoration, discovered not only Arthur Pitt's records and photographs but also his handwritten autobiography, containing a wealth of information about the house.

An example of the "country house" type, the Pitt House was also laid out in a one-room deep configuration to ensure multiple exposures for major rooms. The living room, dining room, and a rear loggia look out across the back yard to a *resaca*, one of the lagoon-like bodies of water that meander through Brownsville. Visits to two additional examples of the country house type underscored the point that even when this house type was built in the city (as it most often was), it was configured in a thin, linear layout that enabled major rooms to face into the prevailing breeze.

The houses demonstrate how domestic architecture has changed between the late nineteenth and early twenty-first centuries.

Also located on Palm Boulevard in Los Ebanos is the Camille Sams and Larry F. Lightner House of 1936, a pink-stucco surfaced Monterey-style house by Weslaco architect R. Newell Waters. The third country house was actually built in what had been the countryside north of Brownsville, the rambling, one-room-deep Casa Poinciana of 1938, designed by an Oklahoma City architect for the transplanted Oklahoma businessman, banker, and newspaper publisher Hubert R. Hudson, and subsequently occupied by his son Hubert Hudson Jr., who commissioned architect Ruth Young McGonigle and landscape gardener Isamu Taniguchi to further improve the small estate, located on Resaca de la Palma.

That the *resacas* form a distinct ecology was apparent at the two most recent houses on the tour. The Peraglie House, a glass-walled modern house of 1968, designed by Brownsville architect Robert E. Velten (at 83, the chapter's senior member), occupies spectacular frontage on Resaca de la Palma that has been transformed into a magical realist subtropical garden.

The newest house on the tour is a "hidden" house completed in 2010 by the young Brownsville designers Javier Huerta, AIA, and Francisco López. Facing Town Resaca, the Ringgold Residence is located on a spacious lot in an early twentieth-century subdivision. But because the lot did not connect to the subdivision's internal street system, it sat vacant for decades. Taking

continued on page 14

PHOTO BY JOHN FAULK IMAGES + DESIGN

Origo Work's design for the Ringgold Residence, the most recent property on the tour, made a compelling case for what a twenty-first-century Brownsville house should look like.

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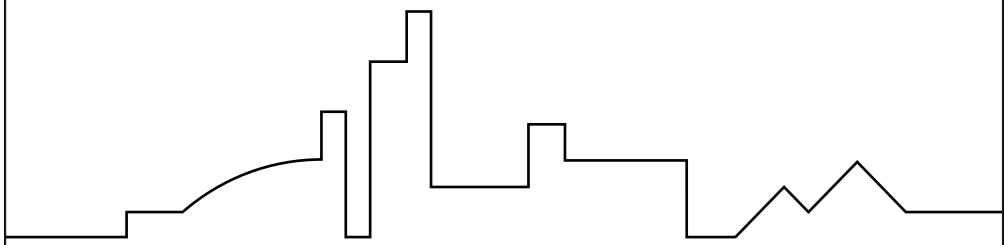

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'Brownsville' continued from page 14

top and above *Two other stops on the residential tour were the Browne-Wagner House in Brownsville, erected in 1894 by architect-builder S.W. Brooks, and the Rabb-Starck House in Rancho Santo Tomás, built in 1892 by James McCoy.*

advantage of this "flaw," Huerta and López's firm, Origo Works, transformed the entire site into the living space. The house is intimate in scale. It is a compound of one- and two-story pavilions, linked by garden patios and *portales*. Louvered screens and pivoting doors, protective canopies and hoods above openings, and extensive use of mesquite-fired brick and block reprise the history of residential architecture along the lower Río Grande without historical quotation.

Every year the Building Communities Conference reveals the overlooked richness of regional architecture and demonstrates how much present-day architects can learn from their local forebears. Its conference tour brings chapter members face to face with their professional inheritance and introduces the chapter to the layered architectural culture of the border. ■

More SROs for Houston Non-Profit

by *Texas Architect* Staff

Just two months after breaking ground on its sixth single-room-occupancy (SRO) residential complex in Houston, New Hope Housing has announced plans to build a seventh. The non-profit organization, recognized for establishing a successful model for SRO properties in Texas, expects to accommodate a total of 964 low-income residents with rent-stabilized apartments by autumn 2013.

One of the common threads running through all of its affordable housing developments is the conscious decision to hire architects known for superlative design. That decision, according to New Hope Housing Executive Director Joy Horak-Brown, derives from the knowledge that recognized architects can design environments that both fit into their neighborhoods and provide tenants, many of whom have experienced homelessness, with a sense of security. "New Hope's properties impact the communities in which they are sited," Horak-Brown said recently. "and design excellence assures that the built environment has a 'sense of place.'"

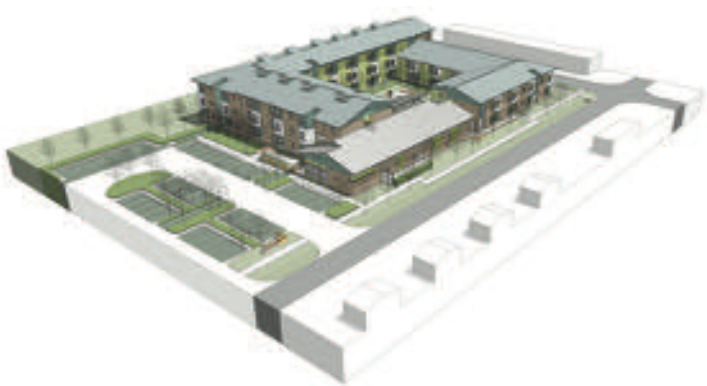
The SRO complex now under construction at 4415 Perry is designed by Val Glitsch, FAIA, a sole practitioner who previously designed New Hope Housing's Canal Street Apartments in the city's Second Ward. That 133-unit development opened in 2006 and was recognized with an AIA Houston Design Award later that year. The new project, located just inside Loop 610 South, will contain 160 units available for rent to adults living alone on very limited incomes.

According to Horak-Brown, 4415 Perry is New Hope's third development to be financed through a public/private partnership that leverages tax credit equity with funds from the City of Houston as well as private foundations, corporations, churches, and individual donors. Rents are projected to range from $435 to $465 per month, with free utilities, cable TV access, and on-site support services. Each efficiency apartment will be furnished and will have a bathroom and a kitchenette equipped with a microwave and refrigerator.

As with other New Hope properties, the front desk will be staffed 24/7 and residents have access to shared amenities, such as a business center, a community dining room and kitchen, a library, TV viewing area with theater seating, laundry facilities, and a courtyard with barbecue grills and picnic tables.

In October, the non-profit announced plans for New Hope Housing at Rittenhouse to be built in north Houston from a design by Ernesto Maldonado, AIA, of Glassman Shoemake Maldonado Architects. The project is scheduled for completion in autumn 2013. Maldonado previously designed Brays Crossing, a joint venture between New Hope Housing and the City of Houston that transformed an aging apartment complex into a 149-unit residential community. That project, opened in February 2010 and located along the frontage road of I-45 (Gulf Freeway) between downtown and Loop 610 South, received a 2011 AIA Houston Design Award..

New Hope traces its origins to seed money donated by parishioners of Houston's Christ Church Cathedral-Episcopal. By building and operating high-quality affordable housing, Horak-Brown said, New Hope carries forward the Cathedral's vision of serving disadvantaged and homeless Houstonians. New Hope's two other properties are the Hamilton Street Residence in downtown Houston, designed by Jackson & Ryan Architects and completed in 1998; and 1414 Congress, also downtown and renovated with a design by Glitsch, completed in September 2010. ■



New Hope Housing's next development, a 160-unit single-room-occupancy apartment complex located at 4415 Perry on Houston's south side, is designed by Val Glitsch, FAIA, to be LEED certified. Construction began in August, with completion set for this summer.

PHOTOS BY STEPHEN FOX; RENDERING COURTESY VAL GLITSCH ARCHITECT

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A newly minted nonagenarian, Todd paused as friends and family sang during his birthday celebration at Rice University in October.
below *One guest embellished a portrait of the honoree as a younger man.*

Anderson Todd Celebrates 90 Years

by Stephen Fox

Former students, colleagues, friends, and family of longtime Rice University architecture professor Anderson Todd, FAIA, gathered on Oct. 21 to celebrate his ninetieth birthday.

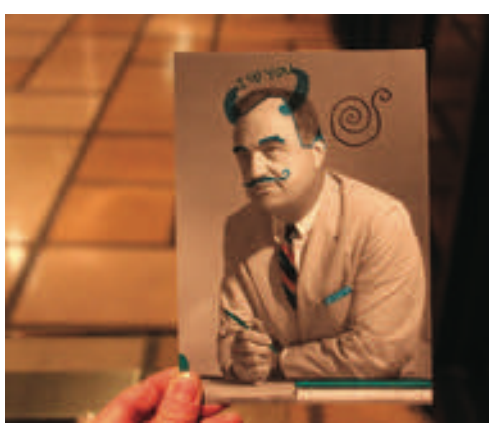
At the center of the evening was Anderson Todd, who taught at Rice from 1949 until his retirement in 1992 and also served as director of the architecture school from 1969 to 1972. Buoyant, debonair, and irrepressible as ever, Todd was surrounded by his wife, architect Iris Todd, his children, and grandchildren. Todd remonstrated with irreverent presenters, accepted the accolades of his numerous fans, and blew out all the candles on a very substantial birthday cake.

Among the party's highlights was the presentation of a sleek *Festschrift* entitled *Counting*, and containing reflections on Todd's outstanding contributions as an architect and a teacher of architecture. Edited and designed by architect Ron Witte, associate professor of architecture at Rice, Counting included essays by Witte, Frank D. Welch, FAIA, and Nonya Grenader, FAIA, professor in the practice of architecture at Rice.

The party, hosted by architecture dean Sarah Whiting, was held at Cohen House, the university's faculty club. Dean Whiting announced that the School of Architecture has launched an endowment fund that will be named in honor of Todd.

Speakers extolled the audience with humorous recollections of their association with Todd. The speakers included one of Todd's most celebrated former students, custom millwork manufacturer and philanthropist Raymond Brochstein, FAIA; and two of Todd's former architectural partners, William T. Cannady, FAIA, also a professor of architecture at Rice, and Bill N. Lacy, FAIA, former dean of architecture at the University of Tennessee, former director of the National Endowment for the Arts' architecture and environmental design program, former director of the American Academy in Rome, and the retired president of both Cooper Union and the State University of New York at Purchase, as well as retired director of the Pritzker Prize in Architecture foundation.

Dean Whiting read a tribute from Peter C. Papademetriou, professor of architecture at the New Jersey Institute of Technology (and former TA contributing editor), who could not attend but who also could not resist the opportunity to recall the impression Todd made on new architecture faculty at Rice with his dashing manner, commanding personality, and rigorous architecture. ■



ANDERSON TODD PHOTOS COURTESY RICE UNIVERSITY SCHOOL OF ARCHITECTURE

Calendar

'From Rendering to Reality' at AIA Houston
Thru January 13
aiahouston.org

AIA Houston and the Architecture Center Houston present "From Rendering to Reality: Architectural Drawings from the Studio of Patrick Lopez, 1964 to 1995." This exhibition of Lopez's original renderings is curated by Barry Moore, FAIA, and will feature a catalogue with an essay by Moore.

'A Window into the Architect's Mind' at DCFA
January 17 – February 24
dallascfa.com

The Dallas Center for Architecture hosts "A Window Into the Architect's Mind," featuring the honorees from the 37th annual Ken Robert Memorial Delineation Competition. The exhibition is free and open to the public Mon. – Fri., 9 a.m. - 5 p.m.

DAF Presents 2011-12 Lecture Season
January 19
dallasarchitectureforum.org

The Dallas Architecture Forum kicks off its 2011-12 Lecture Season with Mark Sexton, FAIA, of Chicago firm Krueck and Sexton. Among the firm's major works is Crown Fountain, a centerpiece of Chicago's Millennium Park.

Symposium: 'Architecture in the Hinterlands'
February 17-18
texasarchitects.org

The Texas Society of Architects Design Committee hosts "Architecture in the Hinterlands," a two-day event featuring the architecture of Frank Welch, FAIA. The conference takes place in Midland.

Wanted: Convention Program Ideas
Deadline March 13
texasarchitects.org

The Texas Society of Architects is soliciting ideas for programs for its annual convention, scheduled Oct. 18-20 in Austin. The meeting's theme is "Influence," with some sessions offering USGBC-acredited learning units. The Call for Programs is posted on the Texas Architects website. ■

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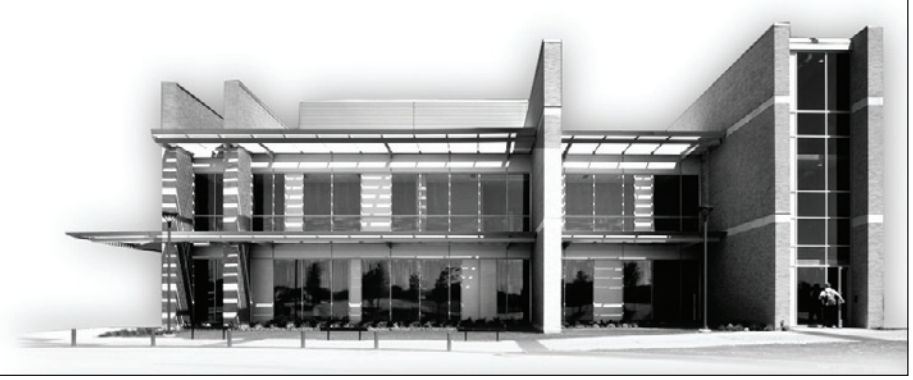

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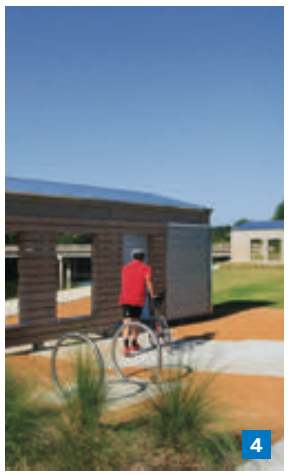

AIA Fort Worth 2011 Design Awards

by Tom Manganiello, Assoc. AIA

Recipients of the AIA Fort Worth's 2011 Excellence in Design program were announced on Oct. 18 at the Modern Art Museum of Fort Worth. Jurors for the annual competition were Julie VandenBerg Snow, FAIA, of Julie Snow Architects in Minneapolis; Chris Carson, FAIA, of Ford Powell & Carson Architects & Planners in San Antonio; and Mark T. Wellen, AIA, of Rhotenberry Wellen Architects in Midland.

Selecting from a field of 25 entries ranging from a birdhouse to an agricultural complex, the jury recognized five projects with Honor Awards.

1 Bluestem
Norman Ward Architect

The home is composed of four pavilions resting under a single roof. The low roof-slope echoes the gentle hillsides beyond. Due to the harsh Texas summer sun, windows are minimized on the southern face, while breezeways filter sunlight entering the bedrooms and studio. The expanse of windows on the north face provides a visual connection with the outdoors. The site's landscape features drought-tolerant plants, along with bluestem and other native prairie grasses.

2 A Cabana
Bart Shaw Architect

Like a folly set within the landscaped bluff overlooking a lake, the simplicity of the design contrasts the 9,000-sf residence that occupies the majority of the property. The client wanted a cabana that could be enclosed in the future to create a greenhouse. Asked to incorporate four columns and a slab that already existed on the site, the architect mounted the columns with steel structure. The roof of plate steel cantilevers at one end and connects at the other end with a wall of the same material. Likewise, the cedar-paneled ceiling turns downward to continue as the wall's interior surface.

3 Albany Project
Richard Wintersole Architect

The project unifies several structures programmed for a mix of uses on property just off the courthouse square in Shackelford County. The project includes a residence and studio for a painter, a residence and office for a writer, a lease space, and a relocated 1907 Queen Anne cottage housing a café, gallery, and bed-and-breakfast inn. The historic house claims the public corner and acts as counterpoint to the new design. The new buildings are oriented to enclose a maximum amount of courtyard space; the courtyard gates align to tie the project together. The exterior materials blend with the existing neighborhood palette of D'Hanis brick, Lueders limestone, stucco, and Galvalume.

4 Rogers Road Pavilion
Bennett Benner Pettit Architects and Planners

Encompassing several buildings that define an internal courtyard, the project is designed for casual outdoor dining. The pavilion opens onto Trinity River's Clear Fork and connects to the adjacent trail system. Existing trees provide shade, with overhead garage doors doubling as canopies when opened. The materials – corrugated metal and exposed wood – and wall-mounted fans reflect the industrial vernacular found along the river and in the nearby railyards. The small triangular site, owned by the Tarrant Regional Water District, at the southeast corner of Rogers Road and Riverfront Drive was underused but well positioned to offer views of river and trail access.

5 Writings of Wrongs, a Holocaust Memorial
Bart Shaw Architect

The concept is a response to a competition for a Holocaust Memorial sited on the ocean side of the boardwalk in Atlantic City, New Jersey. The architect was inspired by the words of a Jewish poet, who when dragged away by the Nazis, exclaimed, "Write, Jews, write!" The concept for the memorial alludes to how written accounts of the Holocaust continue to influence generations, while also serving as a reminder of countless victims whose stories will never be told. ■

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AIA LRGV 2011 Design Awards

by *Texas Architect* Staff

The jury for the Lower Rio Grande Valley AIA chapter's 2011 Design Awards Jury selected four projects for recognition. Jurors were Thomas Hayne Upchurch, AIA, of Brenham; Rick del Monte, FAIA, of Dallas; Donna Kacmar, FAIA, of Houston.

The lone Honor Award went to Valle Vista Mall Renovations by Megamorphosis, with three Merit Awards also presented.

Honor Award

1 Valle Vista Mall Renovations
Megamorphosis

The renovation of the aging Valle Vista Mall in Harlingen was completed in March 2009 for the Simon Property Group. The project required refreshing the look of its two main entrances, along with other improvements, on a very tight budget.

The architects used locally made Mexican brick laid in traditional coursing patterns developed in the region over the past century. Arranged in asymmetrical groupings and sections that evoke an abstract modernism, the design reflects the borderland's ongoing development of an architectural identity rooted in the long-time co-existence of two cultures.

Merit Awards

Edinburg North High School Performing Arts Center
ERO International

Completed in November 2009, the 17,659-sf building contains a 400-seat auditorium and three independent lecture halls, each designed to be separated from the others by removable partitions. The lecture halls are equipped with state-of-the-art audio/visual technology to encourage hands-on technical learning.

McAllen Intermodal Transit Terminal
Negrete & Kolar Architects

The project comprised $1.2 million in additions and renovations completed in 2009 for the City of McAllen. The firm previously designed the 22,500-sf facility, originally completed in 2000, that contains waiting areas, toilet facilities, ticket counters, interior and exterior seating, vending, lease space for bus service offices, restaurant and shop lease space, a security office, and facility management offices.

2 Children's Advocacy Center
Frank Architects

Located in Laredo, the project was completed in April 2009 for the Children's Advocacy Center of Laredo–Webb County. The design concept – the image of a simple frame house as a symbol of hope – was inspired by drawings done by children in art therapy class when asked to draw what makes them feel happy. At the center of the 11,000-sf facility is a garden bounded on four sides by a "home" where children may enter and feel safe. ⊞

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RMJM

Asia Society Texas, Houston
Yoshio Taniguchi and Associates w/ Kendall/Heaton Associates

Fair Park Renovations, Dallas
Quimby McCoy Preservation Architecture

UT Austin Student Activity Center
Overland Partners Architects

Residential Feature

Ringgold Residence, Brownsville
Origo Works

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Blanco Public Library

Brett Wolfe, Assoc. AIA

For a planned expansion of the public library in Blanco, designer Brett Wolfe, Assoc. AIA, drew inspiration from F.E. Ruffini's 1885 limestone courthouse that looms over the center of town about a half-mile away. Wolfe's design reinterprets the older building's massive, structural blocks with a facade of limestone veneer that appears to defy gravity by hanging from a more efficient and lighter steel structure. Large overhangs and deep windows minimize solar heat gain while ground-level glazing allows indirect natural light deep into the interior spaces.

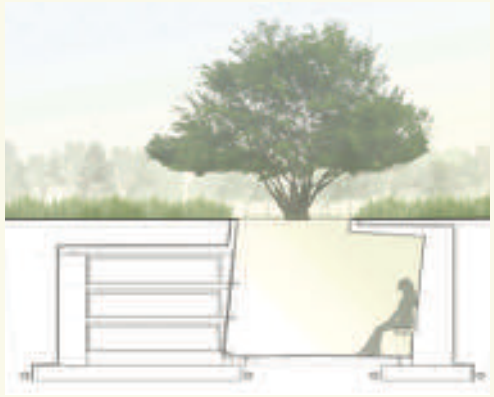
Along with a main volume for book stacks and study nooks, the interior program features a community meeting room, a bookstore, a café with adjacent patio, and a room dedicated to the Blanco History Museum. At the rear of the site, outdoor amenities include an amphitheater, sculpture garden, and patio for staff. Wolfe's concept was recognized by AIA Austin with a 2011 Studio Award in the unbuilt category. ■

Prototype Housing for Modest Means

Edward M. Baum, FAIA

Edward M. Baum, FAIA, seeks to provide an alternative to traditional single-family homes by clustering four 1,350-sf residential units that share common interior walls and rigorously controlling construction costs. Each two-story dwelling contains three bedrooms (including one downstairs for elderly or infirm residents), two bathrooms, a combination living/dining/kitchen, a laundry closet, and an upstairs "flex" space available as a fourth bedroom, along with amenities that include HVAC system, appliances, IKEA cabinets, a private courtyard, and an adjoining two-car parking area.

Durable materials range from a roof of corrugated galvanized steel (minimizes solar heat gain) to perimeter walls of brick veneer (owner can customize with paint). The architect proposes that the prototype units could be marketed at approximately $1,000 per month in the Dallas-Fort Worth area. Baum's concept received a 2011 American Architecture Award sponsored by the Chicago Athenaeum and the European Centre for Architecture Art Design and Urban Studies. ■



'Dust to Dust'

Laura Bryant and Chelsea Vargas

Their proposal for a 990-acre cemetery earned students from UT Austin's School of Architecture an Honor Award in the 2011 ASLA Student Awards sponsored by the American Society of Landscape Architects. Laura Bryant and Chelsea Vargas, guided by faculty advisor Jason Sowell, developed the concept that draws parallels between the human cycle of life and death and the geological cycle of sedimentation and erosion.

The site is in east Austin along the Colorado River where the cyclical depositing, eroding, and shifting of riverbeds over time have shaped two large swales that organize zones for six methods for disposing human remains—in-ground burial, interment in a crypt, interment in a mausoleum, inurnment in a mausoleum, natural burial (in which a shrouded body is placed into a grave dug by family and friends), and ash scattering. The cemetery will feature one primary chapel and crematorium, three smaller chapels, and a reception platform. ■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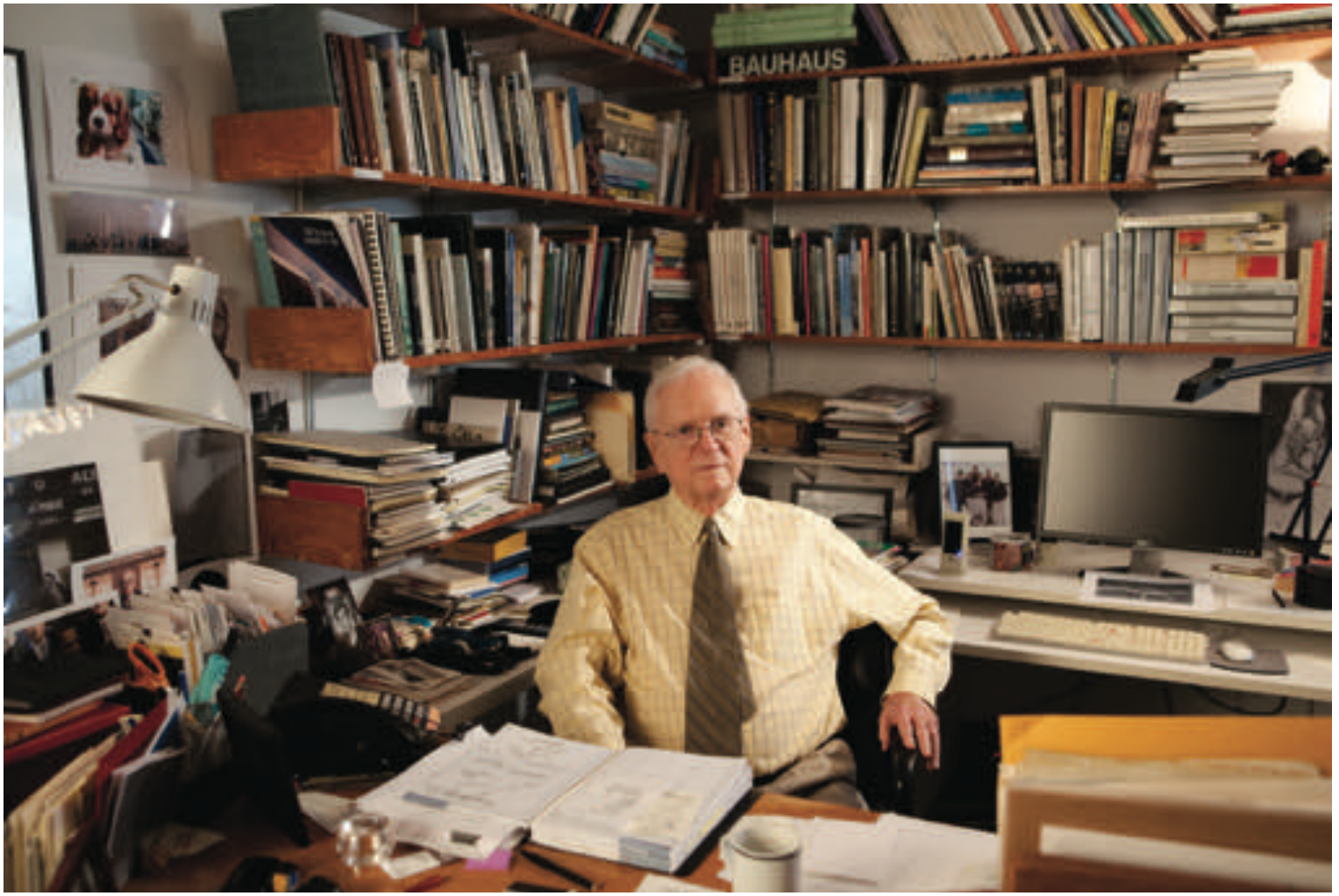

The Education of an Architect

Chapter One from an unpublished memoir

article by Frank Welch, FAIA
photography by Holly Reed

By the time I graduated from high school, I had begun to think about becoming an architect. I was visual, very influenced by movies and *Life* magazine. I liked to draw, but I was afraid of the technical courses that were required, the math and physics. There was no question but that I would go to Texas A&M, which was known as "the poor boys' school." I enrolled in the summer of 1944 as a liberal arts major and roomed with Paul Ellis, a good friend from Sherman who wanted to be a doctor. I managed to flunk algebra, and, at the end of the first semester, Paul and I decided to join the Merchant Marine, in hopes of avoiding the draft.

I was shipped to Catalina Island for training, where I managed to win a trip to Los Angeles by singing in the Merchant Marine Easter Choir, our big number being, "Were You There When They Crucified My Lord?" I made one cruise, crossing the Pacific, an experience I loved. I had been in the Merchant Marine for about six months when the U.S. dropped atomic bombs on Japan and the war came to an end.

Thinking the draft would end, I resigned from the Merchant Marine only to receive notice from the Selective Service that I had been called up. Paul had done the same, and we both decided we wouldn't volunteer for anything in order to get out as quickly as possible; after 18 months, I was discharged as a corporal.

In the two years that I was away, Texas A&M changed dramatically. The total number of students on campus had quadrupled, many were veterans on the GI Bill—seasoned mature men with wives and babies who weren't sympathetic to the Aggie military system of student cadet life. Couples lived in flimsy wartime housing or converted barracks buildings.

I had also changed and was more confident of myself. I'd seen something of the world—Washington, Los Angeles, San Francisco, the Pacific. While in the Army, I'd been stationed near Williamsburg, Virginia, and been to the Museum

of Modern Art in New York and saw Broadway plays. I enrolled as an architecture student, not realizing that A&M was an outpost of modernism, the first architecture school in the region to adopt the bare-bones modernism developed at the Bauhaus in pre-war Weimar, Germany.

In 1935, an MIT graduate, Sam Zisman, introduced modernism to A&M. He was a brilliant, Jewish intellectual who put his stamp on the school during the 10 years he taught there. Under the Beaux Arts system at most architecture schools, students spent their time copying classical examples—exactly. They would make beautiful drawings, copies of classical floor plans.

But a sea change had taken place. A building should now respond to its particular place, design should be both rational and functional. Architecture, coupled with technology, could improve peoples' lives. Modernist design might have been urbane and sophisticated, but also it appealed to the practicality of an agriculture and engineering school.

My first architecture design classes were held in a temporary building, a one-story barracks, near the campus's North Gate. My teacher was Jason Moore, who taught fundamentals of design. Jason was tall and thin and slightly stooped and dedicated to the principles of modern design as inherited from the teachings at the Bauhaus. His job was to indoctrinate us in modernism regardless of our individual histories and predilections toward building design. I'm sure most of us considered a Southern Colonial house as the ideal model. Moore drilled us in his quiet way to think rationally not subjectively. Ornament was "sinful"; buildings had to be functional and express it in their designs. We worked on abstract patterns with drawings and paper collages and finally a three-dimensional articulation of an eight-inch cube of space. The first design problem I had was in the second year, for a piece of furniture: I submitted a lounge chair of tubular metal with each tube, forming a sitting surface, encased in foam rubber.

I eventually started design and history classes on the airy top floor of the domed Academic Building, the campus landmark. The students' windows on the outside architectural world were the professional journals: *Architectural Forum*, *Progressive Architecture*, *Architectural Record* and particularly, *Arts & Architecture*, published in Los Angeles and featuring small scale buildings and houses. Gordon Drake and William Wurster were California architects that practiced a low-key, regional sort of modernism, employing natural materials. Photos of their work were appealing to me. Other student architectural "heroes" were Ludwig Mies van der Rhohe, Philip Johnson, and particularly Eero Saarinen. Frank Lloyd Wright was out of fashion with the faculty and Le Corbusier was too distant and too hard to grasp for most of us. Our experience of architecture was through hearsay and the art of architectural photography. Slowly we absorbed and developed.

At A&M in the late 1940s, we were indoctrinated in modernism regardless of our individual histories and predilections toward building design. I'm sure most of us considered a Southern Colonial house as the ideal model.

Many of Texas A&M's faculty were veterans of the war and several were steeped in international style modernism as it was being taught at schools like Harvard and MIT. William Allen and William Caudill were standouts and taught

LIFE MAGAZINE PHOTO BY ELIZABETH HACKLER

An edition of Life *from 1939 featured a photo essay on the "Office Building of Tomorrow," the headquarters Frank Lloyd Wright designed for S.C. Johnson & Son and completed that year in Racine, Wisconsin. The article quotes one visitor, who exclaimed after seeing the interior space, "It is like a woman swimming naked in a stream. Cool, gliding, musical in movement and in manner."*

In the late 1940s, within the domed Academic Building, future architects learned to disregard the old ways of thinking about design. Instead, a new breed of instructors steeped in post-war modernism taught students at Texas A&M that buildings had to be functional and to express it in their designs.

ARCHIVAL PHOTO COURTESY CUSHING MEMORIAL LIBRARY AT TEXAS A&M UNIVERSITY

the upper classes, Allen being the strongest purveyor of the International Style being taught at Walter Gropius's Harvard. Sam Zisman and another modernist architect, Jack Finney, brought maverick Dallas architect O'Neil Ford as well as Richard Neutra of Los Angeles to the campus for lectures in the years before I was enrolled there.

There was a trickle-down effect from the MIT/Harvard profs: we slowly became confirmed modernists, eschewing the traditionalism in design that we had grown up with. Color disappeared in design presentations, precise India ink drawings and mechanical lettering in the Harvard mode became the standard.

Credit must be given to Ernest Langford, the scholarly and genteel head of the Department of Architecture who hired and backed these teachers and who, in his affable way, represented old-school architectural professionalism. Always in suit and bow-tie, his thinning, wavy red hair middle-parted, Mr. Langford stayed, most of the time, in his office at one end of the handsome, small library. (The library, with sloping, green leather-covered reading tables, was located behind the pediment of the Academic Building.) Langford called me in once and lectured me gently about the movie-going that I did; I had been spending fewer afternoons in the design "labs," though it must be said that the students typically put off preparing their "boards" until the last minute when they would stay up all night. On another occasion he thought it well to advise me, "You can say what you like about another architect's buildings, but you should never say anything personally derogatory about another architect." I wonder what I had said?

Caudill, a rather down-to-earth Oklahoman, was a romantic modernist. (He once visited our junior design class when one of the students, a sweet, freckled face, country boy, asked, "Mr. Caudill, how come since we have central heating, why do we still have fireplaces?" Caudill quickly replied, "To warm our hearts.") At the time, Caudill led research of building design at A&M by fabricating models of school prototypes and testing the models in wind tunnels for effective natural ventilation. For a while, I had an after school job in Caudill's tiny office above a drug store. My attempt at building a pasteboard house model with a hipped roof was a failure. (I didn't work there long.) The firm, Caudill Rowlett & Scott, eventually moved to Houston and became one of the largest architectural offices in the country.

Architect Charles Granger drove over from Austin and lectured students about *charm* and *sex* in architecture, outrageous takes on the modern movement. Walter Rolfe of Houston came once and in a lecture made the claim that unless you were a good dancer you couldn't be a good architect.

Joe Tom Meador, from Whitewright in northeast Texas, taught architectural history in a colorfully effective but haphazard way; he often had the building dates wrong. Short of stature, with a slow swaying slightly slew-footed walk, Meador

In 1944, the author joined fellow cadets on the balcony of the Austin Hotel to watch the parade along Congress Avenue before the A&M/Texas football game. Two years later, after wartime service in the Merchant Marines and 18 months in the Army, he would return to A&M and enroll again—this time as an architecture student.

was as dapper and sophisticated as A&M faculty went. He had a demonic expression when he grinned. Many years later it was discovered that Meador, while serving as an Army officer, had helped himself to a hidden cache of medieval religious objects in Quedlinburg, Germany, at the end of the war. He casually displayed these jeweled pieces in his one room apartment on an upper floor of the campus YMCA. (Meador was deceased when his heirs tried to sell some of the treasures in the 1980s, causing an international scandal.)

Another professor, Harry Ransom, a suave, young, tweed-jacketed graduate of Carnegie Tech in Pittsburgh, was the teacher who, with his wife, Frankie, took me under wing socially. He was a confident, sophisticated, big-city guy who poured me my first martini. I was often included in the Ransom dinner parties and Frankie served great food. The first tossed salad I witnessed being prepared was at the Ransoms' tiny, prefab wartime house. I was learning a lot about living.

Near the Ransoms, in another pre-fab house, lived A&M graduate and architect Willie Peña, a war veteran with a leg prosthesis. He worked with Caudill. Raised in Laredo, Peña had a winning, sunny personality and was well liked by everyone. I was lucky to be included when he would prepare enchilada dinners at his house for small groups of students where there was always lots of beer accompanied by Stravinsky, Rimski-Korsakov, and Gershwin on his custom-made stereo. It was heady, stimulating stuff. A lot of my education was clearly taking place off-campus; if not off-campus, certainly outside the architecture curriculum.

The Fountainhead by Ayn Rand was published and most of us devoured the big book of a fictional, idealistic architect based roughly on Frank Lloyd Wright. It was a fantasy that, I must admit, I accepted as real. A non-fantasy that I read later and gained more from was *The House and The Art of its Design* by Robert Woods Kennedy of Cambridge, Massachusetts. Kennedy, a witty modernist, wrote comprehensively about the architecture of a house in very realistic, non-ideological terms, even suggesting a questionnaire for new clients which might include an inquiry about a couple's love-making habits. The book is illustrated with outlines, diagrams, *New Yorker* cartoons, Saul Steinberg drawings, eighteenth-century engravings, along with house plans and photographs. Kennedy cited West Coast architects William Wurster, Richard Neutra, and Pietro Belluschi, whose work also inspired me.

There was a trickle-down effect from the MIT/Harvard-trained profs: we slowly became confirmed modernists.

Around this time, I began to rebel against the conservative school administration and became a part of a non-architect coterie of English and

PHOTO COURTESY OF TEH AUTHOR

history majors with, we thought, elevated and critical senses and intellectual pretensions: Bill Colville, Mack Nolen, Herman Gollub, and Chuck Maisel. All of us eventually worked as writers on one student publication or another. We were left-wing politically, I guess, though I didn't know the term then.

Several of us made regular trips to Houston to hear nightclub entertainment: June Christy and Chris Connor at the Esquire Lounge; Nan Blackstone, the raucous pianist and female equivalent of Dwight Fiske, the number one singer/composer and recorder of bawdy songs. One weekend in Houston we saw the road company of *A Streetcar Named Desire*. I read the play *Death of a Salesman* in the YMCA lounge and, thinking of Daddy, shed hard tears over the final scene.

One of my literary, non-architect friends convinced me to take a one-hour elective on Great Books taught by Dr.Thomas Mayo, the head of the English Department. Mayo radically broadened the direction of my interests and thinking. Dr. Mayo ("Tommy" to his friends) was a pixyish, former Rhodes Scholar from Oxford, Mississippi, in his early sixties. He loved to tell stories about William Faulkner, another Oxford native. According to Mayo, when Faulkner complained to an Oxford old-timer that the critics liked his books but the public didn't, the old-timer told him to write a dirty book so Faulkner produced *Sanctuary*. Wearing a rumpled suit and bow tie, Mayo reminded me of the rotund New York critic Alexander Woolcott; he waddled when he walked. Short, balding, and owlish, with a cigarette and its ash usually dangling from his lips, he brought the history of the world alive in literary terms. He had a way of removing his eyeglasses while he was lecturing and wiping them clean with delicate, dry fingers.

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Mayo organized the Junto Club, a small group of students and faculty, with intellectual aspirations. The Junto met regularly in the YMCA lounge to discuss current literature; members took turns reviewing books. I became an enthusiastic but self-conscious member wanting to belong but feeling that I was out of my depth. When I reviewed a book about F. Scott Fitzgerald, my literary hero at the time, the presentation was terrible, marked by sweaty, nervous fear. I felt unqualified to be standing up in such company, doing an analysis on my favorite writer. It wasn't helpful that Mayo didn't like Fitzgerald much, thought he was a lightweight who spent too much time writing about rich people. My intellectual mentor was definitely on the side of a modern literature with a strong social conscience, like that of Theodore Dreiser or John Dos Passos. I remember also that he sort of dismissed Hemingway, my other literary idol.

Mayo, in his Great Books courses, illustrated that fine literature (poetry, drama, and fiction) was representative of its age. I was learning the same thing about the timeliness of architecture, that it must express the age in which it is created, and that modern architecture was the expressive architecture of the post-industrial age.

It was easy for me to relate Hemingway's stripped-down prose to the lean, unadorned International Style modernist structures of that mid-century era. (Like myself, Mayo was a great movie fan; death came to him in a local movie house.)

I was, along with my literary pals, Colville and Gollub, soon working on the school paper, *The Battalion* ("The Batt"), where I met other "intellectuals," Mack Nolen and Chuck Maisel. Writing balanced and complemented the architecture studies; there were similarities. The paper was edited under the leadership of its salaried director, a strange but brilliant man named Roland Bing. Bing was short and dishevelled, with a large head and florid face behind smudged gold-rimmed spectacles. He walked with a limp and distractingly chewed furiously on a thumb with his rear molars while listening to you across his desk.

Bing taught me the fundamentals of reporting a news story: "who, what, when, where, why," which was the professional key to learning how to express myself journalistically. I enjoyed these people and this extra work. I was writing articles and doing art work on what we ambitiously called a humor magazine, *The Commentator.* College humor magazines were a big thing in those post-war days and we jealously regarded the University of Texas' *The Ranger*, as the best outside the Ivy League. A&M had no journalism school but we persevered and produced good publications. I was co-editor of *The Commentator* with Bill Colville one year. Houstonian Herman Gollub eventually became the senior editor at Doubleday Books in New York.

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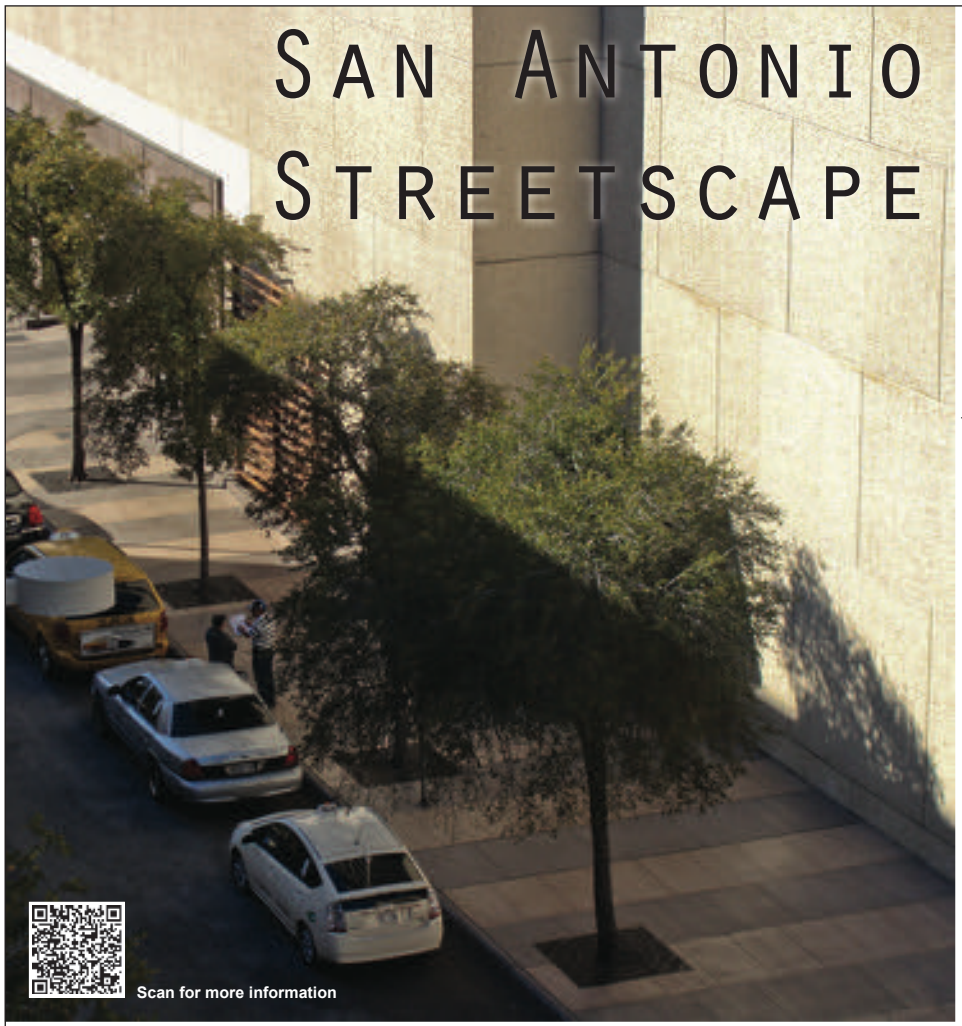

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It was an older architecture student, however, who would offer me a glimmer of my future. Allison Peery was an upper-classman who befriended me before he graduated and went to work in San Antonio for O'Neil Ford, the best-known architect in Texas. Ford, an outspoken, colorful maverick with a reputation for controversial views, had helped establish Texas modern regionalism and pioneered experimental, modern structures. One weekend I went to San Antonio with the hope of seeing where Peery worked. At the time, I'd never heard the term "regionalism."

It was almost sundown when I arrived at O'Neil Ford's Willow Way compound. Peacocks paraded and pigeons cooed; the place seemed abandoned. I basked in the romantic milieu and was filled with wonder: where would I end up as an architect?

Al Peery told me that Ford's office was in a new, second-floor wing of an old stone house owned by his mother-in-law, Elizabeth Graham. Ford and and his wife, Wanda Graham Ford, and their four children lived there also. (Elizabeth Graham, a gentle lady, a pillar and founder of the historic conservation movement in San Antonio, had the house built from remnants of razed buildings.) It was called Willow Way and was located in a low-income neighborhood on 10 acres near the San Antonio River and behind San José Mission.

I drove out to the place late on Sunday afternoon, following a winding caliche road bordered with scattered dwellings and a small bull ring. A gravel driveway wound past tall, unruly clumps of Giant Reed and bamboo and small inexpensive structures: workshops, garages, extra little dwellings. An abandoned car body stood in the tall grass near the house. Peacocks paraded and pigeons cooed near where we stopped the car. It was almost sundown and very quiet; the place seemed abandoned. A mixture of stone and tile formed an open parking area where an early-model MG convertible stood.

A contemporary wing, with big glass windows on the second floor and a concrete stair down to a patio and fountain, attached to the main house whose stone walls soaked up the twilight. It looked like a stage set. I could see drafting tables with lamps through the glass. Tall banana trees leaned away from the walls around the patio where a peacock gave a shattering, human-like cry. Gazing up at the darkening, reflecting glass of the empty studio, I basked in the romantic milieu and was filled with wonder: where would I end up as an architect? The picturesque scene left an indelible impression upon my imagination. What sort of man was this O'Neil Ford who worked in such a place? What sort of buildings did he design? It would be several years before I began to find out. ⊡

Frank Welch, FAIA, went on to work with O'Neil Ford for several years before opening his own office in west Texas in 1959. There he established a reputation for distinguished design, particularly with his commissions for single-family houses. He eventually moved his practice to Dallas where he continues leading his firm, Frank Welch & Associates. Welch is also the author of Philip Johnson & Texas, published in 2000 by the University of Texas Press. This article is excerpted from his recently completed memoir with permission of the author.

PHOTO OF FRANK WELCH BY HOLLY REED

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Raven Lake Ranch

by Stephen Sharpe, Hon. TSA

Project Raven Lake Ranch, Athens
Client Martin and Eileen Bennett
Architect The Michael Malone Studio at WKMC Architects
Design Team Michael Malone, AIA; Alesha Niedziela, Assoc. AIA; Zachary Schoch
Contractor Tidmore Building Company
Photographer Jud Haggard Photography

Resources **CONCRETE/CONCRETE PAVEMENT**: Transit Mix; **MASONRY UNITS**: Headwaters Construction Materials; **GRANITE COUNTERTOPS**: PQI Inc.; **METAL ROOF/FASCIA/SIDING**: Athens Steel; **LUMBER**: Smith Lumber Co.; **CABINETS**: Ranger Custom Millwork; **INSULATION**: Garland Insulation; **INTERIOR WOOD DOORS**: Nelson's Door Company; **ENTRANCES/WOOD WINDOWS**: Kolbe (Grand Openings); **WOOD FLOORING**: Builders Carpet & Design Center; **PAINTS**: Sherwin Williams; **TUB/SHOWER ENCLOSURES**: Glasshouse; **DESIGN SOFTWARE**: DC CADD

Eileen Bennett was leaning toward Arts and Crafts but her architect encouraged her to "come to the dark side." Modern was a better choice, he insisted, for the splendid acreage she and her husband, local attorney Martin Bennett, had purchased just south of Athens in northeast Texas. Warming to the idea, she asked Michael Malone, AIA, to design a sprawling 2,700-sf house she describes as "modern ranch," the centerpiece of the couple's 100-acre Raven Lake Ranch.

Both architect and client realized that the house would be very different from anything else around town, a place permeated with a suburban-esque cookie-cutter "builder" aesthetic. Nevertheless, Malone says, Eileen Bennett "was fully supportive of our ideas and concepts for the house, even though they varied dramatically from the other homes in Athens." With a background in real estate, she also proved to be a client eagerly engaged in the process from beginning to end. "Her eye for detail meant she looked through the plans thoroughly and asked a lot of questions," Malone asserts.

preceding spread
Industrial-like materials envelop the 2,700-sf "modern ranch" house.
clockwise from top left *Interior spaces focus views to the outdoors. An intimate seating area connects to the screened porch. White-painted surfaces contrast with dark-stained oak flooring.*

"We find it gratifying when the clients make an effort to understand what is contained in the construction documents and the result is a better, more collaborative product, one the client has an emotional investment in."

An active couple – she rides horses competitively and he stays physically fit bicycling along the gently winding farm-to-market road that leads to their ranch – with no children, they like to cook and entertain, so their requirements were relatively simple. Malone organized the program as an elongated plan comprising a central public volume – containing a combined living and dining room, a sitting area that opens directly to the kitchen, and a large screened porch that effectively serves as another living room – flanked by two wings, one for the master bedroom suite and the other for a guest bedroom with adjoining bath. A carport set at a right angle to the main house defines the eastern edge of a minimally landscaped entry court that Eileen Bennett calls her "chicken yard."

Malone wrapped this linear sequence of spaces with an honest assembly of industrial-like materials, primarily concrete block laid in an offset pattern of running bond with deeply tooled horizontal joints and vertical joints struck flush. "This helps to emphasize the horizontality of the composition and 'tie' the house to the ground, in contrast to the backdrop of tall trees," he explains. The plan allows most rooms to receive natural light from at least two sides, and in many cases three. Malone also placed clerestory windows at the upper reaches of the tall perimeter walls of the master bedroom and the living/dining room, subtly infusing those interiors with a sense of being outside. "We wake up and all we see is sky and trees," enthuses Eileen Bennett.

Indeed, a verdant stand of native post oaks a few yards away screens the master bedroom's southern exposure to the sun. This arc of mature trees marks the innermost edge of the clearing in the forest that screens the house from FM 1615 located about a quarter-mile away. Complementing the woodland setting, two small lakes are visible from the forest side of the house. To the rear unfurls open pasture. Carefully sited along this mediating edge between forest and pasture, from porches oriented toward those views, the Bennetts can savor the early morning sunlight spreading through the trees and sunset's lengthening shadows over the land.

Concrete steps and terraces extend the dwelling into the landscape, inviting immediate access to the surrounding nature. Nowhere is the sensation of being outdoors more pronounced than in the large screen porch that projects out a few feet from the rest of the house and focuses the view toward the trees and the dammed creek. Eileen Bennett describes spending time in this space as being "as close as you can get to living outdoors and being sheltered." Malone composed the pattern of the screen framing to match that of the windows in the other parts of the house, which reinforces the impression of being an outdoor room. "It was important to the owners that

left and below *The screen porch projects into the landscape with the same horizontal composition of framing as the windows elsewhere in the house. The ceiling slopes upward over the living/dining area, allowing for additional natural light from clerestory windows.*

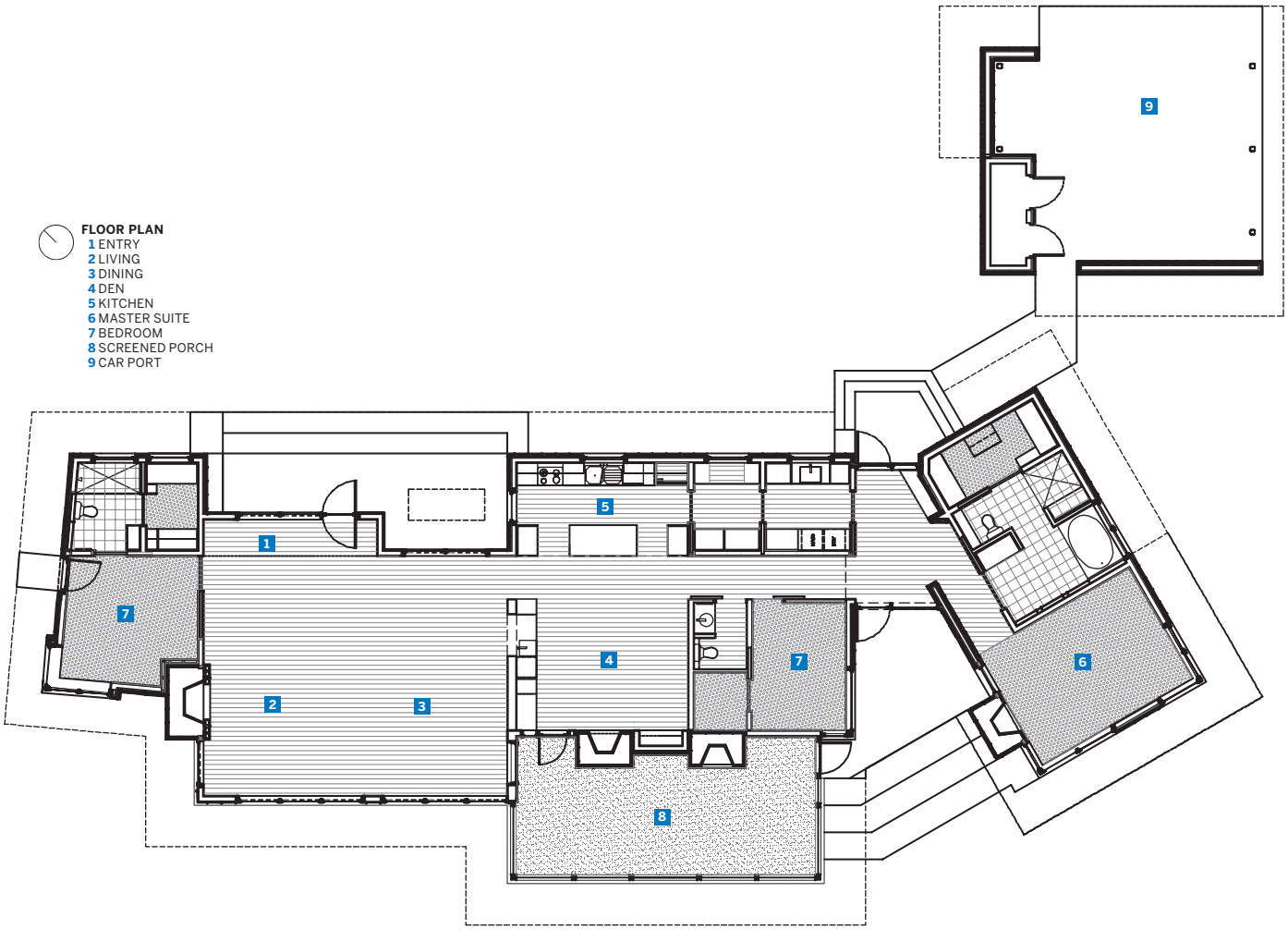
the house support activity focused on the land itself and the beautiful views to the outdoors," he says, adding, "In a way, the house is really nothing more than an extension of this screened porch." Delineating the porch

"In a way, the house is really nothing more than an extension of the screened porch."

from the interior sitting room, a broad chimney of concrete block contains two fireplaces, one opening to the sitting room and the other to the porch. (Another two fireplaces, with chimneys constructed of the same block, bookend the central core of the house.)

Galvalume clads the roof and also extends down as metal siding on some portions of the house, its vertical orientation emphasizing the sloping central core that peaks at a height of 26 feet. The overall gray color of the exterior envelope's metal and concrete serves to distinguish the house from the bright green backdrop of trees and pasture. The utilitarian materials, specified for their durability and low maintenance, recall other rural structures in the area. "It's a tribute to the owners that they could see the visual opportunity in selecting materials like these as opposed to more characteristic finishes seen on most houses," Malone notes. "Early in the design process we emphasized that the design of the house was primarily

clockwise from right
Uplighting turns the tall central core into a lantern after sundown. The continuous "eyebrow" shades an inset porch on the north side. The home's site marks the divide between forest and pasture.



about the views out to the grove and the two ornamental lakes, that the house itself should attempt to become background for this very beautiful setting. By extension, the materials the house was made from should also be humble, retiring even, but at the same time be appropriate to the setting and have a proven history of aging gracefully in the climate."

Both the architect and his client realized that the house would be very different from anything else around town.

Where people come in tactile contact with the house, Malone opted for a softer touch and chose cypress planks for the cantilevered soffit. This horizontal "eyebrow" runs continuously around the entire house, shading the lower bank of windows and visually tying together the outlying wings with the taller central volume. Because the client didn't want gutters, Malone devised a French drain that follows the contour of the house.

Interior flooring is chiefly quarter-sawn oak panels, stained dark to accentuate the grain, and in some areas laid diagonally due to the slightly skewed plan. Similarly, the architect playfully angled at 95 degrees the short perimeter wall shared by the smaller bedroom and its bathroom at the northwest end of the house. Set on a combination of concrete slab and pier-and-beam foundation, there's sufficient crawl space for HVAC ductwork and even for emergency shelter in the event of severe weather.

Suffused with copious amounts of sunshine, most rooms seldom need artificial lighting during the daytime. Walls of gypsum board and wood trim are primarily painted white, further brightening the interiors. In the evenings, fixtures set high on the walls of the central volume reflect light off the upper ceiling. From the spacious living room, its ceiling sloping up to 26 feet overhead and with expansive glazing at either end, the Bennetts enjoy the delights of life in the country with their friends, as well as coyotes, bobcats, foxes, Chihuahua ravens, and other denizens of their rural neighborhood.

Stephen Sharpe, Hon. TSA, is the editor of *Texas Architect*.

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The featured projects on the following pages attest to recent investments in educational facilities around the state. A very good example is the ongoing transformation of the University of Texas at Dallas, which reached a milestone in September 2010 with the dedication of $30 million in campus enhancements designed by Peter Walker's PWP Landscape Architecture.

The UT Dallas project is the result of an ambitious program to secure its place among the world's great universities. That objective – to gain so-called Tier One status – promises to benefit the entire DFW region by attracting start-up companies, expanding venture capital investment, and bringing high-paying jobs. As specified in its 2007 strategic plan, a major step was to "enhance the physical appearance of the campus." Further capital improvements are underway to help recruit additional academic talent by 2020.

Design for Learning

An Ordered Approach

by Kevin W. Sloan, ASLA

Project UT Dallas Campus Enhancements, Richardson
Client The University of Texas at Dallas
Architect PWP Landscape Architecture
Design Team PWP Design Team for UT Dallas; Peter Walker, FASLA; Sarah Kuehl; Paul Sieron; Liz Einwiller; Paul Buchanan
Consultants Charles Gojer and Associates (civil/structural); Purdy-McGuire (electrical); Werner Sobek (trellis structural); Dan Euser Waterarchitecture (water feature MEP); Horton Lees Brogden Lighting Design (lighting); Dr. Robert Moon & Associates (horticulturist); Fehr & Peers (traffic/parking); James Pole Irrigation Consultant (irrigation); Davis Langdon (cost); Schirmer Engineering (code); David J. Neuman, FAIA (planning); Terracon (geotechnical); C.R. Dixon & Associates (soil scientist/agronomist); Atelier Design Associates (TAS/ADA)
Photographer Aerial Photography; Vince Yaeger; PWP Landscape Architecture

Project UT Dallas Visitor Center and University Bookstore
Architect PageSoutherlandPage
Design Team Lawrence Speck, FAIA; Mattia Flabiano III, AIA; W. Dee Maxey, AIA; Britt Feik, AIA; Robert May, AIA; Lindsey Brigati, AIA
Contractor Turner Construction
Consultants Datum-Gojer (civil); J.C. La Foy & Associates (landscape); Schirmer Engineering (fire protection); DataCom Design Group (IT/security); Halford Busby (cost); Accessology Too (accessibility)
Photographer Lindsey Brigati, AIA

Project UT Dallas Student Services Building
Architect Perkins+Will
Design Team Richard Miller, AIA; Peter Busby; Ryan Bragg; Dwight Burns, AIA; Daniel Day; Ashwin Toney
Contractor Hill & Wilkinson
Consultants Infrastructure Associates (MEP/fire/technology/security); URS Corporation (civil); JQ (structural); Facility Performance Associates (energy); Amtech Building Sciences (roof); AON Fire Protection Engineering Corp. (code); Halford Busby (cost); CDC Curtain Wall Design & Consulting (curtainwall/louver); ARS-Accessibility Resource Specialists (accessibility)
Photographer Charles Davis Smith, AIA

Typical projects use spreadsheets for programming. The program for the new University of Texas at Dallas master plan, however, began with a conversation between Peter Walker, FASLA, and Margaret McDermott, a great patron of Dallas' cultural milieu and widow of the late Texas Instrument co-founder Eugene McDermott. Walker recalls Mrs. McDermott saying, "Look, this is my husband's and my life's work. We want to leave this campus in as first class of an order as we can."

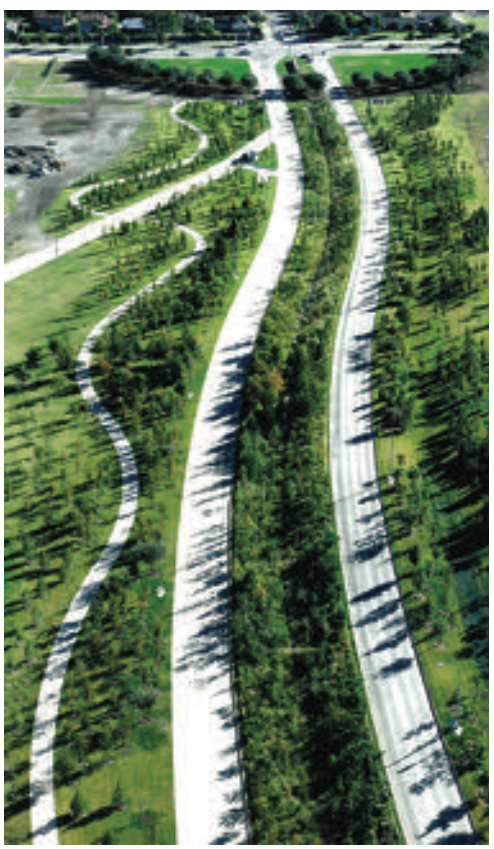
Eugene McDermott, along with the late Cecil Green and Erik Jonsson, established the research institution that became UT Dallas in 1969 because they were hard pressed to find good engineers for Texas Instruments. The campus evolved rapidly with labs and classrooms designed by Bud Oglesby, O'Neil Ford, and Fisher + Spillman. What arose from cotton fields was a set of loosely organized buildings designed in the Brutalist style of the late 1960s and 70s—an austere and unremarkable campus for a university with ambitions to rival Cal-Tech and MIT.

In December 2010, four decades after the McDermotts' vision began to take form on the prairieland of suburban Richardson, Walker and his Berkeley, California-based firm PWP Landscape Architecture completed the transformation of UT Dallas. The $30 million in enhancements integrated buildings and grounds of different eras and disparate design into a unified campus.

Walker, renowned for his work on the 9/11 Memorial in New York City and the Nasher Sculpture Center in the Dallas Arts District, began the project by analyzing the existing campus and the characteristics of the site. He studied the university's existing master plan, which focused on vehicular traffic to the exclusion of other considerations. Walker distilled the information contained in the plan: "Where do you park and how many more roads can you get in?" Walker said in summarizing his analysis of the plan. At the same time, he figured out what was missing: "It lacked any idea or purpose."

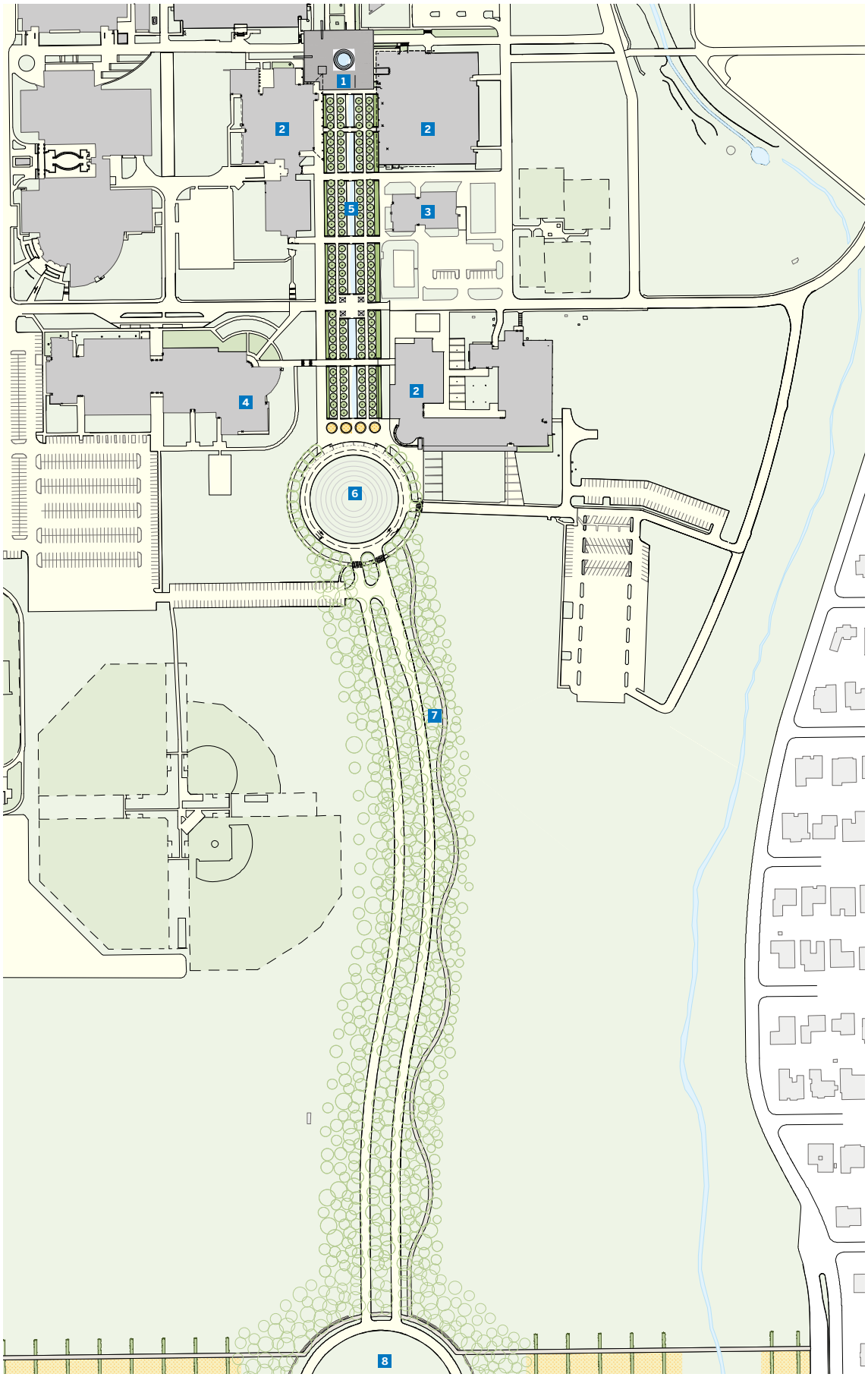
The missing organizational concept, Walker came to realize, involved the three creeks that once traversed the campus site. Building on that strategy, he assigned particular importance to one of the creeks that coincided with an existing entrance drive. In his presentation to university officials, Walker says, "We can transform this place, if we can take the students and visitors all the way from Campbell Road up into the heart of the campus with the design, and that whole sequence of events has to be thought of in theatrical terms."

Taken in order, the event sequence begins along the southern campus edge at Campbell. Whether one approaches from the east or west, a repetitive pattern of 120-foot-long hedgerows of needlepoint holly set at right angles to the road suddenly appears in the motorist's peripheral vision. Reading like simplified *parterres* from a classical French garden, the landscape edge gives the campus a physical presence along Campbell heretofore manifested only by a sign and a few flagpoles. The garden hedges foreshadow the enhanced landscape, a distillation of quasi-architectural concepts influenced by Chateau du Sceaux and several works of minimalist artists Donald Judd and Carl Andre that are part of Walker's personal collection.



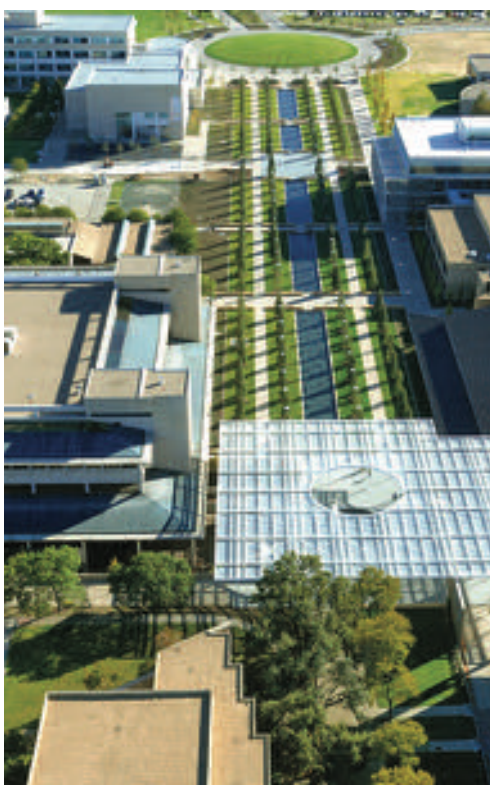
preceding spread
A double allée of magnolias flank a series of linear pools running through the center of campus.
top and right *The water feature, with programmed water jets and human-scale chessboards at intervals between the five pools, terminates at a central plaza defined by a one-acre trellis. The landscape architect specified the location of each individual tree.*

clockwise from top *The $30 million in campus enhancements encompassed more than 800,000 gross square feet. The 25-foot-tall trellis shades the plaza and its ipe bleachers. Events held in September 2010 celebrated the completion of the project.*



SITE PLAN
1 PLAZA AND TRELLIS
2 EXISTING BUILDING
3 ARTS AND TECHNOLOGY BUILDING (2012)
4 VISITOR CENTER AND BOOKSTORE
5 THE MALL
6 THE CIRCLE
7 ENTRANCE FOREST
8 CAMPUS ENTRANCE

top and below *The trellis, designed by Werner Sobek, is made from painted steel columns and beams that support fiberglass and plastic tubes. New construction will add 280,000 square feet to the campus by later this year.*



The main entrance interrupts the linear hedgerows with a contrasting landscape that Walker refers to as the "crescent." Much like the landscape equivalent of an exedra, an arc of live oaks and clipped hedges form a symmetrical backdrop to an expansive D-shaped lawn that centers on a monumental sign. Taken together, the contrast between the classical entrance and the abstracted *parterres* foreshadows the unfolding of a series of oppositions, one after the other, as motorists pass through the entry sequence.

In explaining his design, Walker refers to the late Hideo Sasaki, his former partner and colleague: "Sasaki used to say that landscape architecture is one of the few art forms that is both biomorphic and architectural. So I think in contrasts." He adds, "We're always playing one thing against the other in different ways."

"I think in contrasts," Walker says, "We're always playing one thing against the other in different ways."

Walker heightens the oppositional tension in the next segment by adding 5,000 trees along the edges and within the median of the existing 3/8-mile-long avenue. The ad hoc planting pattern visually restores another of the three creeks. Trees of the same species, roughly 12 per group, contrast with adjacent clusters. A grouping of evergreen Mondale pines stands opposite another of deciduous burr oaks, to name just two of the 14 species strewn along the avenue.

Here, Walker's intent is clearly evident. "The landscape architect never tries to be natural," he explains. "However, naturalistic is fine, and Olmsted, who coined the phrase 'landscape architect,' didn't put 'architect' on the name because he wanted it to be architecture. This is a work of art. This is not 'real' nature." The avenue of 5,000 trees and the reconstituted creek – one of the clearest demonstrations of this axiom – gives way to a

top and right *Recently completed facilities include the Visitor Center and Bookstore by PageSoutherlandPage. The circular tower corresponds with the adjacent landscape.*
opposite page *The Student Services Building, designed by Perkins+Will, extends its front porch to embrace one side of the pedestrian mall.*

Resources **(VISITOR'S CENTER AND BOOKSTORE) LIMESTONE**: Mezger Enterprises; **ARCHITECTURAL METAL WORK**: Irwin Steel; **LAMINATES**: Formica; **WATERPROOFING**: Henry; **WATER REPELLANTS**: Prosoco; **BUILDING INSULATION**: Owens Corning; **MEMBRANE ROOFING**: Johns Manville; **COMPOSITE ALUMINUM PANELS**: Alpolic; **FIBER CEMENT PANELS**: Swiss Pearl (R.M. Rodgers); **GLASS**: Oldcastle; **ENTRANCES, CURTAINWALL**: Tubelite; **OVERHEAD DOOR**: Overhead Door Co.; **TILE**: DalTile; **ACOUSTICAL AND METAL CEILINGS**: Armstrong; **WOOD CEILINGS**: Rulon; **DANCE ROOM WOOD FLOORING**: Robbins Sports Surfaces (Ponder Company); **WALL COVERINGS**: Wolf Gordon, Designtex, Forbo; **PAINTS**: PPG; **CARPET TILE**: J+J Invision, Interface FLOR; **SIGNAGE**: Casteel & Associates; **WIRE MESH PARTITIONS**: McNichols Co.; **BIRD CONTROL NETTING**: Bird Barrier America (Prime Pest); **FANS**: Big Ass Fans; **TRAINING ROOM CHAIRS**: Gunlocke (Wilson Project Management); **OUTDOOR FURNITURE**: Landscape Forms; **CHROME LEGGED BENCHES/SIDE TABLES**: Martin Brattrud (Intelligent Interiors); **OFFICE CHAIRS**: Herman Miller (Intelligent Interiors); **DESK CHAIRS**: Steelcase (BKM Total Office of Texas); **RECEPTION TABLES**: Versteel (Wilson Project Management); **RECEPTION CHAIRS**: Bernhart (Wilson Project Management); **WOOD BOOKCASE**: Hale (Wilson Project Management); **CONFERENCE TABLES**: Allsteel (Wilson Project Management); **CUSTOM RECEPTION DESK**: Wilson Project Management); **DESIGN SOFTWARE**: Autodesk, Autocad

Resources (STUDENT SERVICES BUILDING) **CONCRETE MATERIALS**: TXI; **CONCRETE STRUCTURE**: Capform; **TERRA COTTA PANELS AND LOUVERS**: Boston Valley Terra Cotta; **METAL MATERIALS**: Ennis Steel; **LOUVER SUPPORT SYSTEM/RAILINGS**: Big D Metalworks; **ARCHITECTURAL WOODWORK**: Central Custom Millworks; **METAL AND WOOD DOORS**: MBP Partners; **ENTRANCES/GLAZED CURTAINWALL**: Oak Cliff Mirror & Glass; **RUBBER FLOORING**: Johnsonite; **ACOUSTICAL CEILINGS**: Armstrong; **PAINTS**: Sherwin Williams; **OPERABLE PARTITIONS**: Modernfold Doors; **WINDOW WASHING SYSTEM**: HighRise Systems

monumental landform that's covered in one plant species—turfgrass. Like a roundel or motor court, the sleek profile of the 200-foot-wide grass dome leads motorists around to a parking lot.

Experienced on foot, the final segment – in Walker's words, "the majestic landscape" – unfurls with the visual authority of an imperial French garden whereby a grid of trees, parallel walkways, and low walls are symmetrically organized to a central canal, the elements repeating without

Peter Walker has provided a fascinating response – using landscape design to recall a primitive moment when humans first arranged nature into ordered patterns of architecture – for a university devoted to high technology.

variation until they terminate at a canopied plaza. In opposition to the garden's formal order, random assemblies of fountain water jets periodically spout from the canal's reflective surface just long enough for the sparkling staccato to attract attention before subsiding.

While practicality might suggest shade trees for the brutal Texas summer, Walker uses columnar magnolias for the majestic garden that is, instead, an invitation to see an archetype. In Walker's thinking, the tree grid is analogous to a hypostyle hall, allowing the community at UT Dallas to form a more personal connection with the campus, the landscape, and to each other, since archetypes arouse shared responses. In citing Gaston Bachelard's seminal text *The Poetics of Space*, Walker notes, "We're all different and our psychologies are different but the symbols embedded within the psychology are shared." Walker has provided a fascinating response – using landscape design to recall a primitive moment when humans first arranged nature into ordered patterns of architecture – for a university devoted to high technology.

Several new buildings complement the garden quadrangle, including a visitor center designed by Page Southerland Page to "knit" together various campus components, such as the recreation center and the gymnasium, the only building big enough to hold graduation ceremonies and other large events. "The glass rotunda at the entrance also knits with the drum form of the existing School of Management on the other side," says Larry Speck, FAIA, the design architect for the visitor center.

Just north of the visitor center is a new student services building by Perkins+Will that attained the UT System' first LEED Platinum rating. In addition, a new arts and technology complex by San Francisco-based Studios Architecture is currently under construction on the eastern edge of the garden quad.

The tabletop terrain of UT Dallas was ready-made for Walker, who has been described by critic Robert Campbell, FAIA, as "one of a group of modernists that were influenced by a group of 20th century artists interested in abstraction and flattening space." Walker reinforces Campbell's assessment: "We do projects that are based on flatness and vertical repetition. When we get a flat site, we'll work to make it even flatter."

Yet there's an conceptual profundity to Walker's work at UT Dallas that demonstrates how landscape can be used as a mending fabric, which could become a new paradigm for organizing places in disarray. On the other hand, the unique circumstances of UT Dallas – from the scope of the problem to the quality of patronage – may never be repeated.

The writer is principal of the Kevin Sloan Studio in Dallas and also teaches planning and landscape architecture at UT Arlington.

Teaching Tool

by Donna Kacmar, FAIA

Project Gloria Marshall Elementary School, Houston
Client Spring ISD
Architect SHW Group
Design Team Mark Lam,PhD, AIA; Jody Henry; Tracy Eich, AIA; Luis Ayala, Assoc. AIA; Eddie Blanco, AIA; Amanda Erb
Contractor Purcell Construction
Consultants LJA Engineering (civil/landscape); CMTA Consulting Engineers (MEP); SHW Group (structural); BAI (sounds); Reihl Engineering (commissioning)
Photographer Luis Ayala

As soon as you've parked your car (mine was parked in one of the spaces reserved for high-efficiency vehicles) and walk toward Gloria Marshall Elementary School, you realize this is not your average public school building. The covered path leads you past an "eco-garden"—laid out with individual planting beds for each grade and an adjacent pond, both fed by runoff from the roof drains and rainfall captured in an above-ground 5,000-gallon cistern. These prominent outdoor features, integrated into the school's design by the architects of SHW Group, clearly acknowledge Spring Independent School District's agenda to teach sustainability in the classroom. Then there's the open, light-filled front lobby, a sharp contrast to the security checkpoint at most public schools. Once inside, the excitement of the students and teachers to be in such an energizing building is palpable.

Opened in time for Fall 2010 classes, the new 105,000-sf Gloria Marshall Elementary School is SHW Group's fourth elementary school for Spring ISD to be funded by the same bond issue. Awarded the contract in 2007, SHW Group was asked to repeat a building design and "re-site" a floor plan from a previous project the firm had designed for the district. Yet, when the school board president asked for a more energy-efficient building and another board member expressed interest in water conservation, the architects knew they had an opportunity to revisit the design. With a goal set for the project to reduce its energy use by 25 percent compared to the average energy use of the last six schools built by the school district, the architects worked with the consultants to achieve that objective while also minimizing the overall environmental impact of the school's construction. (Although the building has not been operational for a full 12 months, energy use is tracking at a savings of 41percent.)

To lower solar heat gain, the architects designed a two-story rectangular volume oriented lengthwise along an east-west axis and clad the build-

ing in light-colored brick and reflective metal panels. The simplicity of the geometry helped keep construction costs down, which allowed room in the budget for many energy-efficient strategies that were priced as add alternates in the construction documents. Even with the client selecting all of the alternates, the building came in under budget.

The building's thermal comfort is provided by a geothermal heat pump system with 180 wells, each 300 feet deep, distributed across the 16-acre site, largely to the south of the building and circumscribed by the jogging trail. Pairs of classrooms are served by one air handler heat pump housed in an easily accessible closet between the two classrooms. Heat pumps for other areas of the building are located in various mechanical closets throughout the school.

A central carbon dioxide monitoring system measures individual classroom CO2 levels and adjusts ventilation on demand. When spaces are unoccupied or lightly used, ventilation to the space is reduced; likewise, when spaces are at full capacity, ventilation is increased. A sophisticated lighting control system shuts off artificial lighting in an individual classroom when the level of daylight is adequate for the learning environment. On the second floor, north-facing classrooms each are equipped with four tubular daylighting devices while the south-facing classrooms have only two. These combine with the window shading system and light shelves that bring sunlight deeper into the space, reducing the need for artificial lighting. The rooms are designed to use artificial lighting only 25 percent of the time during daylight hours. The system also automatically closes a shutter in the tubular daylighting device when a button for "presentation mode" is pressed. Energy and daylight modeling assisted the designers in selecting the strategies that would provide the most value for the project.

The excitement of the students and teachers to be in such an energizing building is palpable.

In addition to conserving energy, the building also generates some of its own electricity with a 3.7 kW wind turbine that stands in the south playground and a 10 kW rooftop photovoltaic array. Monitors on the PV units allow students to see the capture of energy. There's also a 320,000-gallon underground tank (in addition to the previously mentioned above-ground cistern next to the eco-garden) to collect water used to flush the toilets. In addition, rainwater falling on the paved surfaces drains into bioswales filter the runoff. The school further conserves water by not having an irrigation system for the landscape. All of these strategies have combined to make a very impressive resource-stingy building. In fact, the building is anticipated to reach LEED Gold certification.

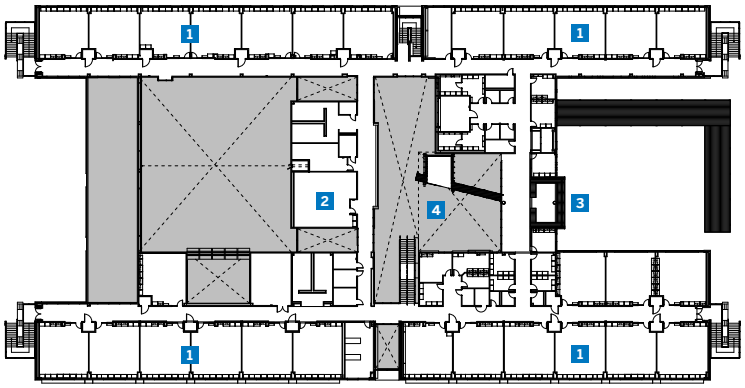
While the environmental agenda is very clear, I agree with principal Kathy Morrison that it's the spatial openness and the natural light that one immediately notices about the school. Light fills the voluminous lobby/

left, below, bottom *Generous volume and daylighting, along with a varied material palette, enliven the commons. Tactile surfaces greet visitors at the reception desk. The 105,000-sf school opened in September 2010.*

preceding spread *The second-floor resource room overlooks the 'eco garden' in the east courtyard.*

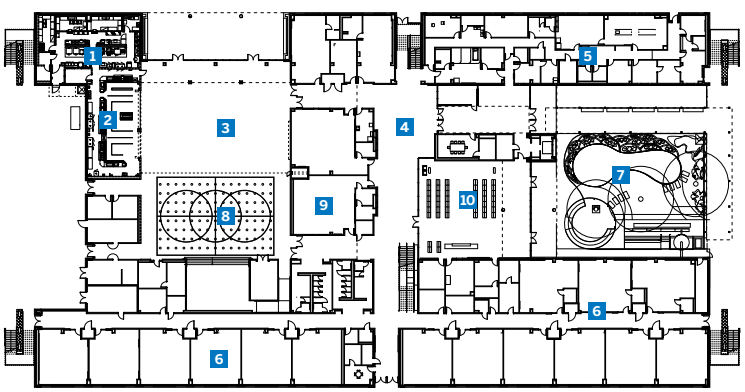
opposite page and above *The architects incorporated science curriculum in the garden design. The fenestration pattern, shown in the background, represents a pixellated view of the site's tree canopy.*

Resources **RETAINING WALLS AND STONE**: Alamo Stone (Upchurch Kimbrough Co.); **PLAYGROUND EQUIPMENT**: All-Play; **CEMENTIOUS DECKS**: Marton Roofing Industries; **BRICK**: Acme (Upchurch Kimbrough Co.); **CMU**: Headwaters; **METAL MATERIALS**: All-Rite Sheet Meal; **MEMBRANE ROOFING**: Hydro-Stop; **METAL AND WOOD DOORS**: Door Pro Systems; **ENTRANCES**: United States Aluminum; **SKYLIGHTS**: Solatubes (Grisenbeck Architectural Products); **GYPSUM**: Dietrich Metal Framing; **TILE**: DalTile; **ACOUSTICAL CEILINGS**: USG; **ACOUSTICAL WALL TREATMENTS**: AVL Systems; **PAINTS**: Sherwin Williams; **CARPET**: Tandus Flooring; **RUBBER BASE**: Roppe; **FOOD SERVICE EQUIPMENT**: Stafford Smith; **BLINDS**: Bali; **STAGE CURTAINS**: KM Fabrics (Texas Scenic Co.); **LOCKERS**: Penco; **FLAGPOLE**: Gardner & Martin; **MARKER/TACK BOARDS**: Best-Rite; **SOLAR/WIND ENERGY SYSTEMS**: Alternative Power Solutions; **WIND TURBINE**: SkyStream; **RAINWATER RECOVERY TANK**: Darco; **SLIDE**: Summit USA; **DESIGN SOFTWARE**: IMAGINiT



SECOND FLOOR
1 CLASSROOMS
2 COMPUTER LAB
3 RESOURCE ROOM
4 TREE-HOUSE

FIRST FLOOR
1 KITCHEN
2 SERVING LINE
3 DINING
4 LOBBY/COMMONS
5 ADMINISTRATION
6 CLASSROOMS
7 ECO POND
8 GYM
9 MUSIC
10 LIBRARY



top and right *Water from the above-ground cistern flows into a trough, then into the courtyard pond. Monitoring of the school's energy production and consumption is part of the school's curriculum.*
opposite page *The double-height library features a "treehouse" and connecting catwalk.*

commons area in particular, providing a gathering space often packed with people during events as the building has received many visitors and parents curious about the new building. Natural daylight is generously present in the public spaces and animates other areas of the building. A pixelated pattern of windows, abstracted from the site's tree canopy, also helps activate the hallways and encourages the students to follow the movement of the sun throughout the year. Reclaimed wood – from elm, oak, and pine trees cleared from the site to make room for the new building – was milled for use as interior and exterior cladding to articulate various spaces.

SHW and the firm's sister consulting group, Cambridge Strategics, collaborated to connect the school's curriculum to the building design. For example, in order to integrate the several teaching tools into the building's architecture, the designers attended the school district's curriculum planning meetings to ensure that everything they provided in the design would actually be used by the teachers. This includes sustainable features that are readily discernable, such as daylighting, thermal comfort, and energy harvesting systems, and even a clear plastic pipe that runs through the science lab and out to the cistern in the eco garden.

Because the curriculum focuses on problem-based learning, additional design elements allow for physics experiments – for instance, measured vertical velocity drops – to be performed and gauged against the building. These teaching tools were part of the construction documents and were fully integrated into the building design. The architects even taught fifth-grade students how to read architectural plans.

Other unique elements in the school include a helix slide and stair, a "tree house" – with a mixture of wood cladding patterns that gives the space a rustic feel – overlooking the library, and a "bridge' with pull-out rooms for speech therapy and individual student and teacher meetings. The sensitivity demonstrated by the client and architect is even apparent in the elevator that is outfitted with a large, custom glass-faced car to allow an entire class to ride together.

The project has been embraced by the students, teachers, and parents, and has been recognized with an AIA Houston Design Award. Also, the school recently received the 2011 Caudill Award, the highest honor given by the Texas Association of School Administrators for the planning and design of a public education facility.

Donna Kacmar, FAIA, teaches at the University of Houston's Gerald D. Hines College of Architecture.

Up From the Ashes

by Carlos N. Moreno, AIA

Project Old Main Building Restoration, San Antonio
Client Our Lady of the Lake University
Architect Kell Muñoz Architects
Design Team Henry R. Muñoz III; Ronald J. Biediger, AIA; Steven Land Tillotson, AIA; Claudia Carlos, AIA, IIDA; Joaquin Abrego, IIDA
Contractor Bartlett Cocke General Contractors
Consultants CNG Engineering (MEP); Coyle Engineering (civil); DataCom Design Group (telecommunications); COMBS Consulting Group (technology); Garabedian Associates (code)
Photographers Chris Cooper Photography; Mark Menjivar

On the evening of May 6, 2008, an electrical short lead to an eruption of flames inside the upper levels of Old Main at Our Lady of the Lake University in San Antonio. Fortunately, no one was injured, but the four-alarm blaze destroyed the building's dormered roof, top floor, and one of its circular four-story twin turrets. Although firefighters heroically extinguished the flames, water damage ultimately ruined most of the historic French Gothic-inspired landmark that dates to the institution's late-nineteenth-century origins.

Our Lady of the Lake University (OLLU) was founded in 1895 by the Sisters of the Congregation of Divine Providence. Construction began that same year on the main building, designed by local architect James Wahrenberger in a style described as Chateauesque Revival, for the campus overlooking Elmendorf Lake just west of downtown San Antonio. Bracketed by the spired towers, Wahrenberger's original design for the building was expanded to include a north wing added in 1899 and a south wing in 1900.

In late 2010, Old Main was reborn and returned to its standing as the signature profile of OLLU's campus. As if through a purification rite, this $21 million rebuilding effort lead by Kell Muñoz became a project that helped revive this 116-year-old bastion of academic excellence and renew its leadership's clarity of vision for its future.

Classes resumed in Old Main at the beginning of the Spring 2011 semester, more than two and a half years after the fire, with students enjoying the latest in educational technology, as well as expanded and updated dining and social spaces. The project team took extra steps to ensure that the building's historic charm was maintained while also employing "green" building practices, of which included the installation of energy-efficient systems and eco-friendly materials.

The magnitude of the project – relocation of occupants and programs, as well as repairs, restoration, and reconstruction of the building – shook

the entire OLLU family to its core and tested its faith. But thanks to an outpouring of financial contributions and community support, OLLU's leaders were afforded a rare opportunity to rethink and reprogram Old Main. Hence, this became a transformative process rather than a mere process of rebuilding.

Working with the architects of Kell Muñoz, OLLU formed an internal team of faculty, administrators, students, and staff with a single task—to restore Old Main as the front door to the campus and the daily touchstone for the university community. According to project architect Steven Land Tillotson, AIA, the design team responded with an updated comprehensive building program that reorganized Old Main's core functions across its 89,000 square feet. The scope of the project included the offices and departments for admissions, academic affairs, human resources, faculty, as well as classrooms and food services. In addition, the architects provided activity nodes for students to study, access computers, meet in small groups, and even lounge. The guiding objective of the programming strategy was to create an atmosphere of synergy among these diverse activities to satisfy OLLU's current needs while also positioning Old Main to meet unforeseen demands as the new century unfolds.

The construction history of Old Main is as diverse as the programs accommodated within its walls. The building experienced seven distinct stages –called "episodes" by the renovation architects – and several remodels that culminated in 1904 with its T-shaped plan. Subsequent additions and alterations extended Old Main's footprint but maintained its essential chateauesque architectural style. Overall, Old Main has experienced more than a century of continued construction and improvements. That legacy contributes to one of the building's greatest attributes—strength and resiliency of its structural core. Though an ongoing canvas of change, the four-story concrete superstructure (chassis) remained well intact up to May 6, 2008, and continues to this day.

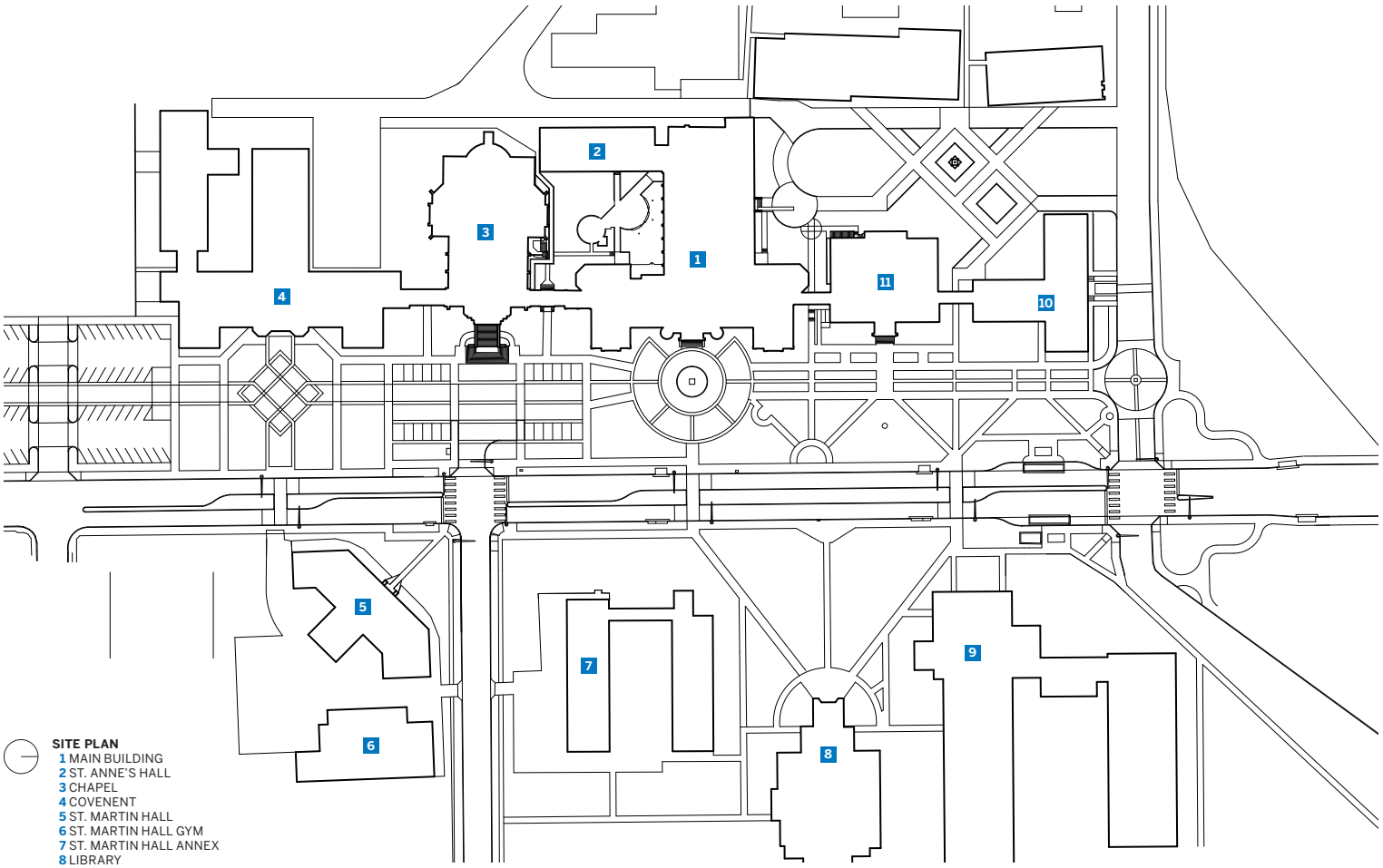
The design team encouraged a return to tradition for Old Main by restoring the unique palette of vibrant colors that once adorned its exterior.

Kell Muñoz and general contractor Bartlett-Cocke approached the project by first thoughtfully addressing the historicity and architectural character of the building. The team's rigorous preservation program also recovered much of the original interior spatial qualities, restored water- and smoke-damaged finishes and assemblies, and provided entirely new systems to bring the building into modern code compliance.

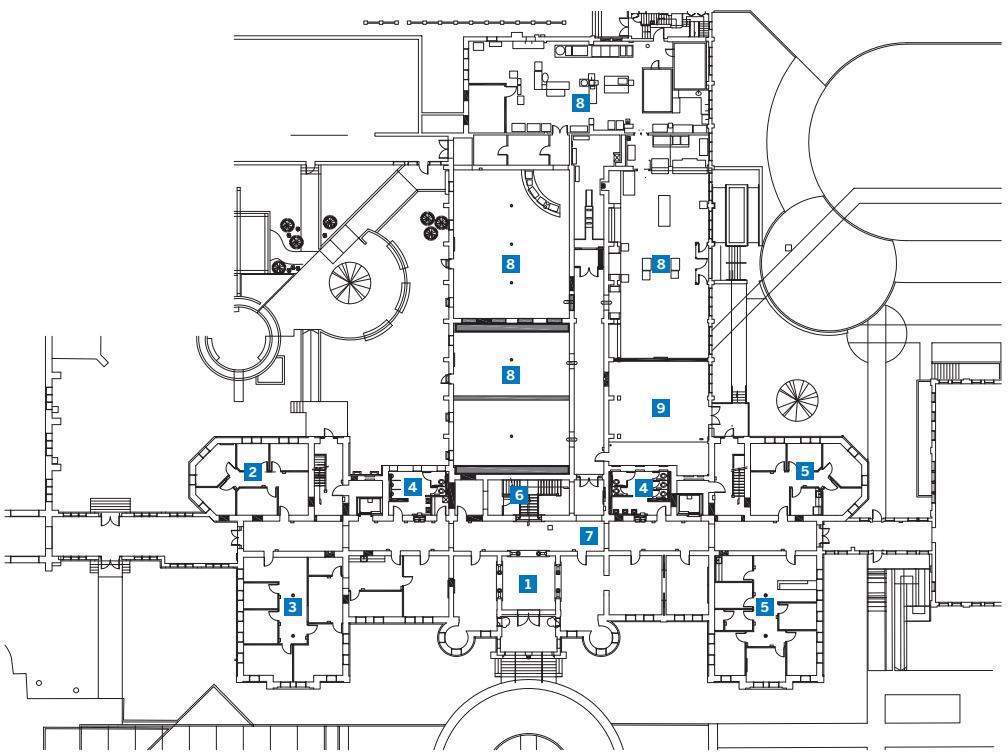
Initially seen as an aesthetic challenge to OLLU, the design team encouraged a return to tradition for Old Main by restoring the unique palette of

preceding spread *Reconstruction of Old Main included replacing the conical roof of the circular north tower (on right). Along with updating the flooring and wall and ceiling finishes in the West Wing, the project added stenciled glazing to doors along the corridors.*
clockwise from far left *As represented by the woodwork of the entrance lobby, the university's architectural legacy set a high standard for the rebuilding. To enhance the height of the third-floor conference center, the design team created coffers between the original concrete ceiling structure. Following the $21 million reconstruction, Old Main re-opened in September 2010.*

Resources **CONCRETE MATERIALS**: Alamo Concrete; **MASONRY AND MASONRY UNIT RESTORATION**: Curtis Hunt Restorations; **LIMESTONE**: I-10 Stone Source (Curtis Hunt Restorations); **GRANITE COUNTERTOPS**: Artistic Counters; **RECONSTRUCTED STONE**: Edison Coating Products (Curtis Hunt Restorations); **METAL CASTINGS/METAL WORK/PREFABRICATED ROOF SPECIALTIES**: Progressive Solutions; **LUMBER**: SA Comfort Construction/AFS Custom Framing; **ARCHITECTURAL WOODWORK**: The Koehler Company, Progressive Solutions; **LAMINATES**: Wilsonart (The Koehler Company); **METAL SHINGLES/FASCIA/SOFFIT PANELS**: Berridge Manufacturing; **WOOD/SPECIALTY DOORS/CASEWORK**: The Koehler Company; **ACCESS DOORS**: DEA Specialties; **METAL WINDOWS**: St. Cloud Window Company (Ed Flume Specialties); **GLASS**: Oldcastle; **TILE**: DalTile, American Olean; **STAINED GLASS RESTORATION**: The Cavallini Co. Stained Glass Studio; **TERRAZZO RESTORATION**: Venice Art Terrazzo Co.; **ACOUSTICAL CEILINGS**: Armstrong (J.P. Hart Lumber dba Hart Acoustical & Drywall Supply); **METAL CEILINGS**: American Tin Ceiling Company; **WOOD FLOOR RESTORATION**: S&S Wood Floors; **ACOUSTICAL WALL TREATMENTS**: Wall Technology; **PAINTS**: PPG Pittsburgh Paints; **SIGNAGE**: Corpus Christi Sign Works; **OPERABLE PARTITIONS**: Hufcor (DEA Specialties); **BLINDS/DRAPERY/CURTAINS**: Service Shade Shop; **TOILET PARTITIONS/TOILET ACCESSORIES/VISUAL DISPLAY BOARDS/FIRE PROTECTION**: DEA Specialties; **SOFTWARE**: DC CADD



SITE PLAN
1 MAIN BUILDING
2 ST. ANNE'S HALL
3 CHAPEL
4 COVENENT
5 ST. MARTIN HALL
6 ST. MARTIN HALL GYM
7 ST. MARTIN HALL ANNEX
8 LIBRARY
9 PACELLI HALL
10 PROVIDENCE HALL
11 MOYE HALL



FIRST FLOOR
1 MAIN LOBBY/PARLORS
2 COUNSELING
3 ACADEMIC AFFAIRS
4 RESTROOMS
5 ADMISSIONS
6 BISHOP'S STAIR
7 MAIN CORRIDOR
8 STUDENT LOUNGE/DINING
9 MECHANICAL ROOM

opposite page, left and right *The refurbished St. Anne's Courtyard connects Old Main with the Sacred Heart Chapel next door. The third-floor commons area features the original colored framing system used for the windows.*

vibrant colors that once adorned its exterior. That meant matching the old green-tinted window and portal frames, along with the crimson metal roof tiles that had been replaced before the fire. There was also the recovery of much of the original qualities of the interiors and assemblies, from the ornate millwork of the main entry vestibule to the intricate yet simple wood details of the cased openings to each doorway and stairwell. Worthy of note, the Bishop's Stair just inside the ground-floor lobby is significant for its history and craftsmanship. The stair was once considered to be "celebrated" only when the diocese's highest-ranking cleric – its sole user – visited the campus. In all cases, such devotion to detail demonstrates an acknowledgement of the importance of OLLU's architectural legacy.

In addition to the reconstructions, the architects accomplished vast improvements to Old Main's low-voltage mechanical and life-safety systems. While the original 13-foot ceilings were modified to accommodate improved HVAC systems, the design team maintained a minimum clearance of 11 feet along each level's main corridors. That decision helped retain the long internal vistas on all floors, and also the borrowed scenery framed by the many windows along the hallways and activity nodes. Another improvement replaced the formerly single-paned glass with energy-efficient double-paned glazing.

The reprogramming of Old Main dedicates each floor to one or more uses. The first floor contains a reception lobby, student dining rooms, and lounge areas, along with offices for admissions, counseling, and academic affairs. On the second floor are office suites for the Department of History and the Department of English, classrooms, and a communications studio. The third floor contains faculty offices, the Department of Business and Leadership, and a corporate conference center. The university's administrative suite takes the top floor.

And as part of preparing Old Main for future demands, the project team installed an array of telecommunications and data systems throughout the building. Given the ever-present use of multiple technology platforms, this "technology backbone" represents one aspect of OLLU's commitment to move the university forward into the twenty-first century.

Among the many milestones found along the chronology of Old Main, this "out of the ashes" rebuilding endeavor is an accomplishment that stands as a testament of extreme transformation. Not in the sense of "changing a building," but rather in increasing and enhancing the overall usability of a building that remains to represent a century of quality, integrity, and stamina indicative of Our Lady of the Lake University. It is the "rebirth" of an impressive jewel that rallied together a community of students, faculty, and public to re-imagine Old Main for today and years to come.

Carlos N. Moreno, AIA, practices with RVK Architects in San Antonio as leader of the firm's senior living sector.

Clearly Inviting

by Eurico R. Francisco, AIA

Project Richland College Sabine Hall Science Building, Dallas
Client Dallas County Community College District
Architect Perkins+Will
Design Team Richard Miller, AIA; Gary McNay, AIA; Manuel Cadrecha, AIA; Tony Schmitz, AIA; Ingrid Aboujaoude, AIA; Sean Garman, AIA; Grace Paul
Contractor Gilbane Building Company
Consultants Shah Smith & Associates (MEP); JQ (structural/civil); Amtech Building Sciences (roof); AON Fire Protection Engineering Corp. (code); Halford Busby (cost); Linda Tycher & Associates (landscape); Rocky Mountain Institute (daylighting); Enermodel (energy modeling); DataCom Design Group (technology); ARS Accessibility Resource Specialist (accessibility); Larry Kirkland (science artist); AECOM (program director)
Photographer Charles Davis Smith, AIA

Richland College, a member of the Dallas County Community College District (DCCCD), was dedicated in 1972, and it welcomed its first students that same year. Designed as a collaboration between Perkins & Will of Chicago and the Oglesby Group of Dallas, the campus is located on a suburban setting in north Dallas.

Unlike most memorable and beloved American college campuses (think of University of Virginia, Cornell, Stanford, and Berkeley, to name just a few), the land reserved for Richland College did not have the easy allure of seductive landscapes with long vistas, dramatic terrain, and lush vegetation. Instead, designers of the Richland College campus were given a parcel of relatively featureless prairie to work with. What were they to do?

Cleverly, the campus designers envisioned a setting where all buildings would focus inward along a small, meandering, man-made lake—an unexpected oasis in the flat landscape. All academic buildings were originally laid out and built along the east and west banks of the lake, with three pedestrian connectors uniting the sides. Water, so precious in this part of Texas, thus became the primary feature and the very focus of the new campus. Even today, students walking to and from the central library, the administration building, or the theater can't help but experience the sights and sounds of water. Gardens, sitting areas, and walkways share the land between the lake and the academic buildings, creating a tightly knit, well proportioned, and compact setting considered by some as DCCCD's flagship campus.

As enrollment has continued to increase over the last four decades, however, district officials have faced the challenge of expanding a campus that apparently was not originally planned for growth beyond the waterfront. Yet, with funding secured and the program established for the future science building, the administration identified a site on the western half of the campus that offered easy connections to existing buildings and a clear path to the major pedestrian connector over the lake. The downside to the site was it did not lie at the edge of the lake as did all other buildings on campus.

Sabine Hall thus marks a new era on the Richland campus. As the first academic building that doesn't share the waterfront with its neighbors,

Sabine Hall seems at first to be at a disadvantage. But a broader look shows otherwise. True, Sabine Hall doesn't offer views to and from the lake, but its prominent location and orientation have given the campus a welcoming ceremonial front door that was previously lacking.

More to the point, an examination of the post-Sabine Hall campus map shows the new building delineating a new east-west pedestrian mall, shaded by a number of mature oak trees that were preserved during construction. The superbly scaled pedestrian mall leads students, staff, and visitors from the west parking areas to the core of the campus and, from there, to all its academic and administrative facilities. No longer does one wander around from the parking lots trying to figure out where to go. The message is now loud and clear: this is wayfinding at its best.

Lining the new pedestrian mall is Sabine Hall's own generous, transparent, double-height lobby that exposes the building to passersby and invites them in. The lobby's tall glass wall faces north and brings in soft natural light. Furniture for quiet reading and casual conversation makes this space what Richard Miller, AIA, the managing principal for the project, calls "a living room for the campus for formal and informal gathering." On a recent visit to the building, I noticed that students took almost all of the available seats and that others walking by were clearly comfortable in the space.

Adjacent and connected to the lobby is a coffee bar and, right next to it, a new campus-wide bookstore. Both the coffee bar and the bookstore can be made accessible to everyone on campus even during times when Sabine Hall proper is closed.

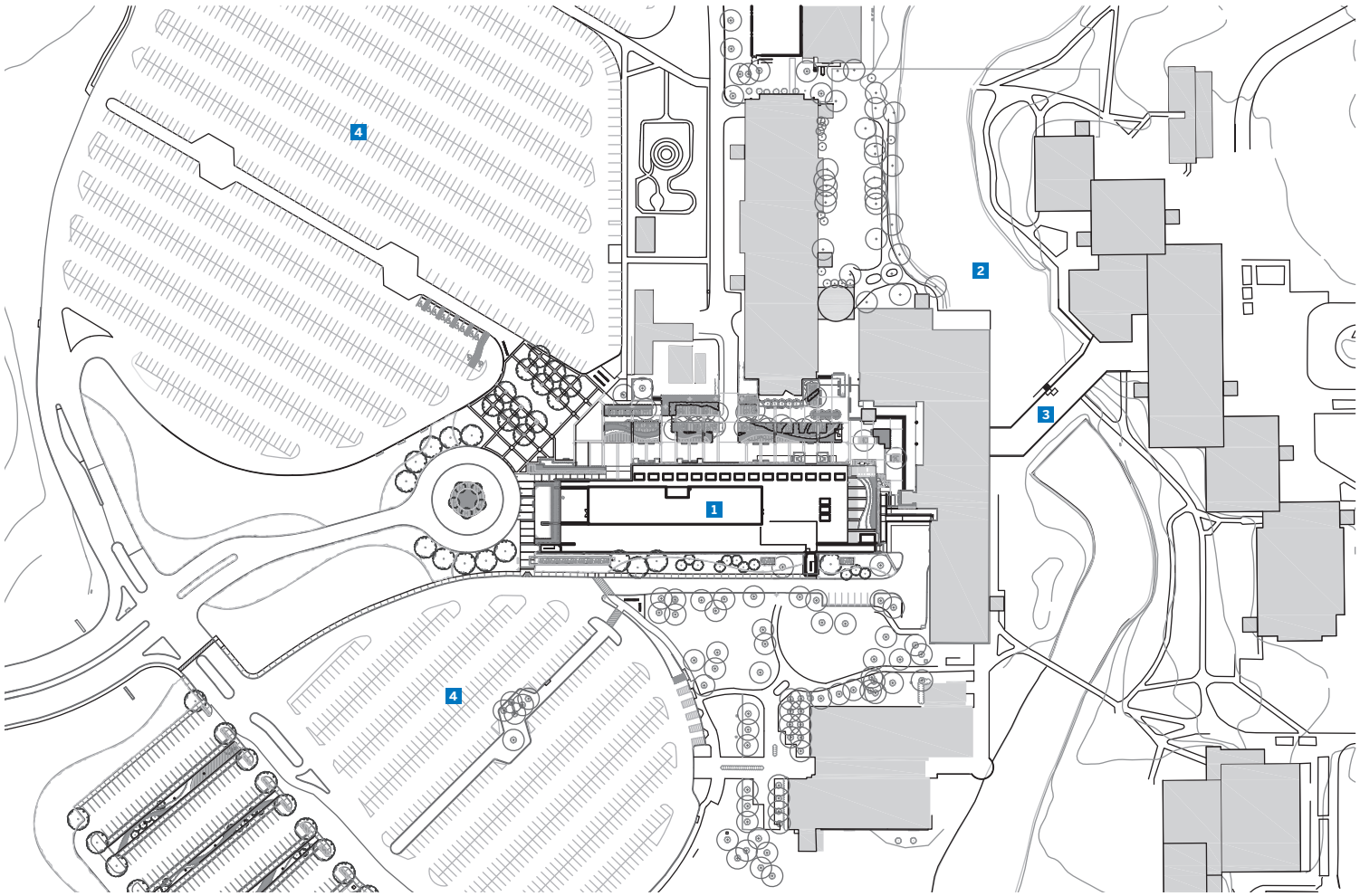
A clear and logical parti guided the whole design process for Sabine Hall. Circulation occurs along the perimeter of the building on its two levels while labs and classrooms are located at its core. The square footage of additional circulation may have created a slightly less efficient building, but the academic payback is more than evident. The layout causes students to walk by all labs and classrooms on their way to their own activities and, in doing so, they are exposed to what is happening in the building.

Classrooms and labs have windows to the perimeter circulation corridors to "borrow" natural light from the outside. These windows showcase whatever is going on in each classroom and laboratory, making these activities visible to all. Even the laboratory preparation zone that produces and feeds kits for the 16 teaching labs are on display to the main circulation, and the prep zone ends up as the true "spine" of the parti diagram. While this arrangement may be debatable in a strictly industrial or production-geared setting, it makes unquestionable sense in an

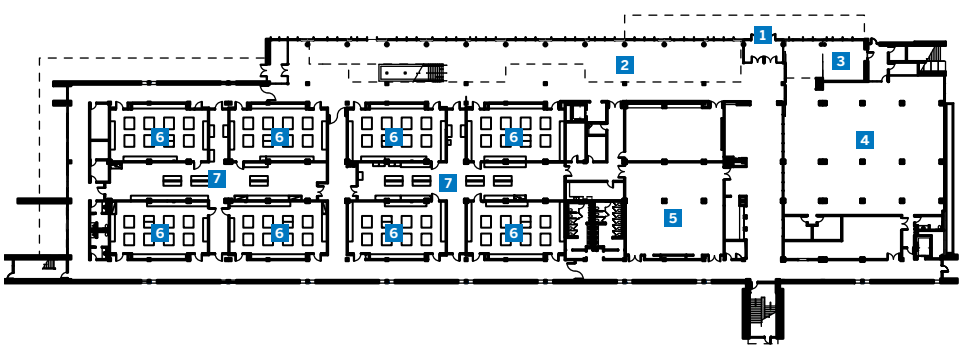
Unlike every other building on campus, Sabine Hall does not face the lake and thus it marks a new era for Richland College.

previous spread
Considered the "living room for the campus," the north-facing lobby brings in plenty of soft natural light during the day.
opposite page *Artwork in the lobby, inspired by the natural sciences, was created by Larry Kirkland, an artist based in Washington, DC.*
clockwise from right
Sabine Hall defines a new pedestrian mall on campus. Vertical fin walls and horizontal brise-soleils shade the building's western end. A generous public stair connects the pedestrian mall to the landscaped terrace on Sabine Hall's upper floor.

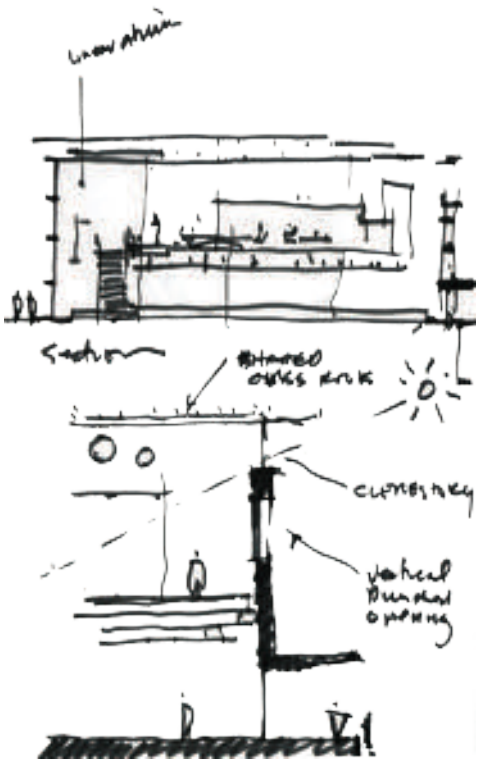
Resources **CONCRETE PAVEMENT**: Bodin Concrete Company; **BENCHES**: Landscapeforms (Valley-Crest Landscape Development); **UNDER SLAB VAPOR BARRIER**: Stego Industries; **CMU**: Headwaters; **BRICK**: Kansas Brick & Tile/ Blackson Brick Co.; **CAST STONE**: Advanced Cast Stone; **METAL MATERIALS**: Daniel Steel Ind.; **METAL WORK**: Big D Metalworks; **MILLWORK**: Medco Construction; **WATERPROOFING**: Henry Co.; **BUILDING INSULATION**: Dow, Johns Manville; **ROOF/DECK INSULATION/ MEMBRANE ROOFING**: Progressive Roofing; **METAL DOORS**: WBH Industries; **SKYLIGHTS/GLASS/ GLAZING/CURTAINWALL**: Garland Glass & Mirror; **SIGNAGE**: KNJ Graphx; **FIRE ALARM/CLOCK SYSTEM**: Convergint Technologies; **BICYCLE RACK**: ValleyCrest Landscape Development; **ENVIRONMENTAL GROWTH CHAMBERS**: Environmental Growth Chambers; **LIGHTING**: Insight Lighting



SITE PLAN
EXISITING BUILDINGS
1 SABINE HALL
2 LAKE
3 BRIDGE
4 PARKING



FIRST FLOOR
1 MAIN ENTRY
2 ATRUIM
3 COFFEE AREA
4 BOOK STORE
5 CONFERENCE
6 LAB
7 LAB PREP



top and bottom *Oriented to receive morning sun, the terrace is available for everyone on campus. A teaching lab borrows natural light from the perimeter circulation.*

academic environment where curiosity, chance encounters, and wonderment should be stimulated.

The architectural vocabulary of Sabine Hall nods to the original buildings of 1972 via its blend of orange bricks, its punched windows on the south facade, and even its exposed, poured-in-place, T-shaped structural supports—all elements visible in every other building on campus. And yet, the Richland campus vernacular of glass, metal, and brick are used here in original ways that make this building at once contextual and new, appropriate and fresh.

Sabine Hall has earned LEED Platinum certification, a first for the Dallas County Community College District.

Sustainability concerns were also integral to the way Sabine Hall was designed. Following the college's own commitment to sustainable environments – Richland College has promoted and maintained active conservation practices since the energy crisis of the 1970s – the architects wanted to design "a building where sustainability is not something that's been applied after the fact," according to Tony Schmitz, project manager for Sabine Hall. Abundant natural light from windows and light monitors is present everywhere in the building, reducing the need for artificial light. Rainwater and condensate from air handler units are captured and used for irrigation and sewage conveyance, helping reduce water consumption by over 50 percent. Even more, a 13-inch thick, flat structural slab was chosen over the typical pan joist system because it afforded smarter use of space and a faster construction schedule, better compatibility with adjacent buildings on campus, and a more efficient layout for the mechanical and electrical systems. The nominal increase in cost of such a system is quickly offset by the many benefits it affords when a holistic approach to design is in place. With these and other sustainable strategies, Sabine Hall has earned LEED Platinum certification – a first for DCCCD – with no additional increase to the projected construction cost.

Recognized with an Honor Award in the 2011 Dallas AIA Design Awards program, Sabine Hall has been described as being a step above the typical community college building and more in line with that found on major college campuses. That is probably true, and is a testament to what the combination of an enlightened client, clever architecture, and high aspirations for today's students can generate.

Eurico R. Francisco, AIA, practices architecture in Dallas.

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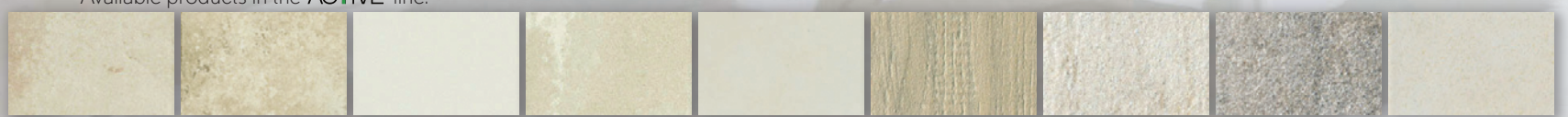

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...with Candid Rogers, AIA

Checking the progression on his rehab of a 1920s-era Magnolia gas station

article by Stephen Sharpe, Hon. TSA
photography by Scott Adams, AIA

It's just six weeks away from the much-anticipated opening and Candid Rogers, AIA, is walking through his latest project, a former Magnolia Oil service station from the 1920s that is being renovated as a destination dining spot in San Antonio's *nuevo* hip Southtown. Subcontractors are readying the floors for millwork scheduled for delivery in a few days. Rogers and his client, local chef Mark Bliss, are both eager to see the custom dining tables in place. Furniture maker John O'Brien crafted their tops from reclaimed long-leaf pine. Each top is unique, some with one or two bow-tie joints securing splits along the grain. O'Brien has also filled bolt holes with black epoxy that matches the grout in the gleaming white subway-tiled walls of the room adjacent to the kitchen where Bliss will hold court at the chef's table.

These sorts of details remind Rogers of the similarities between architecture and gourmet cuisine, how intuition guides both the architect and chef to combine certain ingredients in just the right amounts. In making his decisions on the many details of this project – the lighting, the kitchen equipment, etc. – Rogers also has had to determine the appropriate measurements. Not unlike choices made by a chef, the architect's decisions sometimes go unnoticed but are crucial to creating the overall feel of the space. All those decisions on the details, Rogers says, are intended to coalesce into a "harmonic setting" that will complement his client's vision for offering bistro fare that his customers will savor. "In the end," he says, looking ahead to the Jan. 17 opening, "I hope that visitors will have a complete sensory experience, with the food pleasing the palate and the space engaging the soul."

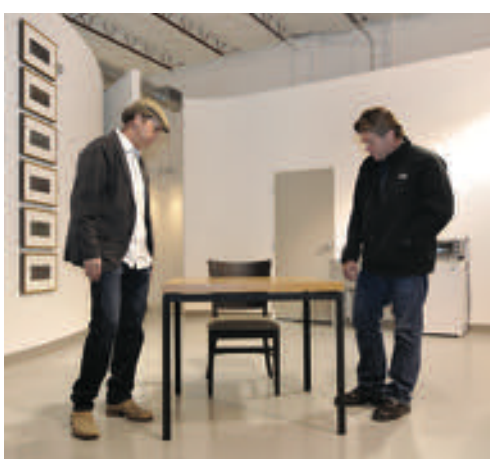
Bliss is named for its proprietor, who has 27 years of experience in the food service business. Mark Bliss came to national attention for his epicurean artistry in the kitchen of Polo's at the Fairmount Hotel and then at the original Biga, two restaurants that put San Antonio on the culinary map. Most recently chef/owner of the popular Silo in Alamo Heights until his departure in early 2010,

he decided about a year ago to embark on a new venture, this time a simplified approach to fine dining that responds to the city's demand for a moderately priced meal. Above all, he wants to "make it fun" for both himself and his patrons.

At the recommendation of a friend, Bliss contacted Rogers. They met and the two hit it off. Next, they scouted for a suitable location and found the former filling station that

While inspired by what he's seen during his frequent travels in Europe, Rogers has had to face the reality that city codes won't allow such daring departures from the norm.

since the 1950s had housed an auto garage on South Presa, about a half-mile from downtown. The neighborhood is a mixture of residences, local businesses, and strip centers renovated for offices. Small churches stand on both sides of the property. (Bliss, who has kept his next-door neighbors apprised of his plans, received their blessings to seek a variance to sell wine and beer. The variance has been approved.) This stretch of South Presa still boasts some once-grand houses, unfortunately not kept up, on the scale of those just a few blocks away in the King William Historic District. Rogers, a San Antonio native, describes the immediate vicinity as the "older, urban, residential fabric" of the city's near-south side. In fact, he lives and works about six blocks away in a house originally built in the late nineteenth century. A sole practitioner, he works in a compact studio he set up in the limestone basement. Rogers' renovation of the historic structure, which he calls Casa 218, was recognized with a 2007 Design Award from the Texas Society of Architects.



Today, as Rogers and Bliss walk through the job site, they are joined by Ross G. Loeffler, senior project manager for Kopplow Construction. Loeffler and Rogers previously worked together on an expansion of offices for Mission Restaurant Supply that just so happens to be across the street from Bliss. Work commenced in June with demolition of an add-on to the original structure, which cleared the way for a 2,000-sf expansion at the rear for the commercial kitchen, storage, restrooms, and a dining room that will help provide enough space to seat a total of 100 diners in the restaurant.

An elongated octagon, the 750-sf building was once divided into three rooms but is now opened up as one continuous space. The ceiling has been stripped away to expose the 1920s-era pine truss work, further extending the overall openness of the volume. Interior walls hint at years of rough use, their painted surfaces peeling to reveal different color schemes from bygone days. Again, Rogers is reminded of the architecture-as-cuisine metaphor, with the visual and textural mélange suggesting an abstract display of spices. Both the architect and his client realized early in the project that they wanted to celebrate the history of the place, and they are pleased with the contractor's equal sensitivity to preserving the aged materials.

Once sheathed in brick for its earlier reincarnation as a garage, the octagon's exterior has been returned to its simplified Moderne facade of stucco ornamented with a band of deep-blue tile at its base and a frieze in a geometric pattern rendered with small blue and red tiles. To distinguish between the old building and the new construction, Rogers has covered the large addition at the rear and a small addition at the front with galvanized metal panels.

The project has presented its challenges, particularly for an architect who mainly designs single-family residences. While inspired by what he's seen during his frequent travels in Europe, Rogers has had to face the reality that city codes won't allow such daring departures from the norm when negotiating the "overlapping complexity" of a restaurant kitchen. Still, the project has given Rogers the opportunity to work with local artisans like O'Brien and sculptor George Schroeder, who is fabricating the steel-and-glass doors from his specs. He also, during a meeting with his client at a neighborhood eatery, sketched his concept for the outdoor signage on a paper tablecloth—an eight-foot-tall box of Corten steel displaying the restaurant's name in sans serif type. The effect, Rogers says, is "something raw and elegant at the same time," another ingredient intuitively added to the dish.

Stephen Sharpe, Hon. TSA, is the editor of *Texas Architect*.

clockwise from above
Rogers and his client confer on the finish out of Bliss' new dining room. Assistants to sculptor George Schroeder show the steel doors Rogers designed for the restaurant. John O'Brien's custom millwork for Bliss requires no fasteners. Each of his table tops is unique. By early December, construction was about six weeks from completion.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Atascocita Springs Elementary School

Project Atascocita Springs Elementary School, Humble
Client Humble ISD
Architect PBK
Design Team Irene Nigaglioni, AIA; Richard Chi; Darrick Jahn; Mark Madorsky, PE; Trey Schneider, PE; Jason Hull, PE; Jesse Garcia
Contractor/Construction Manager Tellepsen Builders
Consultants PBK (MEP/structural/civil); GreenScape Associates (landscape); Mullunzi & Associates (food)
Photographer Jud Haggard Photography

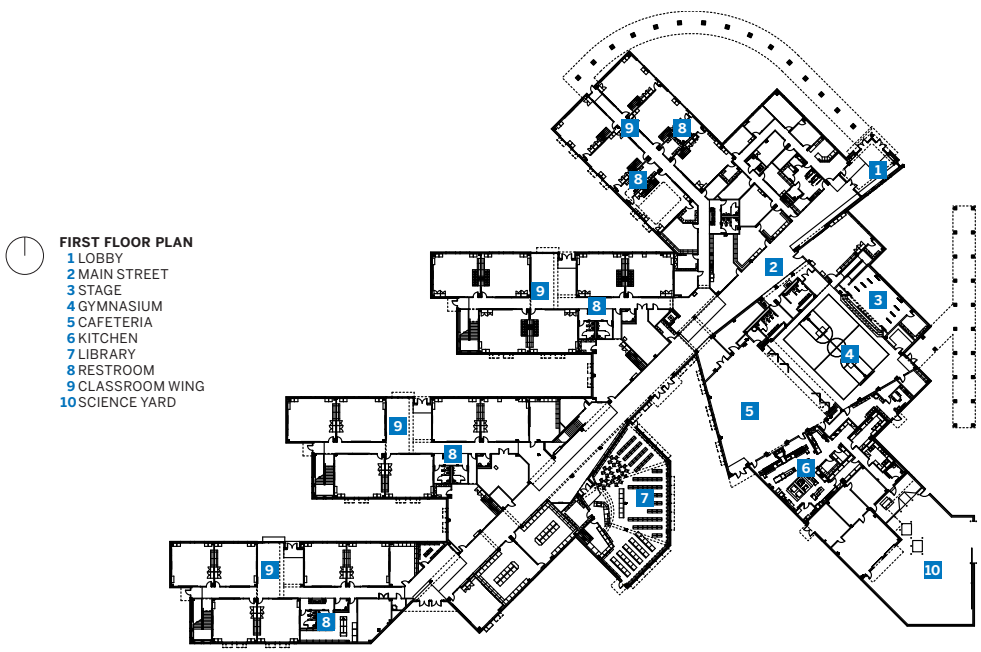
For the design of Atascocita Springs Elementary School in Humble, the architects of PBK integrated elements that support its science and math curricula while also reflecting the town's rich tradition in energy production. Interactive kiosks allow students to log the school's consumption of water, natural gas, and electricity—exercises that tie the building's sustainable design features to grade-level appropriate curriculum.

Additional learning opportunities are embedded in various surfaces, with images of ecosystems represented on ceilings, floors, and walls. Also, solar panels and a rainwater cistern located outside the building showcase renewable resources. The design spreads the program across 114,461 square feet, with most classrooms arranged in three two-story wings configured as double-loaded corridors. Oriented to face north and south, the narrow "fingers" allow natural light into all classrooms and create shaded interstitial courtyards used as outdoor learning spaces.

Designed to accommodate 960 students from pre-K to fifth grade and completed in July 2010, the project meets standards set by the Collaborative For High Performance Schools (CHIPS) and the U.S. Green Building Council's Leadership in Energy and Environmental Design (LEED). Sustainable design features include low-flow plumbing fixtures, native and drought-resistant plants to conserve water, reflective site paving, and specialized roofs to minimize solar heat gain.

Atascocita Springs Elementary received an Honorable Mention in the 2011 TASA/TASB Exhibit of School Architecture Awards.

Noelle Heinze



Resources **CONCRETE MATERIALS**: Southern Star; **GRASS ROAD PAVERS**: W.T. Byler; **CELLULAR ROOF DECK**: Marton Roofing Industries; **MASONRY UNITS**: Acme, Headwaters; **STONE**: Stone Castle Industries; **MASONRY VENEER ASSEMBLIES**: Acme; **METAL MATERIALS**: Myrex Industries; **METAL STUDS**: Dietrich Metal Framing; **EXPANSION JOINT COVERS**: CS Expansion Joint Systems (Griesenbeck Architectural Products); **LUMBER**: Building Concrete Solutions; **PRE-FABRICATES STRUCTURAL WOOD/ROOF DECKING**: R.M. Rodgers; **METAL ROOFING**: Petersen Aluminum; **METAL AND WOOD DOORS**: Door Pro Systems; **GLASS/CURTAINWALL**: Signature Glass Co.; **SKYLIGHTS**: Kalwall (Griesenbeck Architectural Products); **TILE**: Texas State Tile & Terrazzo; **INDOOR ATHLETIC SURFACING**: Sport Court; **PAINTS**: Sherwin Williams; **CARPET**: Tandus Flooring; **RESILIENT FLOORINGS**: Mannington; **AWNINGS**: AVADEK; **TOILET PARTITIONS**: Ampco (Grisenbeck Architectural Products); **FOOD SERVICE EQUIPMENT**: Stafford Smith; **MANUFACTURED CASEWORK**: MGC; **DRAPERY/CURTAIN HARDWARE**: National Stage Equipment; **SOLAR ENERGY SYSTEMS**: E3 Electric

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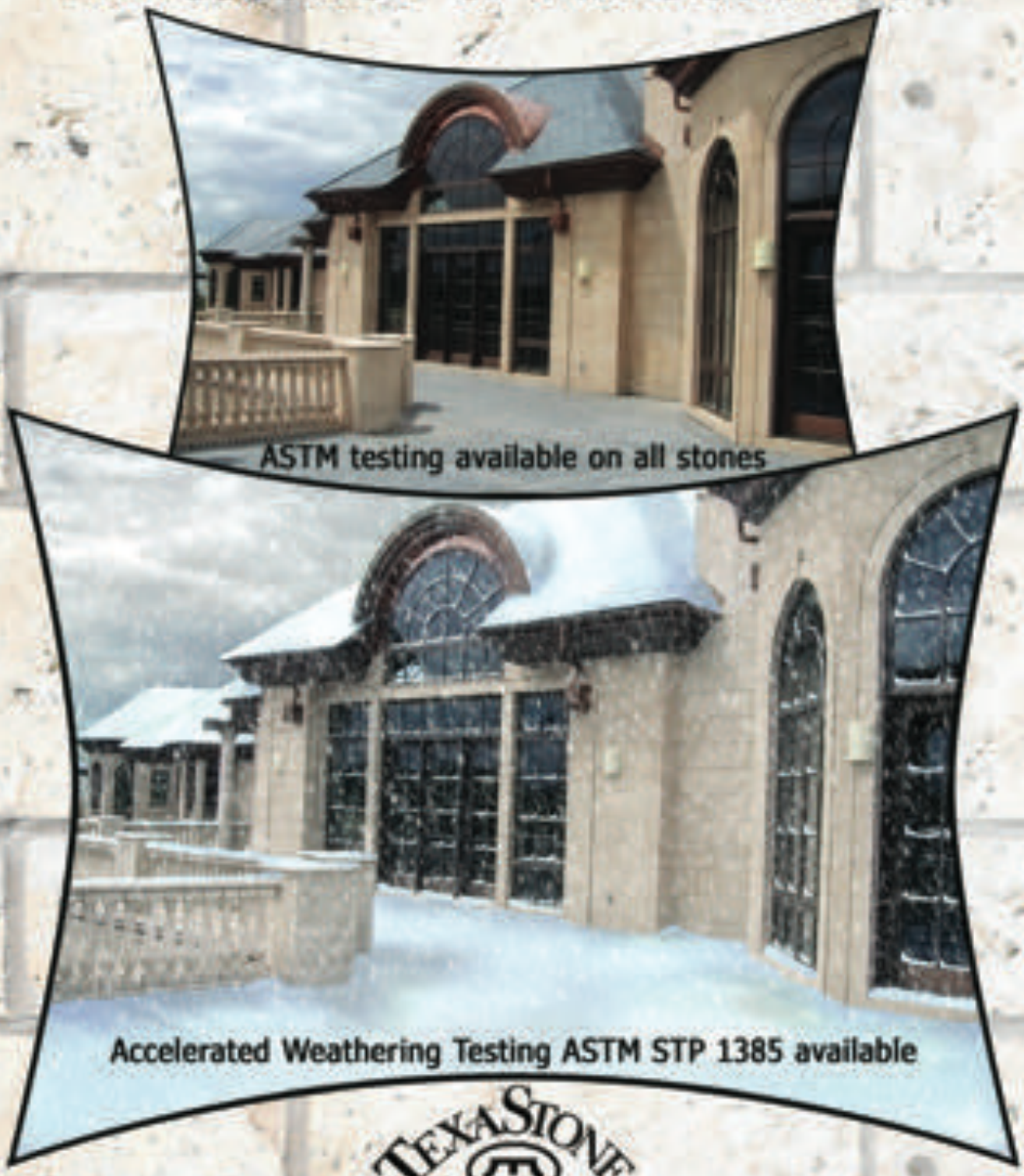

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Garden Ridge Elementary School

Project Garden Ridge Elementary School, Garden Ridge
Client Comal ISD
Architect SHW Group
Design Team Walter Etsay, AIA; Thomas Oehler, AIA; Tavo Reyes; Cristy Bickel, AIA; Christian Owens, AIA; Alison Binford
Contractor Baird Williams Construction
Consultants Hendrix Consulting Engineers (MEP); Gil Engineering (civil/permitting); JMK Foodservice Consulting & Design (foodservice); COMBS Consulting Group (technology/security); Austech Roof Consultants (roofing)

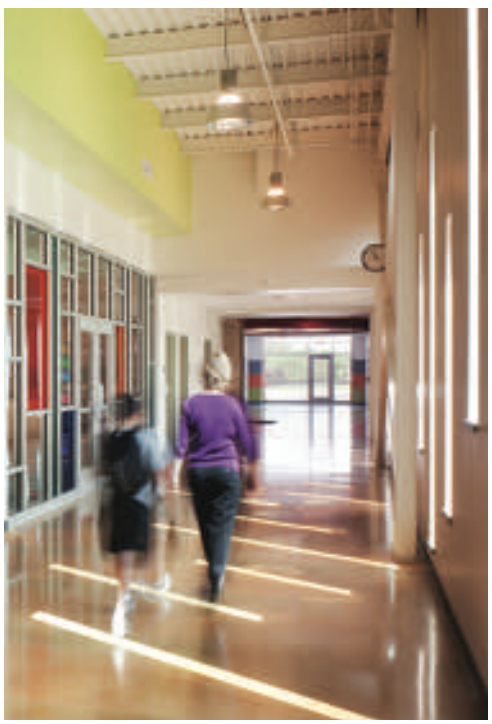
SHW Group's design of Garden Ridge Elementary School places the library at the center of campus, with a planted roof above and tubular skylights that draw daylight into the reading areas. Both elements are used as part of the school's science curriculum, along with above-ground cisterns that collect rainwater and teach students about conservation of natural resources.

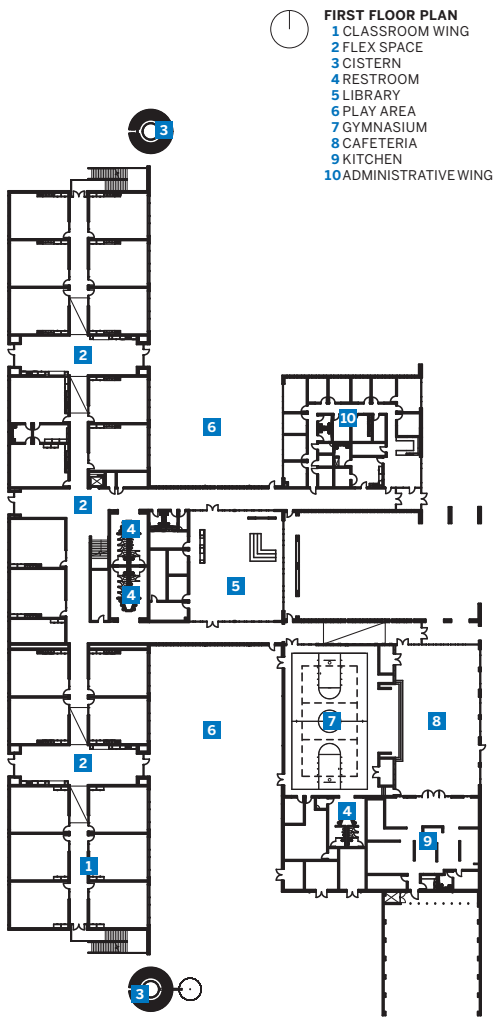
Completed in June 2010 for $14 million, the 89,000-sf school is designed for an enrollment of 825 students. The architects preserved many of the mature trees on the sloping 18-acre site. In several parts of the building, the design allows for easy access to exterior environments. For instance, the cafeteria opens to the bus loop, providing a simplified drop-off and pick-up spot, while the gymnasium opens to an inner courtyard, increasing the area for physical education during temperate months. Also, walkways installed on the library's living roof can be accessed from the adjacent second-floor science lab.

The two-story classroom block stretches across the north end of the complex along an east-west orientation. On the south side, but connected to the classrooms by the central library, are separate one-story wings. One contains administrative offices and the other holds the cafeteria, kitchen, and gymnasium. Ample amounts of glass and passive solar-shading devices allow all spaces to receive natural daylight.

Designed to achieve a LEED Silver rating, Garden Ridge Elementary received an Honorable Mention in the 2011 TASA/TASB Exhibit of School Architecture.

Stephen Sharpe, Hon. TSA





Resources **CONCRETE FINISHES/WALL**: K-Stone; **WATER STORAGE TANKS**: CorGal Water Storage Tanks (Spec-All Products); **FENCES**: Viking Fence; **MASONRY UNITS**: Acme; **MASONRY WALL ASSEMBLIES**: Acme, Hohmann & Barnard, DOW; **MASONRY VENEER ASSEMBLIES**: Acme; **METAL MATERIALS/DECKING/RAILINGS**: Bludau Steel; **LAMINATES/CASEWORK**: Alpha Omega Casework; **WATERPROOFING**: BASF, Tremco; **BUILDING/EXTERIOR INSULATION**: Owens Corning; **ROOF/DECK INSULATION/MEMBRANE ROOFING**: Johns Manville; **ROOF/WALL PANELS/METAL ROOF**: Architectural Building Components; **VEGETATED ROOF SYSTEM**: Texas Fifth Wall Roofing Systems; **METAL DOORS**: Pearland Industries; **SPECIALTY DOORS**: Cornell (Alamo Door Systems); **GLASS**: Bell Glass; **TILE**: DalTile, Laticrete; **ACOUSTICAL CEILINGS**: Armstrong; **INDOOR ATHLETIC SURFACING**: Connor Sport Flooring; **PAINTS**: Sherwin Williams; **SIGNAGE**: Design Center Signs; **FOOD SERVICE EQUIPMENT**: Edward Don & Company

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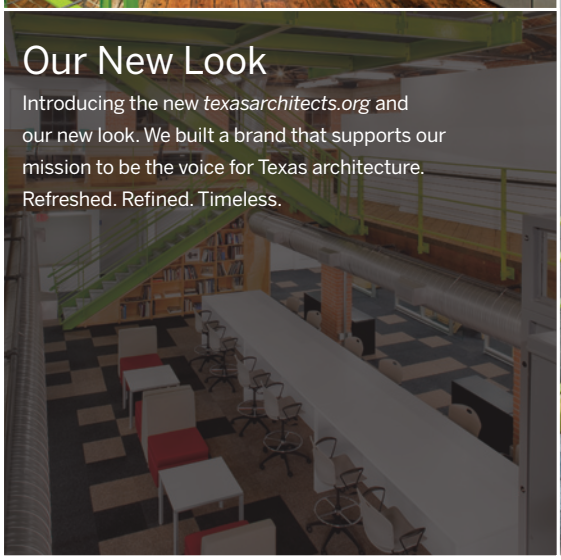

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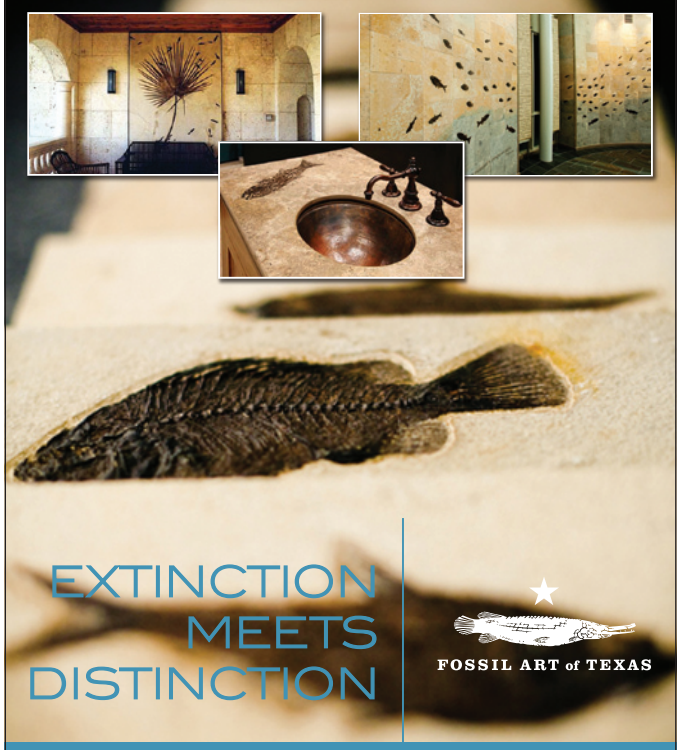
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Trends of the Trade

Jeffery Potter, FAIA, serves as the 88th president of the American Institute of Architects.

Texan Inaugurated as AIA President

Jeffery Potter, FAIA, vice president of POTTER Architecture, Landscape Architecture, Planning, was inaugurated as the 88th president of the American Institute of Architects (AIA) during ceremonies held Dec. 9 at the Library of Congress in Washington, DC. He succeeds Clark D. Manus, FAIA, in representing the more than 76,000 AIA members. "My primary goal as president is to ensure that the AIA speaks more powerfully for the profession," Potter said recently. "Communication to our members, to policy makers and to the public at large is essential to the health and relevance of architecture. Another key priority I have for the Institute is to help address the challenges of emerging professionals so that we can develop, mentor and retain young and aspiring architects so that our organization and the profession at large can thrive well into the future."

Potter began his AIA career as president of the AIA Northeast Texas chapter in 1998. He was president of the Texas Society of Architects (2004) and has been a long-time leader of and contributor to *Texas Architect*. As a member of the national board of directors (2006-2009), Potter served on the AIA Board Advocacy Committee, Secretary's Advisory Committee, and was the 2008 chair of the AIA/ACSA Topaz Medallion for Excellence in Architectural Education Jury. Potter is a graduate of the College of Architecture of Texas A&M University (MArch). He was president of the Professional Leadership Board of the Department of Architecture from 2000-2003. In 2009, Potter and his wife Shelley, a landscape architect, were the first-ever husband and wife to be named Outstanding Alumni of the College of Architecture.

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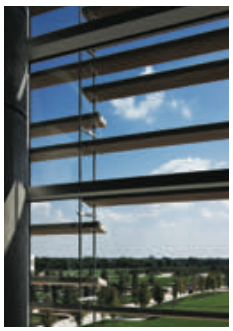

The design of the 74,343-sf Student Services Building saves UT Dallas $60,000 annually in electricity costs.

UT Dallas Among USGBC's 'Best of Green Schools 2011'

The U.S. Green Building Council's Center for Green Schools, working in conjunction with its founding sponsor, United Technologies Corp., released its inaugural Best of Green Schools 2011 in December to recognize school administrators and government leaders in 10 categories for their efforts to create sustainable learning environments. Among the schools listed is the University of Texas at Dallas as a "Higher Ed Innovator" for its new LEED Platinum Student Services Building, designed by Perkins+Will to improve departmental efficiency and interaction. (See "An Ordered Approach" on page 40.)

The Student Services Building – also recognized by the USGBC with a 2011 Innovation in Green Building Award – includes terra-cotta shades on its exterior to provide a unique energy-efficient shading strategy and was built $1.1 million under budget. "The Best Of Green Schools 2011 recipients represent high notes for the green schools movement over the past year and were selected from the thousands of examples of leadership we have seen from schools, districts, campuses, cities, and states," said Rachel Gutter, director of the Center for Green Schools at USGBC. "Tomorrow's future leaders are in school today."

According to published reports, green schools save on average $100,000 per year on operating costs—enough to hire two new teachers, buy 200 new computers, or purchase 5,000 textbooks. That means that if all new U.S. school construction and renovation went green today, the total energy savings alone is estimated to be $20 billion over the next 10 years. Visit *centerforgreenschools.org/bestof2011* for a complete list of the 2011 award recipients.

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Nominations Due Feb. 29 for Preservation Texas Awards

Preservation Texas' 2012 Honor Awards program is open to any individual, organization, business, or agency that is involved with historic preservation in Texas. All projects, activities, or individual service must have been completed between January 2009 and December 2011. Nomination forms and information on award categories are posted at *preservationtexas.org*. Applicants will be notified by May 1, 2012 as to the status of their award nomination. Awards will be based on the quality of the project, its presentation, significance, and uniqueness. The impacts of the nominee's project on the community will also be considered.

The mission of the Whole Building Design Guide is to create successful high-performance buildings through an integrated team approach.

Free Online Resources for 'Whole Building Design'

A website maintained by the nonprofit National Institute of Building Sciences offers numerous resources at no charge to advance sustainable design, including online continuing education courses approved by the American Institute of Architects. The mission of the Whole Building Design Guide (*www.wbdg.org*) is to create successful high-performance buildings through an integrated team approach during a project's planning and programming phases. Processes for applying such an integrated approach are outlined in the WBDG User's Guide, which can be downloaded from the site. Other free resources include building type studies and CE courses on subjects such as building commissioning principles and strategies, principles and process for conducting a lifecycle cost analysis, and achieving sustainable site design through low-impact development practices. ■

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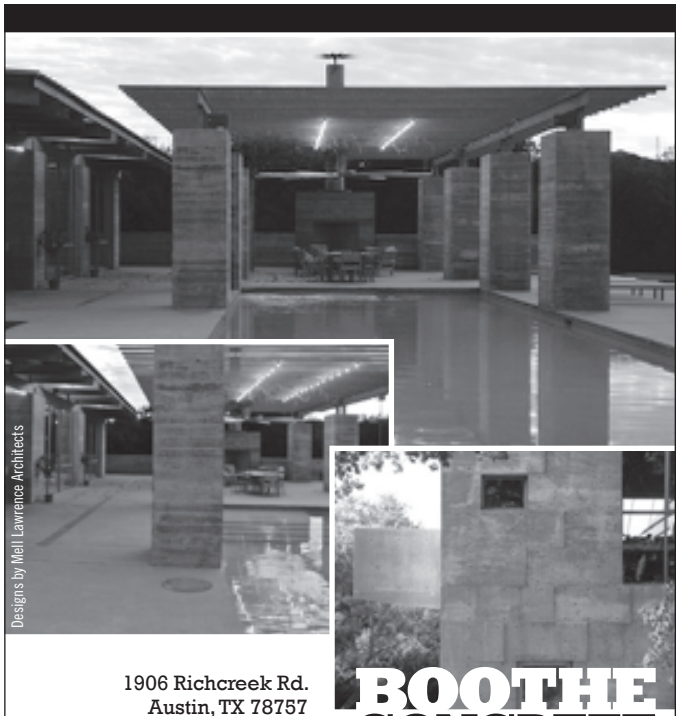

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Lessons in Survival

TecH2O in El Paso teaches conservation of region's most precious resource.

by Ed Soltero, AIA

Throughout the history of human civilization, water has been revered as a life-giving force. Unfortunately, some modern societies have exploited this essential natural resource to deleterious extents. In El Paso, however, there's a beacon of hope for the education of future generations about water conservation in the Chihuahuan Desert.

Completed in 2008, the 30450-sf Carlos M. Ramirez TecH2O Learning Center was designed by the local firm Mijares-Mora Architects to help people understand the importance of water throughout the city's history and how conservation is critical to its future.

Upon approach, the stark sculptural forms of the $6.3 million TecH2O Learning Center appear to sit quietly on flat and barren terrain at the city's far eastern corner. That is, until one gets closer and sees how the architecture alludes to cataclysmic geological activity that formed the aquifer underneath this desert region millions of years ago. The aquifer, known as the Hueco Bolson (*bolson* is Spanish for "large purse"), was created by the Rio Grande Rift, which also formed the surrounding mountains and the Rio Grande that flows between.

Visitors enter the building through a narrow and circuitous craggy slot created between sharp-angled forms representing the canyons of nearby Hueco Mountain. Once inside the main lobby, they experience the cool, sequestered sensation of being inside such a natural chasm. A small fountain gurgles and clerestory curtainwalls pour sunlight into the cavernous space from different angles. Overhead in this double-height lobby, a complex angular furred-down ceiling feature visually reinforces the allusion of violent eruptions of the earth's crust.

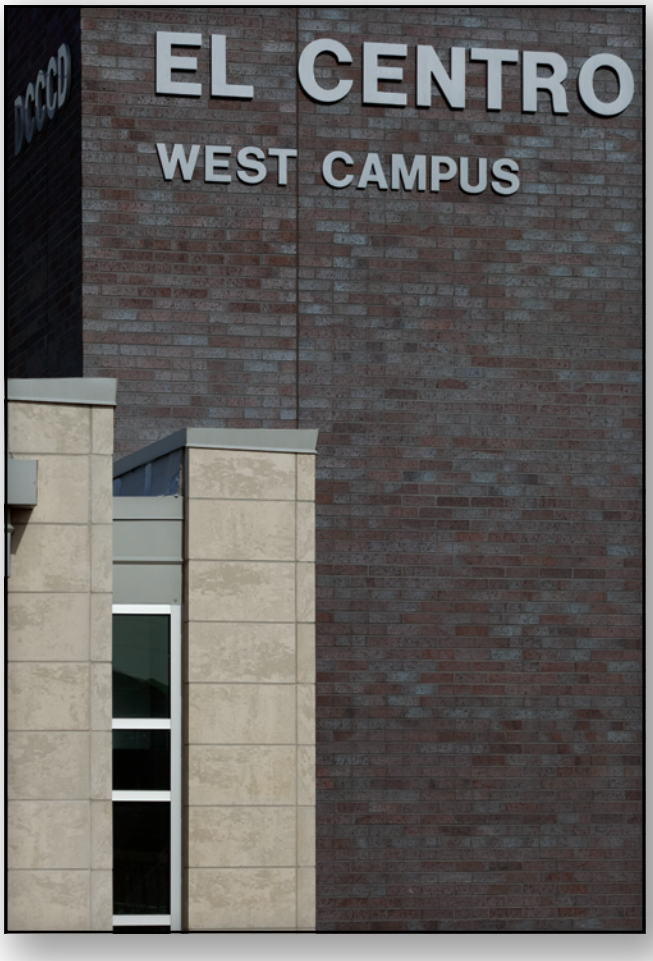
The irregularly shaped lobby organizes the spaces that comprising the learning center, which includes a 250-seat auditorium. In addition, an exhibit hall features 16 educational exhibits on water-related subjects from water-efficient plumbing fixtures to the cycle of water and the path it follows from sky to tap.

This architectural tour-de-force, its colliding forms seemingly frozen in time, reminds us that water conservation is more than a straightforward acknowledgement of how one individual can survive in the desert. Through the facility's design, we come to understand our shared sense of duty to take extreme care of this precious resource for the benefit of all of society.

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

top right and below
Inside the lobby, sharp-angled forms allude to craggy canyon walls and water circulating through the region's underground aquifer. Surrounded by barren terrain, the starkly sculptural building suggests the effects of colliding tectonic forces beneath the desert floor.

CAROLYN BOWMAN PHOTOGRAPHY



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DALLAS TX

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Education Portfolio

Blackson Brick Co. presents outstanding architecture for students across a wide range of ages. Our materials offer smart options: brick from leading manufacturers, colorful Arriscraft Stone, and natural stone from central Texas. We honor the teams who made these exemplary projects happen.

Brick Ties

Interstate Brick
Mountain Red

Summit Brick
Thistledown

A contrasting brick pair allowed architects to tie together arches, wainscot reliefs, window signatures, and disparate building elements in one cohesive composition.

Hunt Middle School
Frisco TX

ARCHITECT
Corgan Associates, Dallas

GENERAL CONTRACTOR
Pogue Construction, McKinney TX

MASONRY CONTRACTOR
C&D Commercial, Rowlett TX

Crisply Cornered

Cloud Ceramics
Burgundy, Mahogany, 510M, Classic

Arriscraft Stone
Pecan Rocked 1158

Scoggins Middle School
McKinney TX

ARCHITECT
Corgan Associates, Dallas

GENERAL CONTRACTOR
Charter Builders, Dallas

MASONRY CONTRACTOR
J&E Masonry, Richland Hills TX

Architects elevated a simple building by creating three brick strata and punctuating windows with a fourth brick surround, then extruding entries of Arriscraft Stone, brick, and glass.

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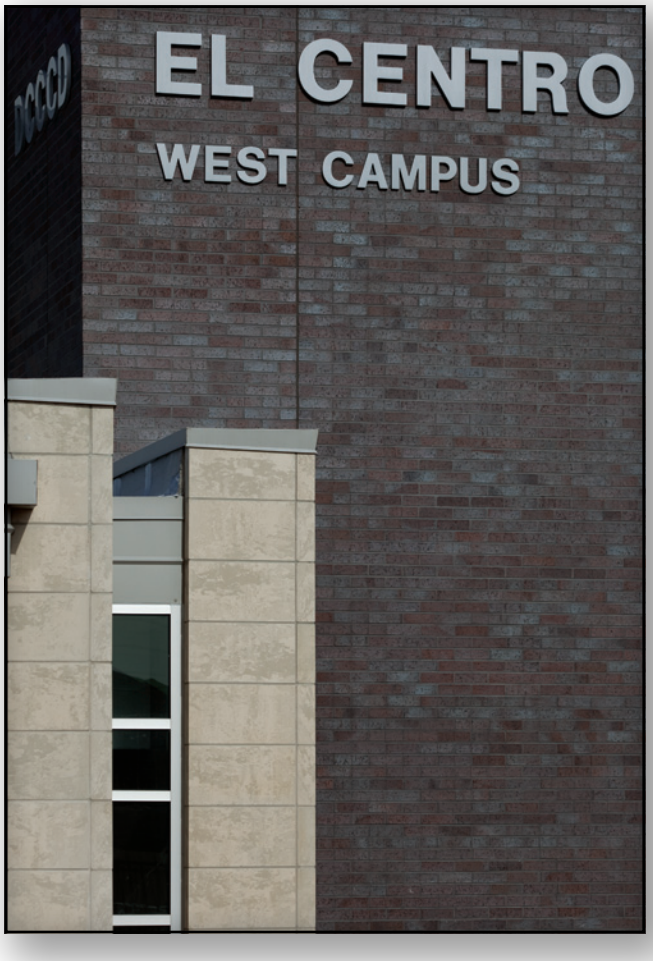

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Architects manipulated brick in three planes for a subtle zippered grid to complement stack-bond Arriscraft Stone entries and an Ebony brick corner that stands out for both building and neighborhood.

Composite Detail

From the extensive selection of Blackson Brick Co., architects artfully balanced subtle reveals, and sharp contrasts in color and coursing to capitalize on five brick from three manufacturers.

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Elementary School
THE COLONY TX

ARCHITECT
SHW Group, Plano TX

MASONRY CONTRACTOR
Skinner Masonry, Mesquite TX

Kansas Brick & Tile
Red Rock, 730D

Cloud Ceramics
Terracotta, Cocoa

Carolina Ceramics
Shadow Gray

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