March/April 2012

Texas Architect

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62/02

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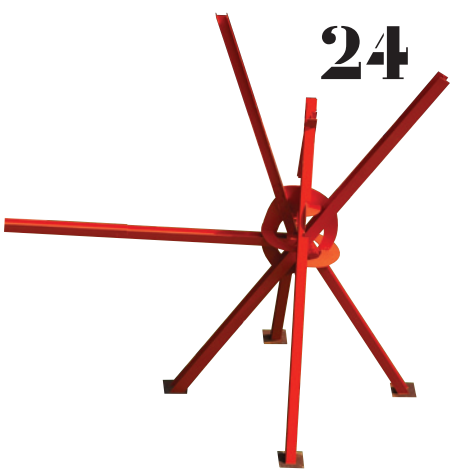
Destinations



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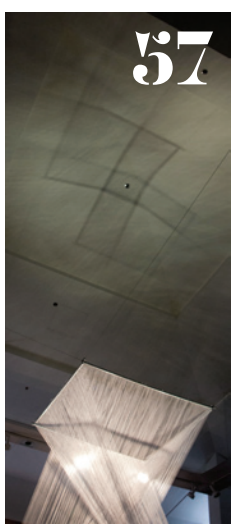

COVER PHOTO BY HESTER & HARDAWAY;
IN THE CLASSROOM PHOTO BY ZACH LYNCH

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Worthwhile Destinations

Preservation work at historic sites highlights state's architectural legacy

by Stephen Sharpe, Hon. TSA

In addition to the destinations featured in this edition, recent improvements to several historic sites around the state have further broadened the itinerary of places worth a visit. Among them is the Starr Family Home in Marshall and Casa Navarro in San Antonio, two nineteenth-century residences that illustrate the spectrum of our state's rich architectural and cultural patrimony. Both have either reopened or will reopen soon following extensive preservation work under the auspices of the Texas Historical Commission's Historic Sites Program.

In 2008, the two residences were among 18 historic sites transferred to THC from Texas Parks and Wildlife Department. (TPWD still operates 12 historic sites around the state.) Other THC sites include Caddo Mounds State Historic Site west of Nacogdoches, where Bailey Architects in Houston designed a new visitor center with interpretive signage to help explain the legacy of earlier inhabitants of the region. Meanwhile, as some sites have reopened to the public, preservation work continues on other THC properties, such as El Paso's Magoffin Home State Historic Site, an adobe structure that dates to 1875. Killis Almond Architects of San Antonio is in charge of that project.

The Starr Family Home in Marshall officially reopened last November after a major restoration led by Clayton & Little, an architecture firm in Austin. The scope of work ranged from rebuilt windows and carpentry repairs to southwestern restored furnishings and repainting the home to match its original 1871 colors.

The Casa Navarro State Historic Site at the southern edge of downtown San Antonio will reopen this spring event with events that will showcase improvements to visitor services and accessibility. Enhancements by local firm Fisher Heck Architects include extensive exterior preservation, a new visitor reception area, new air conditioning systems, and accessibility renovations.

Parts of the three structures – all built of limestone, caliche block, and adobe – date to the early 1830s. José Navarro, who would later sign the Texas Declaration of Independence, moved there with his family and made many improvements over the following two decades. Field notes by preservationists in 1963 state: "The house and kitchen house are typical examples of the Republic of Texas domestic architecture with sloping roofs, in preference to the wattle and adobe flat roofs typical of contemporary Mexican houses in the area. The store is a unique example of dignified Spanish Colonial architecture, featured by bold stone quoins on all corners."

The complex, located at the corner of Nueva and South Laredo streets, was acquired by the San Antonio Conservation Society in the early 1960s and the group subsequently undertook a comprehensive restoration of the buildings. ■

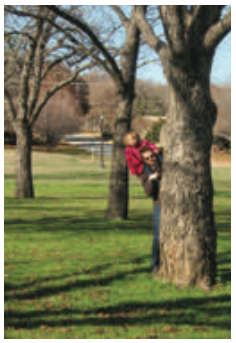
PHOTO COURTESY TEXAS HISTORICAL COMMISSION

The newly restored buildings of the Casa Navarro Historic Site still stand in what once was the heart of old San Antonio, in the thriving Tejano neighborhood known as Laredito.

Contributors

Fernando L. Brave, FAIA was born a naturalist and pursued scuba diving à la Cousteau with dedicated zealousness early on. He continues to seek balance between the constraints of our surroundings and his hunger for aesthetics. A generous hedonist, Brave dives into gastronomy, music, sailing, and other earthly pleasures with the same youthful abandon. His Backpage article features *Fifth Ward Jam* by Havel/Ruck Projects.

Jeffrey Brown, AIA is focused on his ongoing research into the architectural potential of tilt wall, the subject of his latest book. Areas of investigation include the technology's low-cost effective application to the current DOD/UFC criteria for progressive collapse and blast resistance. The latest white paper was published in the August 2011 edition of *Construction Specifier*. See his article on the Asia Society Texas Center on page 44.



Brantley Hightower, AIA spent five years at UT Austin in the late nineties, staring longingly at the outside world from his drafting board. He was finally able to explore the rest of his alma mater's campus in his story about the new Student Activity Center on page 38.

Gregory Ibanez, FAIA who writes about the Fair Park Esplanade on page 50 says, "The Esplanade is evocative of my youth in Cincinnati, which also has an incredible collection of Art Deco masterpieces. In particular, I was reminded of Union Terminal and the cascading water feature on axis with its monumental facade."

Matt Fajkus, AIA is a graduate of the Harvard GSD as well as UT Arlington. He teaches at UT Austin School of Architecture and is the principal of MF Architecture. He was recently thrilled to find out that he will be an uncle for the first time. Fajkus writes about the UT Austin's outdoor sculpture program on page 24.

John Pearcy, AIA is a principal at Megamorphosis and a native "Valley-ite." He loves his amazing wife and two beautiful daughters, but the Gulf Coast around the Rio Grande delta is a pretty close second place to those lovely ladies. See his article on the Ringgold Drive Residence by Origo Works on page 30. ■

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Ricardo Legorreta Vilchis (1931-2011)

by Edward R. Burian

Considered by many to be an ambassador for Mexican culture, world-renowned architect Ricardo Legorreta, Hon. FAIA, died in Mexico City on Dec. 30 at the age of 80. Among the best known contemporary architects of Mexico, Legorreta received numerous awards and his work was extensively published. Legorreta received the 2000 AIA Gold Medal for his life's work of inspiring architecture. His passing marks the end of an era of modern architecture in Mexico and the region.

A native of Mexico City, Legorreta graduated in 1953 from the UNAM School of Architecture in Mexico City and soon went to work for his former professor, José Villagrán García. He later became a partner in the firm and established a close friendship with Luis Barragán. Legorreta also admired the work of Louis Kahn, Aldo Rossi, Charles Correa, as well as the vernacular architecture of Mexico.

Soon after opening his own practice with Noé Castro and Carlos Vargas in 1960, he completed two breakthrough projects that made his work more widely known. The Automex Chrysler Factory (1964) in Toluca was one of his earliest essays on place and the traditional Mexican courtyard, wall, and landscape experienced as a series of walled outdoor rooms. The Camino Real Hotel (1967) in Mexico City created a refuge in the midst of the bustling megalopolis as a low-rise, wall-dominant composition organized around a series of inward turning courts and gardens. The

Legorreta's passing marks the end of an era of modern architecture in Mexico and the region.

entry court was particularly memorable, with its solid and perforated screen walls and central fountain that created coolness against the skin by splashing during the day and misting at night. Within the lobby, a wide staircase simultaneously melded modernist notions of abstraction and continuity of space with memories of pre-Columbian stepped terraces and colonial-era convents, and led to a remarkable shimmering golden mural by Mathias Goeritz. A later project, the Camino Real Hotel (1981) in Ixtapa, made a mimetic response to its spectacular ocean site and reinterpreted Le Corbusier's sectional organization at his Algiers Project of 1930.

Ricardo Legorreta, shown with his son, Víctor, in 2003, infused his modern architecture with elements from the traditional Mexican vernacular. His most recent work in Texas included an addition to the South Texas Institute for the Arts in Corpus Christi, the Latino Cultural Center in Dallas, and the Fort Worth Museum of Science and History.

From the 1990s onwards, Legorreta completed numerous international commissions. His design for the Metropolitan Cathedral (1993) in Managua, Nicaragua, replaced an earlier one destroyed in an earthquake. Recalling the sixteenth-century open chapel in the Mexican city of Cholula, the cathedral is crowned by 63 domes that provide light and ventilation, the highest dome symbolically located over congregation.

Legorreta also completed a number of important projects on the borderlands of northern Mexico and Texas. The San Antonio Central Library (1995) transformed the downtown's northern edge and is heavily used by the public. Working in collaboration with local architects, engineers, and interior designers, Legorreta designed the wall-dominant library to be experienced through a carefully choreographed sequence of movement. In the sunlight-filled vertical interior court, occupants move both through and around the space located at the heart of the building. Other projects in Texas include the Solana Hotel Commercial Complex (1985) in Westlake, the Latino Cultural Center (2003) in Dallas, an addition to the South Texas Institute for the Arts (formerly the Art Museum of South Texas, originally designed by Philip Johnson, FAIA) in Corpus Christi (2006), and the Fort Worth Museum of Science and History (2009). Projects in northern Mexico include Condominiums (1972) in Cabo San Lucas; Renault Factory (1984) in Gomez Palacio; and several in Monterrey, including the MARCO Museum (1991), Calzada del Valle de Banamex Building (1982), UANL Library (1994), Edificio de Oficinas (1995), and the EGAPP Public Policy and Graduate Business School (2001).

His son, Víctor Legorreta, became a partner in the firm in 1991, bringing new ideas, a team of younger architects, and new computer capabilities to the firm. The work of Legorreta + Legorreta is characterized by large-scale projects for clients around the world and more dynamically asymmetrical architectural compositions. Among these more recent projects is the Juárez Government Office Complex (2003), located just across from the Alameda in Mexico City. The complex regenerated an important zone of the city that was severely damaged in the 1985 earthquake. The Camino Real Hotel (2007) in Monterrey is a tower organized around a multistory interior court filled with light that contained vertical and horizontal circulation and other public functions. The elevator terminates at a rooftop outdoor swimming pool enclosed by walls and a trellis that creates a deliberately static, calming space. In addition, Legorreta + Legorreta has designed large campus projects in the Middle East, including the Texas A&M College of Engineering (2007) in Doha, Qatar, and the Campus Center, American University (2009) in Cairo.

Despite the opportunities, challenges, and burdens of being perceived as a "superstar architect" (a term he particularly disliked), Legorreta was an exceedingly courteous, polite, and modest individual who made everyone feel at ease around him. He was a Mexican gentleman in the best sense of the word. He leaves behind not only many memorable works of architecture, but also a host of people whose lives he touched with his personal warmth and kindness. ■

Edward R. Burian is an associate professor in the UTSA Department of Architecture. He wrote and edited *Modernity and the Architecture of Mexico,* with an introductionby Ricardo Legoretta, published in 1997 by the University of Texas Press.

GRACIELA ITURBIDE

New Accessibility Rules Become Law

by Stephen Sharpe, Hon. TSA

On March 15, the long-awaited revisions to state accessibility standards become law. That date represents the culmination of efforts to synchronize overlapping federal and state guidelines that respond to the Americans with Disabilities Act of 1990. As a result, Texas practitioners will no longer be required to cross-check two sets of regulations to ensure that their projects are conforming to the appropriate laws.

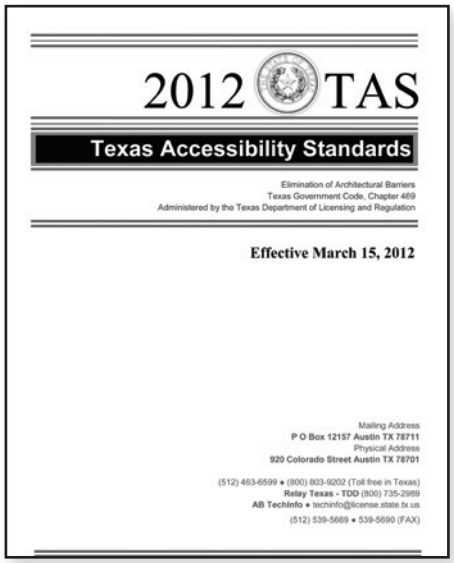
The *2012 Texas Accessibility Standards* takes effect almost two years after the U.S. Department of Justice approved revisions to federal accessibility regulations. The new federal rules are published under the title *2010 Standards for Accessible Design*, which carries the unfortunate, but official, abbreviation of *SAD*.

When U.S. Attorney General Eric Holder approved the revised federal ADA regulations on July 23, 2010, that much-anticipated milestone set in motion activities by lawmakers in several states to update local accessibility requirements to align with new federal standards. In Texas, the process necessitated approval of several measures by the Texas Legislature during last year's session. Following passage of those bills, the state distributed a preliminary version of revised state standards for public comment. The Texas Department of Licensing and Regulations (TDLR) is the agency tasked with overseeing conformance with guidance from its Architectural Barriers Advisory Committee.

Assisting TDLR in providing information to the design profession about the new *2012 TAS* is the Texas Board of Architectural Examiners, which has posted several links to helpful online information. Among them are the complete *2012 TAS* and *2010 SAD* documents that can be downloaded as PDFs.

While a few differences remain between the two sets of guidelines, they are minor. More important are the changes reflected in *2012 TAS* that will prove helpful to Texas architects, including:

- section numbering that matches with *2010 SAD* and also corresponds with the International Building Code and *A117.1 Standard for Accessible and Usable Buildings and Facilities* from the IBC/American National Standards Institute;
- an enhanced glossary of important terms;
- a comprehensive index;
- additional cross references; and
- advisory notes as commentary.



The TBAE website also links to a video of a public meeting organized by TDLR to explain specifics of the new state standards. The video captures a question-and-answer session at the end of the presentation in which TDLR staff answer questions from the audience. The presentation can also be downloaded as a PDF.

To further disseminate information about *2012 TAS*, TDLR has organized a series of training sessions over the coming months. Called the Texas Accessibility Academy, the training sessions set in March and April are full, but others are scheduled July 11–13, Sept. 5–7, and Nov. 7–9. The location is 1106 Clayton Lane, Suite 125E, in Austin. Attendance is limited and requires a $150 fee. The registration form is available at *www.tdlr.state.tx.us/ab/forms/AB010.pdf*.

March 15 represents the culmination of efforts to synchronize overlapping federal and state guidelines.

Other information linked from the TBAE website is from the Accessibility Professionals Association (formerly TRASA) that covers transition and implementation of the new standards. ■

Visit *http://www.tbae.state.tx.us/PublicInformation/NewTAS* for a list of links mentioned in this article.

TEXAS ARCHITECTS CONVENTION PHOTO BY THOMAS MCCONNELL; SCULPTURE PHOTO COURTESY TEX-FAB

Calendar

Texas Architects Seeks Program Ideas
Deadline March 15
texasarchitects.org

The Texas Society of Architects is soliciting ideas for Continuing Education sessions for its annual convention, Oct. 18-20, in Austin. The meeting's theme is "Influence," and this year USGBC-accredited sessions will be offered. The Call for Programs is posted online.

Public Interest Design Training
March 22-23
www.publicinterestdesign.com

The Public Interest Design Institute will provide training to design professionals on how design can address critical issues communities face.

Tex-Fab Lectures and Competition
April 14-17
www.tex-fab.net

The Digital Fabrication Alliance hosts Tex-Fab 3.0 at the UTSA School of Architecture. The two-day event features a series of lectures and workshops, along with the launch of its next competition, Applied Research through Fabrication.

David Dillon Symposium
April 26-27
www.uta.edu/architecture/research/dillon

The inaugural symposium, sponsored by the David Dillon Center for Texas Architecture at UT Arlington, brings together a panel of architecture journalists to discuss "Criticism Today" at the Nasher Sculpture Center. Paul Goldberger, architecture critic for *New Yorker*, will deliver the keynote address at the Dallas Museum of Art. ■

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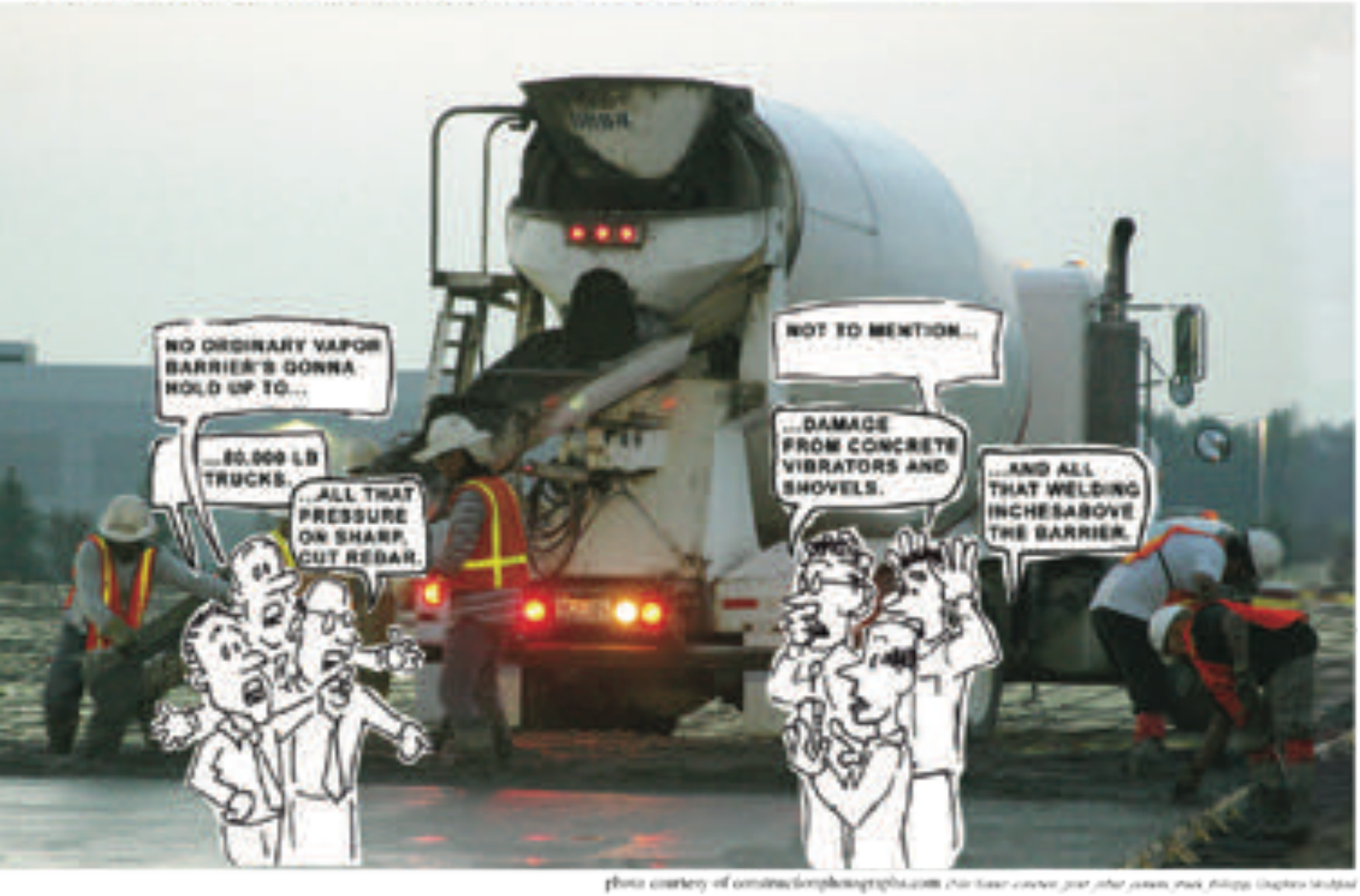

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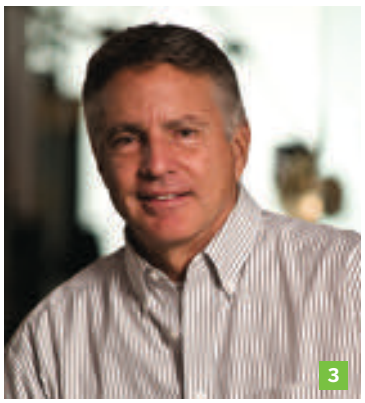
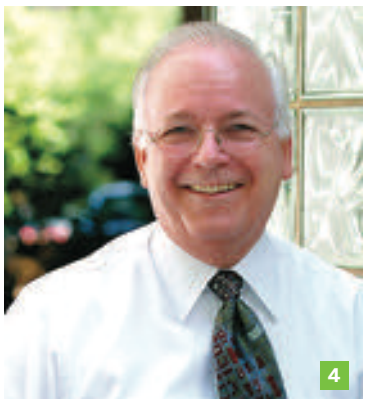




2012 Texas AIA Fellows

by *TA* Staff

Among the 105 AIA members elevated this year to the AIA College of Fellows, eight are members of the Texas Society of Architects. The 2012 Fellows will be honored at an investiture ceremony during the AIA convention in May.

The AIA fellowship program was developed to recognize architects who have made a significant contribution to society and the architecture profession on a national level. Each year, a Jury of Fellows reviews nominations and elects qualified AIA members.

The 2012 Jury of Fellows was chaired by Gregory Palermo, FAIA, director of the architecture program at Iowa State University's College of Design. Jury members were Jeffrey A. Huberman, FAIA, of Gantt Huberman Architect in Charlotte, N.C.; Leevi Kiil, FAIA, of Leevi Kiil Architect in Wayne, N.J.; Susan Maxman, FAIA, of SMP Architects in Philadelphia; Craig Rafferty, FAIA, Rafferty Rafferty Tollefson Lindeke Architects in St. Paul, Minn.; Linda Searl, FAIA, of Searl Lamaster Howe Architects in Chicago; and Raymond Yeh, FAIA, dean of the University of Hawaii's School of Architecture. ■

1 **Zaida Basora, FAIA**
Basora, an assistant director of the City of Dallas Public Works Department, was nominated in the Government/Industry category.

2 **Fernando L. Brave, FAIA**
Brave, the founder of Brave/Architecture in Houston, was nominated in the Practice category.

3 **David Alan Dillard, FAIA**
Dillard, the president of D2 Architecture in Dallas, was nominated in the Practice category.

4 **Jerry L. Halcomb, FAIA**
Halcomb, the founder and CEO of HH Architecture in Dallas, was nominated in the Practice category.

5 **Rodney Culver Hill, FAIA**
Hill, a professor at Texas A&M University's College of Architecture in College Station, was nominated in the Education category.

6 **Gregory S. Ibañez, FAIA**
Ibañez, the founder of Ibañez Architecture in Fort Worth, was nominated in the Design category.

7 **David J. Lind, FAIA**
Lind, the chairman of the board of Corgan Associates in Dallas, was nominated in the Practice category.

8 **Charles K. Thompson, FAIA**
Thompson, the founder and president of Archillume Lighting Design in Austin, was nominated in the Alternative Career category.

RiceDesignAlliance

ENGAGING PEOPLE SHAPING PLACE

AIA Honors Rice Design Alliance

by *TA* Staff

The Rice Design Alliance is one of two recipients of 2012 Institute Honors for Collaborative Achievement, an award presented annually by the AIA to recognize and encourage distinguished achievements of allied professionals, clients, organizations, architect teams, knowledge communities, and others who have had a beneficial influence on or advanced the architectural profession.

In fall 1972, RDA was organized by a small group of academicians, alumni of the Rice School of Architecture, and local citizens interested in advancing public discourse about the built environment. The fledging non-profit organization was led by David Crane, FAIA, the dean of the Rice School of Architecture at that time. RDA's membership grew to 2,000 over the next four decades as it emerged as the preeminent public forum in Houston for critique, discourse, and programming of design and the built environment. Since 1973, RDA has sponsored over 327 lectures, 74 panel discussions and symposiums, 47 architecture tours, 21 exhibitions, 12 grant competitions, nine film series, and four national design competitions. During the same time, RDA has published 86 issues of *Cite: The Architecture + Design Review of Houston*, its quarterly design review, along with 65 guide pamphlets, 12 catalogs, and one monograph.

In selecting RDA for the AIA honor, the awards jury commented: "An excellent program that raises consciousness about architecture and urban design. It is certainly worthy of recognition and has won many awards since its inception in 1972."

RDA's activities fall within three areas:

- Education – RDA holds two lecture series each year. These civic forums examine issues that affect Houstonians and the city, with discussions allowing the public to gather information about current issues and to join the dialogue with experts.
- Engagement – RDA provides opportunities for members of the public to exchange ideas with design professionals. Such occasions allow civic-minded citizens to help affect change by mobilizing efforts to achieve a common goal.
- Impact – Through its programs, RDA has demonstrated its far-reaching commitment to implement physical improvements in Houston and the surrounding region.

The other recipient of the 2012 Institute Honors for Collaborative Achievement is CultureNOW, a 501c3 organization formed in 2002 from work done by New York/New Visions, the AIA-led pro bono coalition of design professionals who came together in response to the terrorist attacks of 9/11. CultureNOW has grown to include a wide network of architects, artists, urban planners, educators, curators, and historians, who are all committed to expanding the reach of their disciplines through cultural tourism, education, and outreach.

This year's Collaborative Achievement jury was chaired by Kevin J. Flynn, FAIA, of Kiku Obata & Company in St. Louis. Members were James Logan Abell, FAIA , of Abell & Associates Architects in Tempe, Ariz.; David Burney, FAIA, of the New York City Department of Design & Construction; Vergel Lee Gay Jr., AIA, of Texas A&M University in College Station; and Curtis J. Moody, FAIA, of Moody Nolan in Columbus, Ohio. ■

Evans Named AIA Young Architect

by *TA* Staff

One Texan – James M. Evans, AIA, of Houston – is among the 13 recipients of the 2012 AIA Young Architects Award.

Young Architects are defined by the AIA as professionals who have been licensed 10 years or fewer regardless of their age. The award honors individuals who have shown exceptional leadership and made significant contributions to the profession early in their careers.

Evans, through his work with several Houston firms, as well as the principal of his own practice, Collaborative Designworks, he has demonstrated nationally recognized design excellence with a fundamental commitment to environmental stewardship. His outstanding professional achievements also include co-founding Hometta, an online purveyor of architect-designed plans for sustainable housing. He also is active in AIA Houston, serving on committees and on the chapter's board of directors through 2014.

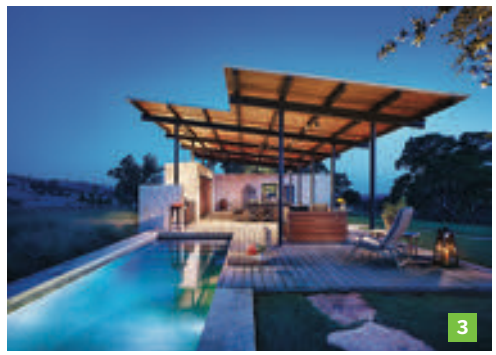
Collaborative Designworks' recent projects include retail and restaurant projects, a 120,000-sf training center, as well as homes on the lakeshore of New Orleans and in the hills of West Virginia. He has shown initiative in a difficult economy by pushing the boundaries of architect-as-developer to create significant projects. His work demonstrates the intrinsic and financial value of sustainable, uncompromising architectural design.

Comments from the jury included: "Jim's impact nationally and locally on the practice of architecture is inspiring. Inspiring also is the way he challenges his colleagues to think about innovation, practice, and design quality. Jim has led by example." ■

Recognition


1


2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AIA San Antonio Design Awards

After carefully evaluating 60 entries from 24 local architectural firms, jurors for AIA San Antonio's 2011 Design Awards program announced their selections during ceremonies held on Nov. 4 at Pearl Stable. Attendees also celebrated the recipients of the chapter's Studio Awards, its Twenty-Five Year Award, and its annual Mayor's Choice Award honoring a publicly funded architectural project.

Members of the jury were Andrea P. Leers, FAIA, of Leers Weinzapfel Associates in Boston; Jack DeBartolo, FAIA, of DeBartolo Architects in Phoenix; and Arthur Andersson, AIA, of Andersson•Wise Architects in Austin.

There were three categories of awards for built projects: three received Honor Awards, three won Citation Awards, and four earned Merit Awards. ■⊡

Honor Awards

1 **Hermann Park Lake Plaza**
Overland Partners|Architects

Hermann Park Lake Plaza project knits together the popular urban park's disparate cultural institutions using landscape, architecture, and art. The design transforms the central part of the park into a destination where one can rest, gather, talk, and play. In addition, the plaza provides orientation for pedestrians and manages the flow of traffic to their respective destinations.

2 **Livestrong (Lance Armstrong Foundation)**
Lake|Flato Architects

Livestrong is the adaptation of a 1950s-era warehouse in the underserved east side of Austin. The renovation provides office space, meeting rooms, dining facilities, an in-house gymnasium, an open-air courtyard, and parking for the staff of 62. The project achieved LEED Gold certification.

3 **Story Pool Pavilion**
Lake|Flato Architects

The Story Pool Pavilion provides a "sunrise to sunset" outdoor family gathering place with expansive Hill Country views from its site atop a plateau. The architects designed a simple, open-air, steel and wood "outdoor living room" pavilion with two thick limestone "boxes" that house a full working kitchen behind folding slatted wood doors, a screened bath area, and storage.

Citation Awards

Haven for Hope
Overland Partners Architects

La Lomita Chapel
Kell Muñoz Architects

Visual Arts Center at UT Austin
Lake/Flato Architects

Merit Awards

Hillside House
Lake/Flato Architects

University of Pennsylvania Morris Arboretum Horticulture Center
Overland Partners Architects

TMI All Saints Chapel for the Episcopal School of Texas
Ford Powell & Carson Architects & Planners

UT Permian Basin Student Multipurpose Center
Alvidrez Architecture

Sustainability Commendation

UT Permian Basin Student Multipurpose Center
Alvidrez Architecture

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AIA LRGV Studio Awards

by *TA* Staff

Two awards were presented by AIA Lower Rio Grande Valley in the chapter's 2011 Studio Awards program. Carolina Civarolo, AIA, of Boultinghouse Simpson Architects in McAllen, received the Spark Award for Digital Media for the proposed renovation and expansion of the University of Texas–Pan American's College of Business Administration in Edinburg. Ortiz Architecture & Environment in Weslaco was recognized with a Design Award for an Unbuilt Project for its Weslaco Family Care Center & Occupational Medicine Clinic.

The jury was composed of architects whose buildings were previously recognized with 2011 Design Awards from the chapter. Jurors represented ERO International in McAllen, Frank Architects in Laredo, Megamorphosis Architecture and Interior Design in Harlingen, and Negrete & Kolar Architects in Edinburg. ■ ⊡

1 The University of Texas–Pan American College of Business Administration Expansion

Carolina Civarolo, AIA, of Boultinghouse Simpson Architects

The client asked Boultinghouse Simpson Architects to develop a building concept in order to seek funding for the project. The proposal consisted of renovating the existing 49,000-sf facility, built in 1977, and the design of a 75,000-sf multi-story expansion with classrooms, areas for graduate studies and student organizations, and offices for faculty and administration. The project's cost was estimated at $46 million.

Civarolo took into account the strong influence of Louis I. Kahn on UT-Pan Am's architecture and the uniformity of its material palette, including a standard color brick and brightly colored tile accents strewn about the campus. While maintaining the spirit of the campus vernacular, she sought to create a more progressive architecture that incorporates the use of glass for natural light. Site constraints – including a major utility corridor running between the existing building and the proposed expansion – allowed for the creation of a courtyard between the two buildings, which responded to the client's specific request for space where students could interact and a location for formal gatherings. Additionally, the site is constrained by an access road on the north and east sides and existing buildings on the west and south. To accommodate the program requirements, the design team massed the building into four stories and linked the old and the new buildings with two "bridges" at the second-floor level.

The building also serves as a gateway to the campus, which led the architect to design its large glass facade along the north side to function as a visual canvas for the College of Business to promote its identity and ideas.

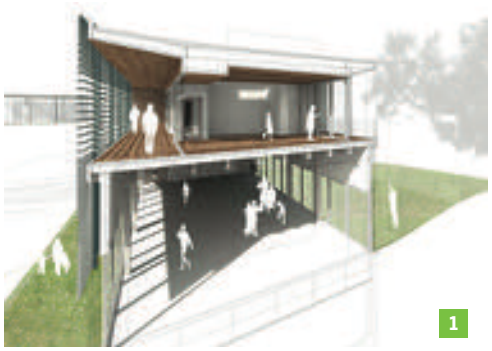
2 Weslaco Family Care Center & Occupational Medicine Clinic

Ortiz Architecture & Environment

The concept for Weslaco Family Care Center & Occupational Medicine Clinic grew out of the client's need for more space than the 8,000 square feet currently occupied. Juan Carlos Ortiz Jr., AIA, the principal of Ortiz Architecture & Environment proposed a new 20,000-sf facility with overlapping circulation paths dedicated to each of three primary services—family medicine, occupational/physical therapy and chiropractic, and a medical spa/aesthetics clinic. The overlapping paths allowed the programmatic functions to co-exist effectively.

The project, expected to be built this spring, incorporates rainwater collection and provisions for future harnessing of wind and solar energy. The site is an undeveloped 3.5 acres where similar healthcare or wellness services may be developed.

Pre-engineered structural framing will be used for the clinical portion of the program and will be offset by traditional steel framing for the administration and medical spa functions of the program. Separate entries will segregate patients based on the services they seek at the clinic, with 75 to 125 patients expected each day. The clinical side of the building will be wrapped in split-faced or burnished CMU. Canopies will provide deep shade along the west elevation. Above-ground cisterns will collect rainwater for on-site irrigation.



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AIA Fort Worth Student Design Awards

by Tom Manganiello, Assoc. AIA

During AIA Fort Worth's awards banquet held on Jan. 24, three student projects were recognized for design excellence. The lone Honor Award was presented to Ace Academy by John Paul Rysavy and Daniel Shumaker, both students at the University of Texas at Austin. In addition, two Merit Awards were presented, one to Down Town Urban Architecture by Yan Lu of Texas A&M University and another to Estuarial Habitation by John Paul Rysavy of the University of Texas at Austin.

The chapter's Student Design Award was established in 1991, with eligibility open to students enrolled in NAAB accredited architecture programs in Texas. Entries are limited to projects completed as part of academic coursework. Each year, jurors present two levels of award, either Honor or Merit. Scholarships are available for Honor winners. This year's scholarship was made possible by Jacobs Engineering.

This year's jurors were Norman Ward, AIA, of Norman D. Ward Architect in Fort Worth, Ron Wommack, FAIA of Ron Wommack Architect in Dallas, and Todd Wascher, AIA, of Lake/Flato Architects in San Antonio. ■⊡

Honor Award

1 Ace Academy

John Paul Rysavy and Daniel Shumaker

Ace Academy is a concept for a learning environment designed to provide a place where gifted learners can become citizens of the world. The jury found the project to be "a thoughtful presentation clearly showing a holistic approach through weaving building and landscape design into the existing topography. This sensitive integration, and the resultant forms create diverse conditions for learning opportunities."

The design embraces the organization's mission by drawing on resources of the city, neighborhood, and site. The site is located between the quaint Judges' Hill neighborhood and exuberant downtown Austin. In response to this dichotomy, the building is divided into two levels: the higher plane of Judges' Hill and the auxiliary spaces below. Articulation of this division is carried into the project's details. The cafeteria, library, commons, and administration are linked to form the building's spine. Branches of classrooms along exterior corridors weave through clusters of live oaks and define two courtyards. Below each branch, auxiliary spaces – visual, performing, and athletic arts – mediate between street and school. The integration of educational spaces and natural surroundings educates students through engagement with the world around them.

Merit Awards

2 Down Town Urban Architecture

Yan Lu

The edges of the campus of Texas A&M University present extraordinary opportunities for redevelopment. Down Town Urban Architecture proposes a scenario that sprang from design studio investigations that focused on a section of University Drive between Northgate and South College. As a class, students collectively designed a master plan, with each student then proposing a project on a chosen site within the master plan.

Down Town Urban Architecture emphasizes sustainable urban principles, such as reducing vehicular trips, encouraging pedestrian access, increasing density, and respecting the public realm. The project also responds to program goals of energy efficiency, environmental stewardship, and adaptive re-use.

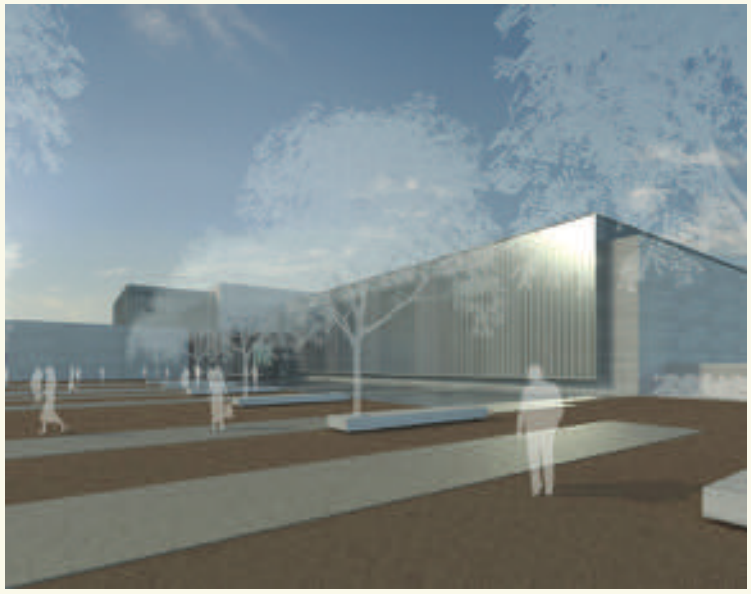
3 Estuarial Habitation

John Paul Rysavy

Matagorda Bay exists amid boundless change. Following decades of efforts to manipulate water flow and bolster the coastland, the Gulf of Mexico confronts precarious conditions as a consequence of global climate change. Challenged by a rising coastline, the U.S. Environmental Protection Agency and the Lower Colorado River Authority have agreed to support the construction of portable living quarters for scientific research and disaster relief in the Matagorda Bay Nature Preserve.

Through a network of structures that correspond to the various ecological systems present, Estuarial Habitation uses each facility to monitor the dynamic interaction of transforming systems in relation to the ramifications of human intervention and the impact of global climate change on this sensitive landscape.

Paperwork



Tianjin Binhai Art Center

RTKL

Designing an art center for a client in China required the architects in RTKL's Dallas office to strike a balance between allowing in natural light while protecting the artwork on exhibit. Their solution calls for an exterior that combines stone and glass, one material representing strength and another of a more delicate nature.

The main programmatic elements for the 90,400-sf center include a flexible gallery space for displaying modern painting and calligraphy, private artist studios, an art auction room, and a café. The separation of public and private functions inside the building suggests a sequence of concealing and revealing experiences as one moves from inside to outside. Inside the main gallery, a series of partitions are designed to operate like large pivot doors that can be opened and closed to create a variety of spatial configurations. In addition, an exterior sculpture garden will connect the building to its outdoor landscape, with linear bars extending outward to stitch together the natural and built environments.

The Tianjin Binhai urban area lies within a newly redeveloped coastal district in northeastern China near Beijing. Construction is expected to begin toward the end of this year.

Grand Hotel Austin at Waller Creek

Gensler

Designed by Gensler's local office to be the city's tallest structure, the 47-story hotel is planned for a 1.75-acre site located next door to the Austin Convention Center in the southeastern quadrant of downtown. Ground breaking is set for August, with construction tentatively scheduled to be complete in 2015. The building is designed to be 581 feet tall, with a spire that will bring the overall height to 700 feet. Containing 1,035 guest rooms, the tower will rise above four underground parking levels and a building podium with 115,000 square feet of meeting rooms and exhibit space on six floors.

An enclosed skybridge will connect the tower's second level with the convention center across Red River Street. Gensler plans to integrate the hotel's landscape to complement adjacent Waller Creek – currently undergoing significant redevelopment as a below-street-level municipal park – including positioning the hotel lobby and one of its two restaurants on the "front porch" overlooking the creek. The developer, Manchester Texas Financial Group, foresees a

LEED Gold certification for the project. Sustainable strategies include a high-performance exterior skin with shading devices to further mitigate heat gain, rainwater and graywater harvesting, and integrated occupancy monitoring systems in guest rooms to enhance overall energy efficiency. ■⊡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Marking the Land

by Matt Fajkus, AIA

Modernist sculptor Constantin Brancusi famously said, "Architecture is inhabited sculpture." That raises the question: Is sculpture uninhabitable architecture? At the very least, his statement draws a direct comparison between the two disciplines and invites speculation about the relationship between sculpture, architecture, and the open spaces between.

In 2008, the University of Texas at Austin launched a program to develop a collection of public art to enhance the architectural fabric of its campus and to bring art, particularly sculpture, out into the open. The very name of the program, Landmarks, was carefully crafted by Andrée Bober, the program's director, to take on multiple meanings. One reading suggests that the outdoor sculpture pieces are intended as physical landmarks across the campus that signify an association with a specific place. Another reading refers to a landmark event or landmark case, an occurance that changes one's understanding of the world. The program's tag line – "See All Sides" – implies yet another meaning that fits nicely under the same conceptual umbrella.

This unique public arts initiative aims to carefully select and place art pieces according to guidelines set forth in the university's *Public Art Master Plan*. That document, designed by Peter Walker Partners Landscape Architects, proposes locations for public art installations, while also adhering to the intent of Paul Cret's UT campus master plan of the early 1930s, as well the 1999 modifications by Cesar Pelli and Associates. Cret's master plan emphasized Beaux-Arts inspired formal relationships between architecture, open space, and reinforced symmetrical relationships, particularly with the layouts of the axial malls – effectively serving as the cardo and decumanus in Roman city planning terminology – all terminating in the Main Building. The Public Art Master Plan respects this historical spatial order, particularly in the original Forty

PHOTO BY PAUL BARDAGJY; (PAGE 25) PHOTO BY JACOB TERMANSEN

Acres, yet strategically challenges the system in other parts of the campus.

The initial bold splash by Landmarks, spearheaded by Bober, was the impressive procurement of 28 modern and contemporary sculptures on long-term loan from the Metropolitan Museum of Art in New York. Each piece was vetted to ensure it met standards for display on campus. For instance, one's perception of a sculpture changes – due to lighting conditions, references to scale, etc. – when it is removed from a gallery and placed outdoors, a fact readily acknowledged by the master plan and Landmarks. Similarly, the placement of sculpture in different landscape settings, such as a level open lawn area versus at the peak of a hill, not only instills a different meaning in the art but also changes the understanding of the site and the architecture that defines the surrounding space.

The university's public art collection is enriched by support from a policy called Art in Public Spaces that sets aside one to two percent of ongoing capital improvement projects for acquisitions. One example is a "skyspace" by artist James Turrell that will soon sit atop the Student Activity Center (featured on page 44). With strategic consideration of scale and adjacency, Landmarks turns the university's 350 acres into a campus-wide art gallery for more than 70,000 faculty, staff, and students.

Perhaps the most obvious difference between sculpture and architecture is their context and site specificity. While architecture is expected to be site-specific, such is not always the case with sculpture. This aspect underscores the importance of curatorial rigor to ensure the success of UT's public art program. This critical choreography is best illustrated by six case studies of the Landmarks program, four of which are examples of loans from the Met. Viewed as objects, the sculptures may be perceived respectively as a beacon, an assimilation, a foil, a folly, a confrontation, and an engagement.

Beacon

Kicking off the presence of Landmarks, Mark di Suvero agreed to install a large-scale sculpture in front of the Engineering complex on the northern perimeter of campus. As opposed the rich, classically inspired buildings on the 40 acres, the mundane engineering buildings make for a banal setting in and of themselves. Thus, *Clock Knot* clearly takes on the role of a beacon, activating the zone with its iconic, if not monumental scale, dynamic form, and bright red color.

Di Suvero began using industrial materials, particularly those salvaged from construction projects where he worked in lower Manhattan in the late 1960s. Much like the later years of Matisse, who improvised with "hands-off" techniques to allow him to continue to create art despite physical limitations, di Suvero began to use mechanical means after being paralyzed in an elevator accident. The artist began to experiment with cranes, for instance, to assist with the making of his pieces. Just as with architecture, the technique by which the pieces were formed was critical to the very essence of the art. For the same reason that architects are enamored by construction sites as well as ruins – because both allow room for imagination as to what could be or once was – the work of di Suvero encourages such speculation and ambiguity. Di Suvero says this piece was inspired by his interests in philosophy, poetry, music, dance, physics, and engineering—befitting of its specific setting on campus.

The initial bold splash by Landmarks was the impressive procurement of 28 modern and contemporary sculptures on loan from the Metropolitan Museum of Art.

The particular manner in which a sculpture is installed is critical to the overall experience and its setting, and while the majority of the Landmarks sculptures are placed on a traditional concrete pedestal, it should be noted that *Clock Knot* touches down flush the grassy knoll

Opposite page and at left *"Clock Knot" (2007) by Mark di Suvero: Painted steel; 498 × 260 × 420 inches. Lent by the artist and Spacetime C.C., courtesy of Paula Cooper Gallery.*

Above *"Veduggio Glimpse" (1972–1973) by Anthony Caro: Steel; 30 × 113-1/2 × 18 inches. Lent by the Metropolitan Museum of Art; anonymous gift, 1986*
Right *"Eleanor at 7:15" (1977) by Willard Boepple: Cor-ten steel, 49 × 35 × 45 inches. Lent by the Metropolitan Museum of Art; anonymous gift, 1978*

upon which it sits. Off of the traditional pedestal, to be seen dynamically from all sides and from below. The sculpture appears as a physical three-dimensional representation of a statics diagram, free from a pedestal, as though his composition uses beams as lines in space.

Assimilation

Along the pathway on the east side of Goldsmith Hall sits a modest but powerful piece by Anthony Caro. *Veduggio Glimpse*, placed just outside of Goldsmith's courtyard and almost precisely on axis, contrasts greatly from Mark di Suvero's piece in terms of scale and overall presence, and thus might be seen as an object of assimilation. Interestingly, Caro once wrote, "I don't think that sculpture belongs in everyday life like a table does, or a chair," yet his piece almost blends in to the point of registering as the backrest of a piece of street furniture. Its placement seems appropriate, being adjacent to a building with its own bold presence on campus.

Caro initially painted his steel works, but later chose to focus more on the composition of forms and space. He thus began to use raw steel, allowing it to naturally patina to a certain point. With sheets of steel salvaged from a factory's scrap yard, Caro manipulated the material as if cutting, tearing, and folding scraps of paper to create large-scale three-dimensional collages. His emphasis on the integrity of the original material corresponds with that of architects who strive for honesty in material representation.

Foil

Although seemingly disorganized, *Eleanor at 7:15* is a highly articulated mass of intersecting Cor-ten steel curves and flat planes. Neither predominantly horizontal nor vertical, the work is carefully balanced on a tripod of steel plates. The composed geometric complexity is not apparent at first glance, and requires circumnavigation for full understanding.

Boepple worked as a technical assistant for sculpture at Bennington College in Vermont, where he had the opportunity to work closely with Caro. The experience influenced Boepple, who adapted sheet metal techniques of his own style. As opposed to Caro's *Veduggio Glimpse*, which arguably assimilates into its architectural context, *Eleanor at 7:15* acts as a foil, or rather renders its surroundings as a foil and backdrop. The piece not only contrasts with the adjacent classically inspired architecture, including the stone arched loggias that define the courtyard

PHOTOS BY PAUL BARDAGJY. (PAGE 27) TOP PHOTO BY ROBERT BOLAND; BOTTOM PHOTOS BY MARSHA MILLER

of Mezes Hall and Batts Hall, but also to the prominent bronze figural sculpture of a Confederate statesman at the edge of the South Mall. A profound blend of aggression and subtlety that results from the combination of the artwork and its installation in a relatively hidden site.

Folly

Another of the more interesting sculptural sitings is that of Donald Lipski's *The West,* which sits directly on the axis of the East Mall like a pebble in a stream, defiant of the pedestrian flow. Thus, though the piece is not huge in scale, it commands a large presence, and without obvious meaning or function on the mall, it can be seen as a folly. Lipski, a conceptual artist, is more interested in generating reactions from viewers rather than achieving a particular aesthetic.

Because Lipski uses found objects not merely for their visual attributes but more importantly for associations the viewers might make in response to them, his sculptures invite speculation. *The West* consists of two spherical buoys, each measuring five feet in diameter. Such buoys mark deepwater shipping channels and often indicate where large commercial and military ships may anchor offshore. Their normal place is floating on open bodies of water, as Lipski obtained the buoys from the Seattle harbor.

Now situated on dry land, the buoys are no longer functional, like fish out of water. Corroded pennies dot the surface of each of the large painted steel balls, perhaps as a commentary on capitalism and the arbitrary nature of currency. Without revealing his full meaning, the artist provokes speculation rather than making a singular statement.

Confrontation

The sculptures of Louise Bourgeois deal with intimate and visceral objects, many derived from her personal experiences. That makes for a certain contradiction with the installation of Eyes in the lobby of the Bass Concert Hall, where it receives an intense amount of exposure during performances. In any context, but particularly at the entry of a large public space, this piece evokes confrontation as it appears to stare down visitors entering the lobby.

Like an architect, Bourgeois wrestled with materiality and intent. Though she began as a painter, she worked with a myriad of media throughout her career. Bourgeois began to work with sculpture in the 1960s, and after her visit to the quarries at Pietrasanta, Italy, in 1967, she began to work in marble, though not exclusively. Part of the intrigue of *Eyes* is the contradictory representation of anthropomorphic and visceral

Above *"Eyes" (1982) by Louise Bourgeois: Marble, 74-3/4 × 54 × 45-3/4 inches. Lent by the Metropolitan Museum of Art; anonymous gift, 1986*
Left *"The West" (1987) Donald Lipski: Painted steel, corroded copper pennies, and silicone adhesive; each sphere 60 inches in diameter. Lent by the Metropolitan Museum of Art, gift of Louis and Bessie Adler Foundation, Inc. (Seymour M. Klein, president); 1988*

objects rendered in a material as ostensibly permanent as marble. Bourgeois, who sculpted the piece at 71 years of age, commented, "You might call all the work symbolic, [although] the form of the work is generated by the physical action, and the choice of materials." She gracefully experimented with contrasting juxtapositions, such as light and heavy, durable and fleeting, horizontality and verticality, and smooth and rough, as represented here in the contrast of the smoothness of the eyes against the deliberately rough stone of the base—a technique perfected by Classical sculptors.

Engagement

While many artists spend a great deal of time considering how light best illuminates their work and conversely how their work reflects or embraces light, Turrell uses light as his medium. The new Student Activity Center (see p. 38), designed by Overland Partners Architects, will feature a rooftop *Skyspace* by Turrell. These works simultaneously transcend time and place, yet are grounded by the very immediacy of their surroundings with which they intimately intertwine. They frame the sky, capture its light and color, along with its other ephemeral qualities, resulting in an experience engendered by user engagement.

From childhood Turrell has been fascinated with light. His mother instructed him to follow one simple rule at a Quaker meeting: "Go inside and greet the light." He was also influenced by his father, an aeronautical engineer, who inspired his pursuit of flying, instrumentation, and calibration. In his early work, Turrell used artificial light in black boxes to create illusory effects, or *trompe-l'oeil*. He became known as a sculptor of light with his skyspaces, which may appear to create illusions but actually use the natural sky to carefully represent reality via an aperture. Thus, rather than simply acting as an object to be seen, as is arguably the case with other Landmark sculptures, Turrell's *Skyspace* will perform as an apparatus or instrument to frame a particular experience—the ultimate goal of architecture, to be about the experience rather than the object itself.

Right and below *"Skyspace" by James Turrell will be installed later this year on the roof terrace of the Student Activity Center. The new building is featured on page 38.*

Perhaps the most successful aspect of Landmarks is the variety of artworks on display, as well as the diversity of contextual relationships established in carefully placing each piece in an architectural setting. Landmarks, under the skillful direction of Andrée Bober, has selected fitting – and sometimes surprising – locations for particular sculptures. The pieces are arranged with a sophisticated understanding of sequence, procession, scale, and juxtaposition to architecture and open spaces. And, in most cases, the installations provide sufficient distance between each artwork to allow for one-on-one encounters to view each piece from all sides and even from long distances. As with the best architecture, Landmarks also brilliantly understands that the viewer completes each work of art. Ultimately, the program enriches the campus environment by thrusting dozens of significant Modern sculptures into the open where they can be fully experienced by the public, including those who otherwise might never take the opportunity. ■

See *landmarks.utexas.edu* for more information.

Matt Fajkus, is an assistant professor at the UT Austin School of Architecture and principal of MF Architecture.

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Ringgold Residence

by John Pearcy, AIA

Project Ringgold Residence, Brownsville
Client withheld
Architect Origo Works
Design Team Javier Huerta, AIA; Francisco Lopez; Noel Ogao; Amber Loya
Consultants Mendoza Engineering (structural); CAD-CON (civil)
Photographer John Faulk

Resources **MASONRY UNITS**: Triple AAA; **GRANITE**: Jaime Guerrero; **METAL MATERIALS/METAL ROOFING**: Royal Metal Building Components; **RAILINGS**: Hollaender Mfg. Co.; **WATERPROOFING**: Grace Construction Products; **INSULATION**: Icynene; **ROOF TILES**: Clay Max; **VINYL WINDOWS**: Andersen Windows; **PAINT**: Sherwin Williams

The beauty of Brownsville and its environs often gets lost in translation. Visitors must experience first hand the Lower Rio Grande Valley's culture and traditions before they can fully appreciate the region's art, music, and food. Unfortunately, most of its architecture from recent decades is not as distinctive. The recently completed Ringgold Residence is an exception. Local firm Origo Works designed the house as an architectural framing of the Rio Grande river delta's essential beauty. The project – designed by firm principal Javier Huerta, AIA, along with Francisco Lopez, Noel Ogao, and Amber Loya – demonstrates how borderland vernacular, thoughtfully interpreted for modern living, can result in residential architecture well suited for this unique place.

The site – a waterfront lot along a *resaca* created by the meandering flow of the Rio Grande – stood as an excellent metaphor for Brownsville: all the potential and opportunity you could ask for, yet laden with a thick overlay of deal-breakers. Wedged between the *resaca* and existing homes, the lot was

Preceding spread *From the parking court, paths lead to the main entry and a pair of pivot screens that open to the inner courtyard.*

isolated without access to a street within its residential subdivision. Access was ultimately made along Ringgold Drive that forms the southern boundary of the subdivision. This micro-context prompted the architects to turn the residence inward and delineate the boundary along Ringgold Drive with a highly porous perimeter fence composed of horizontal boards and columns of mesquite-fired *ladrillo* (hand-made brick). Rather than presenting a public face that appears aloof or intimidating, the wall's climbing foliage and expressive construction provides the residence with a welcome modesty.

A series of pavilions and other porous wood screens define the edge of the parking court, each volume clad in mesquite-fired *ladrillo* and cream-colored stucco. These pavilions were carefully laid out and adjusted to retain existing mature mesquite and ebony trees. The largest volume holds the garage and play room, yet the scale is diminished by the covered exterior stair that lilts downward into sprays of native plants and brick pavers. A slightly raised walkway with a metal roof links the garage to the main entry pavilion, a series of pivoting screens that morph into twin *portales* leading to the central courtyard. This screen/portal is yet another point where inhabitants connect to their specific place in the world by regularly "trimming" or adjusting their home to fit a given mood or occasion. This interactive attitude responds perfectly to the delights of outdoor living in South Texas where no single arrangement could ever suit the ever-changing weather. Herein lies a fundamental lesson about residential design: leverage site constraints to connect the lives of occupants to the site through daily rituals.

The main entry stands out as the most unabashedly modern volume, with its cantilevered canopy jolting upwards and the rigid horizontal lites of its front door. This composition is softened by the wood grains and brick flooring. The parking court is flanked by a *porte-cochere* that allows quick entrance/egress. This unexpected, almost ad hoc element is another clue that this design has organically grown out of a series needs or constraints rather than a rigid form-driven formula. You can imagine the relaxed but resolute design process unfolding.

The rough brick pavers seem to have tracked their way into the flooring pattern of the main entry. This small gesture blurs the indoor/outdoor distinction, and again serves as a potent reminder that an enjoyable life in South Texas requires an easy attitude towards the outdoors. Learning to overcome local nuisances, such as swarms of mosquitoes the size of fighter jets and brain-searing heat, can yield incredible rewards—cool, breezy summertime sunsets in the shade while serenaded by cicadas, or early morning views of a surreal infinite horizon above the calm surface of the Laguna Madre. This house seems to be built for those kinds of pleasures. You can imagine the kids and dogs bouncing happily off the rugged finishes on their way to enjoy an evening poolside barbecue on the patio, or movie night around the warm flicker of the family flat-screen.

Once inside, the entry is flanked by an informal living area (defined by a sliding frosted-glass and wood door) and expansive formal living room. The formal living pavilion is airy and open, topped with a clerestory monitor to dematerialize the ceiling. While the extensive use of mesquite-fired Mexican brick affirms its local heritage, the Spanish tile roof is unusu-

ally at home in this largely contemporary vocabulary. On its own, this commonplace and often ill-applied element is used by production housing to ape regional precedents or evoke romantic European influences. In this application, it adds a skillful touch of texture that anchors a modern assemblage firmly into its context, recalling the Brazilian master Marcio Kogan's Bahia House instead of ubiquitous and placeless developer-driven housing. The rough and tumble realities of executing careful details in this region has claimed many a noble intention. Here, Origo Works has

The envious combination of indoor spaces and outdoor covered balconies offers panoramic views of the resaca from atop the service spaces below.

successfully implemented the architect-driven design-build model of project delivery. This exciting methodology can ensure a design's integrity. In this instance, it is raised to a level of the best of the borderland's rich architectural heritage.

From the large formal living pavilion, one segues through a wide-cased opening and into a lower glass-lined corridor that circumnavigates the interior courtyard. The wood "slat and gap" ceiling conceals acoustic treatment to mitigate the acoustical affects of the stained concrete floor, while evoking a screened porch. This corridor connects the bedroom and garage wings. The children's' rooms are separated from the courtyard glazing by sliding frosted-glass and wood doors with transoms to maintain "through light" yet conceal

Clockwise from top left *Twin portales into the central courtyard emphasize the home's porous connection between indoor and outdoor spaces.The tactile quality of wood on the exterior canopy and brick on the interior floor softens the modern composition of the entry volume. The living/dining pavilion opens to views of the waterfront. The same pavilion also opens to the central courtyard through an interior corridor that links to other rooms in the house.*

Clockwise from top right *The clerestory monitor in the living room contributes to the sense of being outside. In the family room/kitchen, the ceiling design – gaps in wood slats filled with spray insulation – help keep noise levels down. Glass lining one side of the corridor brings light and views of the courtyard into private areas of the house. The corridor connects the bedroom wing with the garage wing, where a stairway leads to the second-story gym/playroom.*

clutter. Past these rooms lies a stairway to the second-story gym/playroom. This envious combination of indoor spaces and outdoor covered balconies seem the ideal place to unleash pent-up energy on rainy days, while offering panoramic views of the *resaca* from atop the service spaces below.

For the majority of days that it doesn't rain (recently, uncomfortably so) the formal and informal living pavilions, as well as the master suite pavilion, offer deep shed-roofed porches on the northwest side as the site steps down towards the resaca. (Dispersed throughout the towns near the

The change in elevation that separates the main house from the waterfront provides a physical pull, as one is drawn down the terrace by the water.

Rio Grande river delta, these bodies of water offer serene oases in the flat, hot region.) The change in elevation that separates the main house from the waterfront provides a physical pull, as one is drawn down the terrace by the water, and gravity's effects on the body. Halfway down, brick pavers are punched through to encompass the rectangular pool. The adjacent pool house, a simple yet elegant *jacal*-like structure, provides spatial definition to the pool area and reiterates the horizontal board motif. The downward procession terminates with an expansive waterfront experience beneath the cool shade of mature mesquite trees.

It's tempting to look at the familiar components of this house – deep overhangs, glass transoms, local brick, and Spanish tile roof – as easy choices for a designer. But for all who experience this home, it's their harmonious combination with elements less familiar to the local vernacular – clerestory monitors, sliding translucent doors, and semi-industrial galvanized-pipe details – that renew one's interest in the power of architecture. The most resonant impression is that of creativity and effort happily turning a series of difficult circumstances into a beautiful series of daily experiences, which while strikingly new are dreamily familiar. It's hard to imagine a better example of giving form to the best qualities of the Brownsville region and its people. Sometimes things don't need translation at all.

John Pearcy, AIA, is a principal at Megamorphosis Architecture & Interior Design in Harlingen.

The three projects on the following pages represent different points of arrival, whether a temporary stopping place during a student's busy day on campus or destinations for entertainment and cultural events.

Of particular note is the destination for dignitaries from around the world who will travel to Houston in mid-April for the official unveiling of the Asia Society Texas Center, previewed on page 44. Yoshio Taniguchi's design for the $48.4 million building establishes the New York-based Asia Society (founded in 1956 by John D. Rockefeller III to educate the public about Asia) with its first branch between the two coasts. The four-day celebration culminates with a free open house on April 14-15 for the public, featuring tours, food, and performances, as well as the opening of *Treasures of Asian Art: A Rockefeller Legacy*, a temporary exhibition of works from the Mr. and Mrs. John D. Rockefeller Collection at Asia Society New York.

Destinations

Campus Re-Union

by J. Brantley Hightower, AIA

Project The University of Texas Student Activity Center, Austin
Client The University of Texas at Austin
Architect Overland Partners | Architects
Design Team Rick Archer, FAIA; T. James Taylor Jr., AIA; Fernando Ortega; Michelle Stedman; Carolyn Warren; Russell Williams; Richard Bamburak; Lawrence Payne; Samantha Smelko
Contractor SpawGlass
Consultants WTW Architects (associate architect); Hood Design (landscape); Bender Wells Clark (landscape); Datum Gojer Engineers (structural); Davcar Engineering (civil); Facility Programming and Consulting (programming); HMG & Associates (MEP); Hughes Associates (fire/code); Project Cost Resources (cost); NoackLittle Architecture and Interiors (interiors); Studio 8 Architects (interiors); DataCom Design Group (AV/IT/security/acoustics/CATV)
Photographer Chris Cooper Photography

At the west entrance to the campus of the University of Texas at Austin stands the Spanish Mediterranean inspired Texas Union. Built in 1932 to serve as the center of social activities of the growing university, by the end of the twentieth century the location of the Union had become much less central due to the campus' eastward expansion. While generations of weary design students have enjoyed its close proximity to the school of architecture's Goldsmith Hall, most of the university's other 50,000 students must hike across campus to partake of the Union's amenities.

Although students for many years have made the argument that a "second union" was needed, it was not until 2006 that they took matters into their own hands by voting to add a supplemental fee to pay for what would become known as the Student Activity Center. This rather utilitarian name speaks to the fact that this project was funded not by a wealthy donor but by the students themselves.

The design team charged with designing this new facility was Overland Partners Architects in association with WTW Architects. Overland, with its office in nearby San Antonio, served as the primary architect with Pittsburgh-based WTW providing expertise in the planning of student union facilities. While UT selected the site and set the budget for the project, the program was initially undefined. In order to create a design that met the needs of the students, the design team organized a series of open and interactive workshops with students that resulted in some surprising conclu-

The Student Activity Center's rather utilitarian name speaks to the fact that this project was funded not by a wealthy donor but by the students themselves.

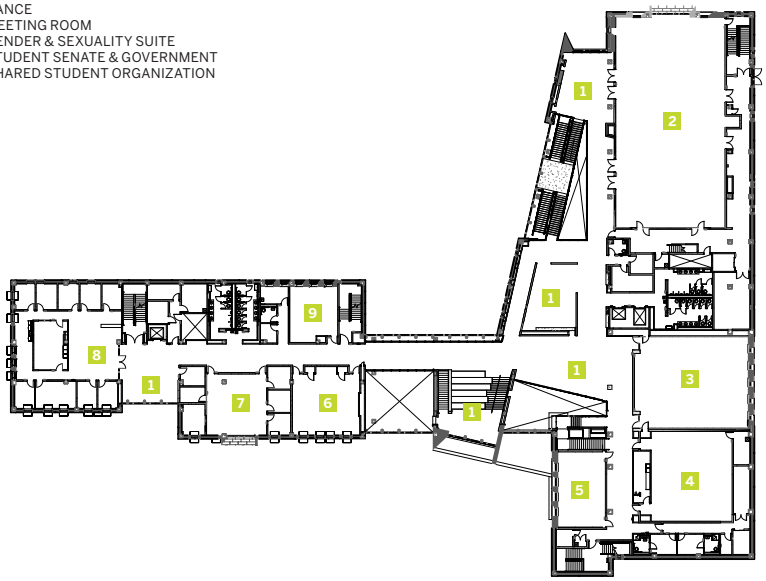
sions. For example, in addition to expectations that students would want flexible gathering spaces, they also asked for dedicated performance spaces. Though extensive facilities for performing arts programs already exist on campus, those venues are rarely available for more informal student groups. In response, the team added two theaters and a dance rehearsal room to the program. By accommodating the needs for such a range of unique programs while sensitively inserting the new 149,000-sf facility within the university's existing fabric, Overland has created an important destination for students and faculty alike. From the moment it opened in early 2011, the new building became an integral part of the social life of students on campus.

The University of Texas campus is organized around three outdoor "malls" that radiate to the west, south, and east from the towering Main Building. The East Mall has historically been a less urban, more loosely defined space that was framed by more modest brick buildings built after the 1940s. The site for the new Student Activity Center is located on this East Mall on what had been a small surface parking lot. The L-shaped plan that results from the new building wrapping around an existing one gives the

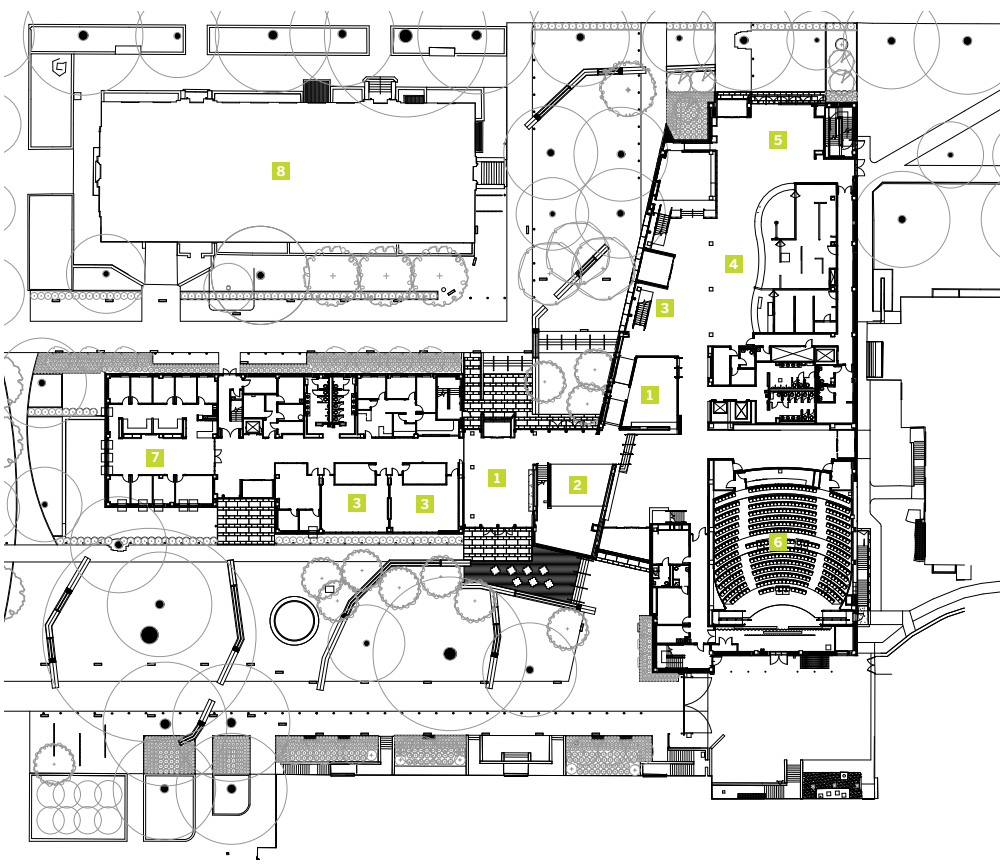
Preceding spread *Double-height glazing brings natural light deep into the west-side lobby and adjacent food court.*

This spread, clockwise from far left *The large expanses of glass connect interior spaces to landscaped exterior courtyards. Viewed from the East Mall, the new building reads as a rectilinear mass with a broad, overhanging red tile roof. Larger openings provide expansive views out from public gathering areas within. Internally, public circulation paths interweave with gathering spaces and areas available for informal performances.*

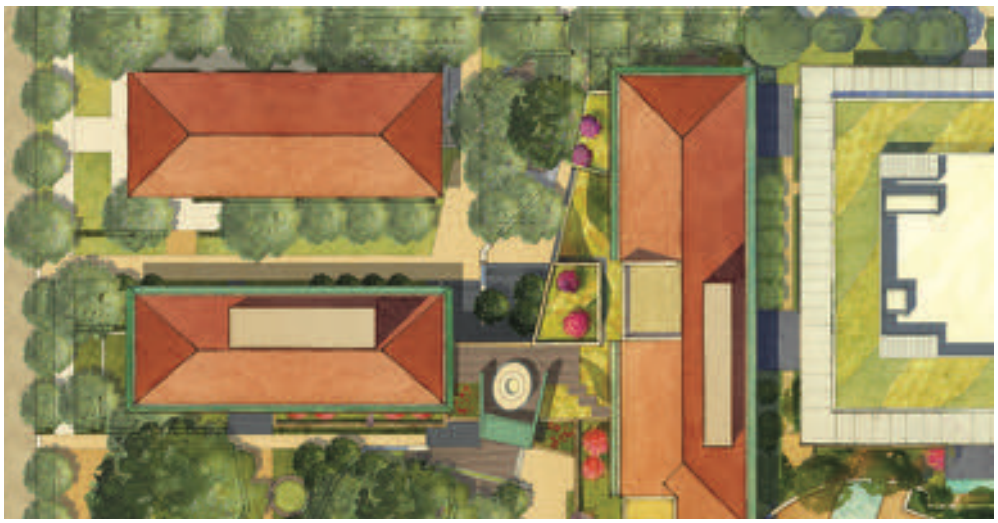
SECOND FLOOR PLAN
1 LOUNGE
2 BALLROOM
3 LEGISLATIVE ASSEMBLY
4 BLACK BOX THEATER
5 DANCE
6 MEETING ROOM
7 GENDER & SEXUALITY SUITE
8 STUDENT SENATE & GOVERNMENT
9 SHARED STUDENT ORGANIZATION



Resources **CONCRETE PAVEMENT**: Texas Concrete Materials; **WATER DISPLAYS**: Cleanscapes; **CONCRETE MATERIALS**: Centex Materials; **STONE**: AG&M; **LIMESTONE**: Texas Quarries; **CAST STONE**: Brazos Valley Cast Stone; **ARCHITECTURAL METAL WORK**: Patriot Erectors; **RAILINGS/HANDRAILS**: VIVA Architectural Hardware; **WOOD TREATMENTS/ARCHITECTURAL WOODWORKS**: Buda Woodworks; **LAMINATES**: Wilsonart; **WATERPROOFING**: Carlisle; **WATER REPELLANTS**: Prosoco; **BUILDING INSULATION**: Bonded Logic, Monoglass Spray on Insulation; **ROOF/DECK INSULATION**: Atlas (Port Enterprises); **VAPOR RETARDERS**: Stego Industries; **ROOF TILES**: Gladding McBean (Port Enterprises); **ROOF/WALL PANELS/SIDING/ROOF ACCESSORIES/VEGETATED ROOF ASSEMBLY**: Port Enterprises; **MEMBRANE ROOFING**: The Garland Company, Atlas, Johns Manville (Port Enterprises); **METAL ROOFING**: VM Zinc, Petersen Aluminum (Port Enterprises); **FASCIA/SOFFIT PANELS**: VM Zinc (Port Enterprises); **METAL DOORS**: Celo Door Products (Arch Division 8); **WOOD DOORS**: Marshfield (Arch Division 8); **SPECIALTY DOORS**: Won-Door; **ACCESS DOORS**: Milcor; **ENTRANCES**: Horton Automatics (Texas Access Controls); **METAL WINDOWS/GLASS/GLAZING/CURTAINWALL**: VistaWall (Floyds Glass Company); **GYPSUM FRAMING**: Dietrich Metal Framing; **GYPSUM**: G.B. United Gypsum Co.; **TILE**: DalTile; **TERRAZZO**: American Terrazzo Co.; **ACOUSTICAL CEILINGS**: USG; **SPECIAL CEILING SURFACES**: Ceilings Plus; **WOOD FLOORING**: Long Flooring; **ACOUSTICAL TREATMENTS**: Maharam; **ACOUSTICAL WALL TREATMENTS**: CDC Corp.; **PAINTS**: Benjamin Moore, PPG; **BULLET RESISTANT FIBERGLASS**: Armorcore by Waco Composites; **LINOLIUM TILE**: Forbo; **TILE CARPETING**: InterfaceFLOR; **BRONZE CAST/SIGNAGE/GRAPHICS**: Austin Architectural Graphics; **PROTECTIVE COVERS**: Construction Specialties (Horizon Hardware Spec.); **OPERABLE PARTITIONS**: Hufcor; **EXTERIOR SUN CONTROL**: Vistawall; **MANUFACTURED FIREPLACE**: Modern Spark Fires; **LIGHT SHELF WITH SHADE POCKET**: Nysan; **SOFTWARE**: DC CADD; **CHAIRS**: Vitra (Mezzacappa Design)



SITE PLAN
1 LOUNGE
2 COFFEE
3 MEETING ROOM
4 FOOD SERVICE
5 DINING
6 AUDITORIUM
7 MULTI-CULTURAL INFORMATION CENTER
8 EXISTING HISTORIC BUILDING



left *The oval structure represents the future location of James Turrell's skyspace on the roof terrace, which will be visible from ground level on the building's south side.*

new building a public presence on the East Mall while creating a series of outdoor spaces between it and adjacent buildings.

These pre-existing buildings typically consist of a simple rectilinear mass with facades that are defined by multiple bays of repeated windows. For a classroom building this approach works well, but for a contemporary student union with diverse internal programs these architectural parameters prove somewhat constraining. This existing paradigm also precludes large expanses of glass that allow for visual connections between interior and exterior.

Though the design team referenced familiar campus forms and materials, they expanded those expectations in ways that allow the new Student Activity Center to read as a modern addition to the campus that is expressive of its special purpose. Though the classroom buildings that surround it are mostly brick, the Student Activity Center is predominately limestone. This change of material designates it as a building of heightened significance. From the East Mall the new building reads as a rectilinear mass with a broad overhanging red tile roof. But this contextual reading transforms toward the middle part of the building where more open expanses of glass and metal panel define a more informal composition. The familiar material palette changes as well with the introduction of larger expanses of glass and zinc metal panel. While a new material on campus, the zinc's blue-green color does appear elsewhere throughout the campus.

If the forms and materials of the new Student Activity Center respect campus traditions, the articulation of the window openings represents a significant departure. The informal fenestration patterning is not a mere aesthetic gesture, but rather a reflection of the variety of programs contained within. Though the windows may sometimes appear to be randomly sized and placed, once inside the windows begin to make sense. While the larger openings provide expansive views out from large gathering areas within, smaller slot windows frame unexpected views to distant landmarks on the campus.

As interesting as the building's exterior may be, its interior is what sets the project apart. Experienced when classes are in session, it is a bustling hive of student activity made all the more dynamic by its design. If the original Texas Union is defined by a series of formally defined rooms, the new Student Activity Center is a composition of areas for informal gathering. These areas range from intimate "living rooms" to double-height volumes that open onto landscaped exterior courtyards.

Much of the Student Activity Center's square footage is given over to these types of flexible spaces that morph through the day from being quiet study zones in the morning, boisterous dining areas in the afternoon, and in the evening become lively special event spaces. While flexible-use spaces are nothing new, what makes these noteworthy is the way the design weaves the building's horizontal and vertical circulation throughout. A public stair, for example, crosses an informal performance area on the building's second floor and in doing so invites interaction among individuals who might not otherwise meet on a campus of 50,000 students.

In addition to these informal gathering spaces, the building contains a food court, a ballroom, a 500-seat auditorium, and a black box theater, as well as several meeting rooms for student groups of various sizes. A rooftop terrace crowns the structure, providing breathtaking views of the campus. It has become a popular place for both outdoor yoga and pregame events during football season. A "skyspace" designed by artist James Turrell is scheduled to be installed beginning this year. (For more about the Turrell installation and other outdoor sculpture on the UT Austin campus, see "Marking the Land" on page 24.)

Experienced when classes are in session, it is a bustling hive of student activity made all the more dynamic by its design.

On a campus that remains fairly architecturally conservative, the Student Activity Center represents a bold departure. This move was made possible by the relationship of trust developed between university officials and the architects, who have previously executed six projects on campus. Overland was allowed to push the envelope of design in ways that otherwise might have met with resistance. While the Student Activity Center is contextual, it is also unabashedly modern. While clearly referencing other campus buildings, it also expands that vocabulary, opening the doors for greater explorations in future projects. For now, though, the Student Activity Center serves as an example of how good design can be an effective tool for bringing a community together.

J. Brantley Hightower, AIA, earned a Bachelor of Arts and a Bachelor of Architecture degree from UT Austin. He now works at Lake|Flato Architects in San Antonio.

Delight in Restraint

by Jeffrey Brown, AIA

Project Asia Society Texas Center, Houston
Client Asia Society Texas Center
Design Architect Taniguchi and Associates
Architect of Record Kendall/Heaton Associates
Design Team Yoshio Taniguchi; Hui Min Liaw; Laurence Burns, Jr., AIA; Nobuhiko Shoga, AIA; Maggie Wooldridge, AIA; Charlton Meyers, AIA; Sharon Giles, AIA; Marjpry Alexander, AIA
Contractor W.S. Bellows Construction Corp.
Consultants Project Control (project manager); GBA Architecture (design liaison); Ingenium (structural); CHPA Consulting Engineers (MEPFP/security/telecom/data); Walter P Moore (civil); Office of James Burnett (landscape); Fisher Marantz Stone (lighting); Minor Design Group (graphics); Theatre Projects Consultants (theater); Waterscape Consultants (water feature); Shen Milsom & Wilke (multimedia); Curtain Wall Design & Consulting (curtain wall); Persohn/Hahn Associates (vertical transportation); Ulrich Engineers (geotechnical)
Photographer Hester & Hardaway

The announcement in *Architectural Record's* January 2005 issue that Yoshio Taniguchi would design his first free-standing building outside of Japan in Houston's revered Museum District brimmed with expectation. At that time, Taniguchi was considered an emerging "starchitect" whose addition to the Museum of Modern Art had been completed the previous year. Indeed, his Houston effort could only be interpreted through the filter of similar anticipation, which was colored by his reported statement after being selected for the MoMA project: "If you raise a lot of money, I'll give you very good architecture. If you raise really a lot of money, I'll make the architecture go away." While pocketbooks certainly opened in Houston, the architecture has not necessarily gone away and that is not a bad thing.

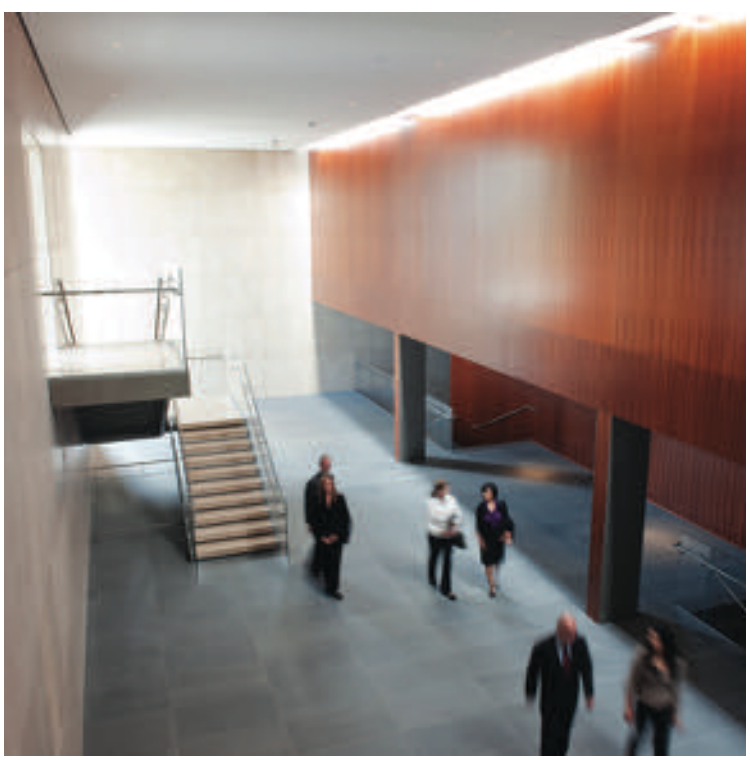
The Asia Society Texas Center (ASTC) was commissioned by the local branch of the Asia Society, an international non-profit based in New York and dedicated to supporting education of Asian culture through lectures, exhibitions, and seminars. Thus, Taniguchi's design of the new 40,000-sf facility responds to the needs of both a cultural program and a functional program. The $48.4 million project was completed late last year.

Although not a museum, the building lies within Houston's well-known, if ill-defined, Museum District. Its massing is deftly tuned to complement the surrounding context, an erratically gentrified backdrop of single-family residences and apartment buildings at the immediate perimeter of the site. An extremely disciplined composition, the ASTC appears to vertically match the ridge line of a two-story home that shares the block. Such restraint – a Taniguchi hallmark – engenders many internal spatial delights.

Approach is from the north, across a quiet residential street where a dedicated parking lot takes up the entire adjacent block. Organized as an "L" shape, the building's long leg runs east to west in the middle third of the block and its short leg points due south to wrap the aforementioned existing house on the southwest corner of the block. The east-west leg,

Houston's new Asia Society Texas Center aptly illustrates the architect's set architectural vocabulary and his preconceptions about moments of transition, specifically a penchant for ambiguous spatial conditions.

composed as a tripartite series of graduated volumes beginning with a one-story pavilion that mediates the building's scale on approach, is set slightly off from the center of the main facade and strongly indicates the entry at the northeast corner. The second volume accommodates the main public zones and the third articulates the gallery and upper-level meeting rooms. A foreground lawn precedes the entry access from the parking lot. Strangely conventional in terms of its quality and detail, this lawn/park rhetorically isolates the building from immediate interface with the site edges and establishes an extremely formal presence. This is essentially the only exterior view, which aligns with a common critique of the architect's



Preceding spread *Two large panes of glass (with a jpint behind the column) allow views from the upper-level lounge.*
Opposite page, top and bottom *Doors on the left access the main entry vestibule; those shown at the far end open to the vehicle drop-off area. Materials include Balsatina slab stone flooring in the main entry hall and American cherry that clads the theater.*
This page, left and below *Seen from the parking lot across Southmore Boulevard, the main entry is on the left. The fully cantilevered stair leads to the upper lounge.*

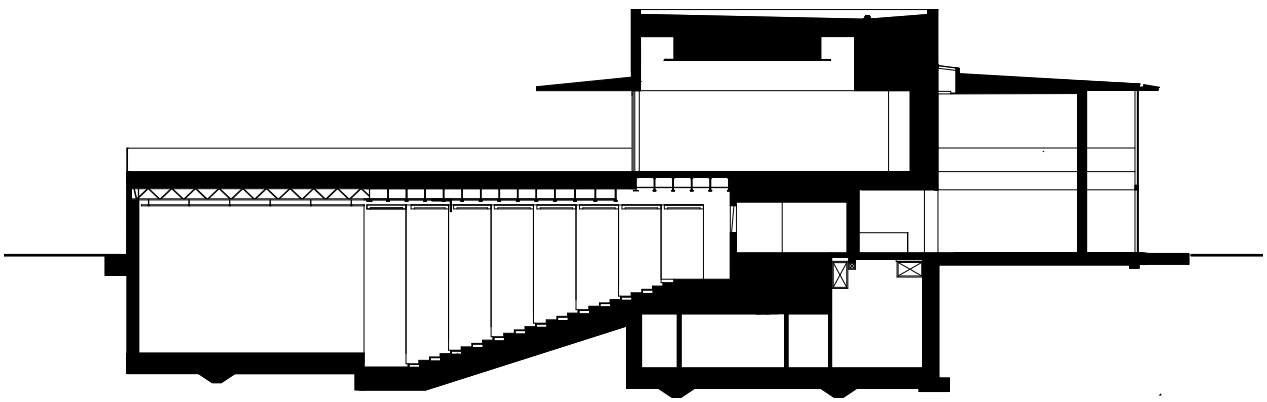
MoMA addition as being unfriendly to the street. The balance of the building's exterior surfaces become secondary elevations of un-pedigreed fire stair access points.

This formal approach from the parking lot is the first and most obvious example of what Terence Riley, formerly MoMA's curator for architecture and design, refers to as Taniguchi's tropes. Here, the architect employs nearly all of them—the integrated landscape, the captured view, the use of screens at the building entry, and the blind entrance pavilion. Indeed, ASTC aptly illustrates the architect's set architectural vocabulary and his preconceptions about moments of transition, specifically a penchant for ambiguous spatial conditions. In fact, the latter characterizes the itinerary of movement through the entire building. The first of a series of ambiguous spatial conditions arises immediately after one traverses the entry. Does one turn to the left and go around the end of a beautifully crafted stone-clad plane that seems inopportunely placed, or turn to the right and follow a hall defined by an amazingly thinly detailed and vertically distended curtainwall screen (another trope) that visually progresses to a distant desk? Just how is one to decide?

Taniguchi is not an architect of spatially complex floor plans and ASTC is no exception. Given the perfection of the craft of the building and the resolution of its detailing, one might be tempted to describe the plan as deceptively simple. Actually, it's just plain simple. The aforementioned "L" shape

FIRST FLOOR PLAN
1 PUBLIC ENTRY
2 VALET ENTRY
3 LOBBY
4 THEATER
5 GIFT SHOP
6 TEA ROOM
7 OFFICES
8 MECHANICAL
9 SERVICE
10 FRONT LAWN

SECTION THRU THEATER



is easily perceived as four significant spatial moments, each defined by the inside-outside garden space motif (yet one more Taniguchi trope) embedded in the nexus of continuous connective space. Within each – the café on the lower level, and on the second level, the lounge, the foyer to the gallery, and the education center – the architect employs a Miesien extension of inside space to outside space. The other major programmatic components – the gallery and the office area – are less intrinsic to the experience of the building. The theater, while beautifully appointed and perhaps the financial catalyst of the institution, is architecturally unimportant.

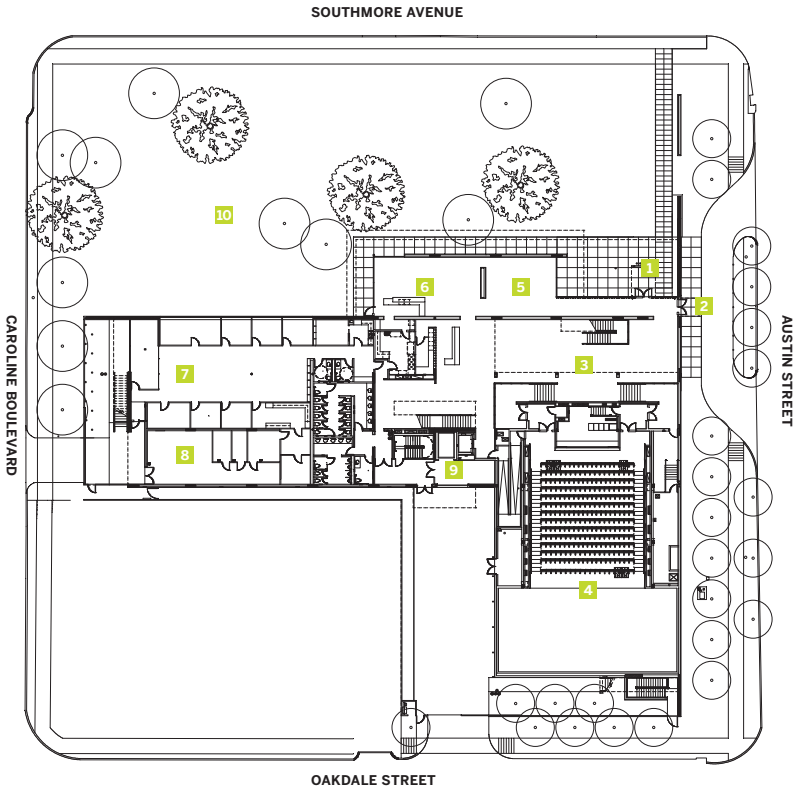
In his critique of Taniguchi's galleries at MoMA, Robert Campbell, FAIA, complained that the vast volume of air was out of proportion to the art on display. While this is not apparent in the galleries and other

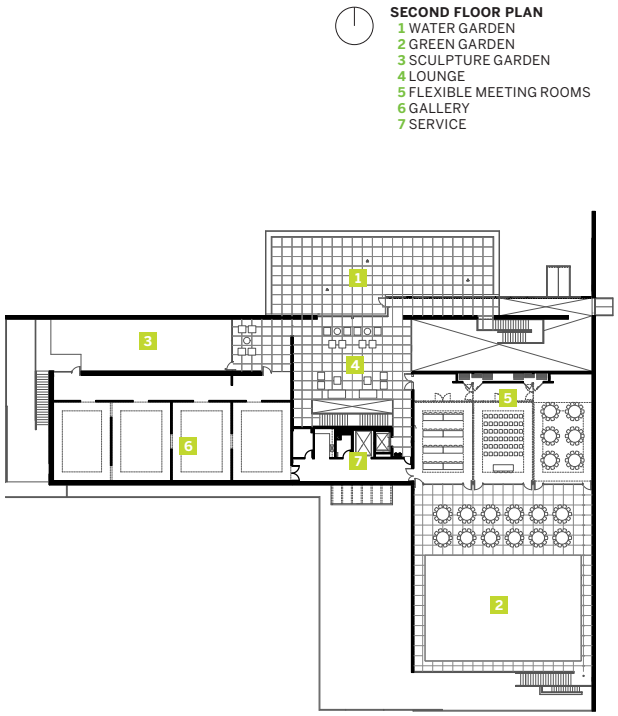
The dazzling display of what every architect aspires to do is all the more admirable in the restraint Taniguchi has shown here. His gift may well be in the balance of high craft and knowing what to not detail.

programmed spaces here, a similar excess of empty air seems to overwhelm unprogrammed spaces. The ambiguous *poche* at the center of the second floor – the aggregation of spaces labeled "hall" and "lounge" – illustrates this point. Like the entry sequence that poses a quandary over which direction to take, here Taniguchi sets up several indeterminate spatial sequences in the main body of the building. Turning left upon entry to reach the second floor, one confronts another device typical of his repertoire—the *piano nobile* stair. Fully cantilevered, the stair returns to lead up to a short passage against a wall of Jura Yellow limestone and parallel to that previously mentioned thinly detailed curtainwall screen. The depth of the thin mullion screen progressively reveals hints of what is to come—a zero-edge water garden, a feature that coincidentally comprises the roof of the entry volume and extends the floor plate of the upper-level lounge space. (The structural glass wall – measuring over 24 feet wide and 8 feet tall – separating the interior from the water garden was manufactured in Guadalajara in two large sheets, one of several in the building.) An unimpeded view of the scruffy downtown skyline terminates the journey—a beautiful episode to discover almost accidentally or missed completely had one turned right at the entry.

While there are several variations on this same lack of overall choreography, the destination spaces themselves are unrivalled in other Museum District buildings. The outdoor sculpture garden off of the second-level gallery foyer is stunning, and the outdoor roof-top garden adjacent to the dividable meeting center is likely to become its most popular venue. In both cases, however, the experience is slightly mitigated by the intellect. In Taniguchi's projects, this inside-outside space born in Miesien Modernism, typically culminates in the distant view. But there appears to be no favorable distant view from either of the latter two spaces, so one might expect them to be resolved architecturally as Mies did in the Barcelona Pavilion. Instead, Taniguchi relies upon landscape in both cases. While certainly enjoyable as middle-ground visual texture, the effect diminishes as the distant view ultimately calls out for attention.

What cannot be disputed is the mastery of both the palette and detailing of the spaces. The large undivided glass panes, the limestone walls, basalt floors, and American cherry paneling both inside and outside of





the theater, surfaces that create a shimmering abstraction of depth that furthers the overarching theme of spatial extension.

In anticipation of his MoMA addition, much was written by critics regarding the high level of craft of Taniguchi's work in Japan and its translation to an American methodology, specifically the compartmentalized construction process and the architect's relative lack of control of its outcome. Partially overcome at MoMA, here it appears to have been perfected. The dazzling display of what every architect aspires to do is all the more admirable in its restraint. Taniguchi's gift may well be in the balance of high craft and knowing what to not detail. While the Japanese architect's distance from the job site may have inhibited his preferred level of involvement – he visited the site only three times during the project's construction phase – the final product suggests that he chose well by teaming with Houston-based Kendall/Heaton as associate architect. The building is as seamless as it is flawless.

His success in Houston probably will not override prevailing criticism of Taniguchi's MoMA, particularly those memes orbiting the blogosphere courtesy of Robert Campbell's sharply cogent observations. And, yes, ASTC is a bit rude to the city and its *parti* is underwhelming. Yet there certainly is a sense of architecture and the manipulation of daylight is sublime in some spots, especially considering that this is not a museum. The building even rivals the Kimbell in the thoroughness of its detailing resolution, and may possibly have no other equal in Texas. But unlike the Kimbell, ASTC probably will not inspire many pilgrimages in the coming years. Rather, it's highest aspiration may be simply to become known as the best building in the Houston Museum District.

Jeffrey Brown, AIA, is a principal of Powers Brown Architecture in Houston.

Resources **FENCES**: Astro Fence; **CONCRETE MATERIALS**: Southern Star Concrete, Texas Cold Finished Materials; **STONE**: American Stone Co. of Texas; **STRUCTURAL STEEL**: Myrex Industries; **ARCHITECTURAL METAL WORK/HANDRAILS**: Berger Iron Works, Milestone Metals; **ARCHITECTURAL WOODWORK/ LAMINATES/WOOD DOORS**: Buffalo Architectural Woodwork; **WATERPROOFING**: Henry, CETCO; **ASPHALT MEMBRANE ROOFING**: American Hydrotech; **WATER REPELLANTS**: Urban Restoration Group; **BUILDING INSULATION**: Owens Corning; **ROOF/DECK INSULATION**: Atlas Roofing; **METAL WALL PANELS**: Byrne Metals; **MEMBRANE ROOFING**: Johns Manville (Peak Roofing); **ROOFING UNDERLAYMENT**: Grace Construction Products; **METAL ROOFING**: Berridge; **FASCIA/SOFFIT PANELS/METAL CEILINGS**: Lindner; **ROOF ACCESSORIES**: Bilco Company; **METAL DOORS**: Pearland Industries; **SPECIALTY DOORS**: Cookson Rolling Doors; **GEOTHERMAL HVAC SYSTEM**: TD Industries; **GLASS/CURTAINWALL/SKYLIGHTS**: Admiral Glass Company; **GYPSUM/PLASTER**: Drake Interiors; **TILE**: DalTile; **ACOUSTICAL CEILINGS**: Armstrong; **WOOD FLOORING**: Bauer Sport Floors; **RESILIENT FLOORING**: Mannington, Roppe (ACS Flooring Group); **CARPET**: Karastan; **WALL COVERINGS**: Maharam, Knoll; **PAINTS**: Glidden, Devoe; **TOILET PARTITIONS/ COMPARTMENTS**: J.M. Maly; **LOUVERS**: Construction Specialties (Wade Architectural Systems); **SIGNAGE**: Graphtec; **MEDIA WALL**: Whitlock; **OPERABLE PARTITIONS**: TRW Modernfold Company; **AUDIO VISUAL AND CONTROL SYSTEMS**: Da-Lite Screen Company, AMX, NEC (J&S Audio Visual); **MOTORIZED ROLLER SHADES**: Mechoshade; **FIXED AUDIENCE SEATING**: Poltrona Frau; **MULTIPURPOSE ROOM CHAIRS**: Hightower Four Cast (M Jarvie Partnership); **SHELVING**: Mezzacappa Design; **RECEPTION DESK/SALES COUNTER/GIFT SHOP MILLWORK**: Buffalo Architectural Woodwork; **LIGHTING FIXTURES**: Putterman Schark & Associates

Living History

by Gregory Ibañez, FAIA

Project Fair Park Esplanade and Parry Avenue Gate Restoration, Dallas
Client City of Dallas, Park and Recreation Department
Architect Quimby McCoy Preservation Architecture
Design Team Nancy McCoy, FAIA; Susan Bruns, Assoc. AIA
Contractor Rogers O'Brien
Consultants Fluidity Design Consultants (water feature); JQ (civil/structural); Reed, Wells, Benson & Co./Power Solutions (MEP); Armstrong Berger Landscape Architecture and Planning (landscape); Topper Sowden & Associates (sound/acoustical); Craig Roberts & Associates (lighting)
Photographers Carolyn Brown; Dallas Historical Society

Attending the State Fair is a rite of passage for all Texans. Offering more than just another opportunity to indulge one's fetish for fried food, the annual pilgrimage gives us a chance to celebrate our state's agrarian roots, its industrial might, and its football prowess. While every state is quick to proclaim its state fair as the country's biggest and best – a shared sentiment memorialized by Rodgers and Hammerstein – Texas fittingly takes the title of "biggest" in terms of attendance, with 3.5 million visitors to Fair Park each year.

The genesis of Fair Park as we know it today was the Texas Centennial Exposition of 1936, a much grander concept than we associate with the midway barkers, thrill rides, and other amusements that animate the fairgrounds each autumn during the state-wide get-together. The Texas Centennial was intended as a regional world's fair along the lines of the World's Columbian Exposition held in Chicago in 1893. Indeed, there were many parallels between the centennial celebration and Chicago's famed exposition held almost a half-century earlier to commemorate the 400th anniversary of Columbus' discovery of the New World.

In the years leading up to the Columbian Exposition, competition was fierce among several major U.S. cities to win the right to host the millions of people expected to attend. The fact that the country was floundering in the midst of a major economic downturn only heightened the rivalry. After Congress selected Chicago, the city's leaders enlisted eminent architects and urban planners – among them, Daniel Burnham, Frederick Law Olmstead, and Louis Sullivan – to design the buildings and grounds that would cover 600 acres south of the Loop. The prevailing image of what became known as the White City was meant to point the way to a brighter, more enlightened future, often by invoking historical styles. While most of the structures were hastily constructed and intended to be temporary in nature, their enduring legacy had a profound influence on the city of Chicago as it exists today.

Preceding spread, left and right *The preservation project returned the esplanade and its waterworks as the centerpiece of Fair Park. Concurrently, an artist recreated the lost "Tenor" and "Contralto" sculptures.*
Clockwise from left *An archival image shows the original statues at the south end of the esplanade walkways. Cracks in the water basin emphasized the park's decrepit state in 2007. The project restored the 85-foot-tall pylon at the Parry Avenue entrance gates that greeted thousands during the Texas Centennial Exposition.*
Opposite page *An enhanced water feature, choreographed with lights and music, entertains today's fairgoers.*

The Texas Centennial coincided with the 100th anniversary of Texas' independence from Mexico. The state's major cities battled intensely to win the rights to the event's $25 million dollars of construction funds, much desired as the nation still suffered through the Great Depression. When Dallas prevailed, prominent architects and planners – such as George Dahl, Albert Kahn, and William Lescaze – had but 14 months to design and construct buildings covering 277 acres east of downtown. The architecture and the monumental decorative art planned for the site were conceived in homage to both the state's heritage and its future. Murals, sculptures, and buildings typically reflected the Art Deco style that was deemed to represent a streamlined future. Most of the buildings still stand despite their expedient construction, and many of the architects and institutions involved in the fair went on to play roles in developing the vibrant city that is modern Dallas.

In terms of urban design, art, and architecture, there is no more significant space in Fair Park than the Esplanade of State. According to the *AIA Guide to Dallas Architecture*, it was centered on the axis of Exposition Avenue and the existing fairgrounds per George Kessler's 1904 master plan for Dallas, which was inspired by the City Beautiful movement that sprung from the Columbian Exposition. As designed by George Dahl, the centerpiece was a 700-foot long reflecting pool and fountain, book-ended by the Parry Avenue entrance gates at the north and the Hall of State at the south. The flanking buildings, featuring artwork depicting the founding of the state and its famous flags of six nations, are arrayed in a grand processional scale that, combined with the smoke, water, and musical effects of the time, must have left fairgoers awestruck.

Unfortunately, the combination of hasty construction and other necessary quick fixes eventually reduced the Centennial Exposition's glorious spectacle to a collection of faded facades surrounding a cracked concrete basin. Still, in addition to the throngs that migrate annually to the State Fair, an additional three million people visit the fairground's many cultural

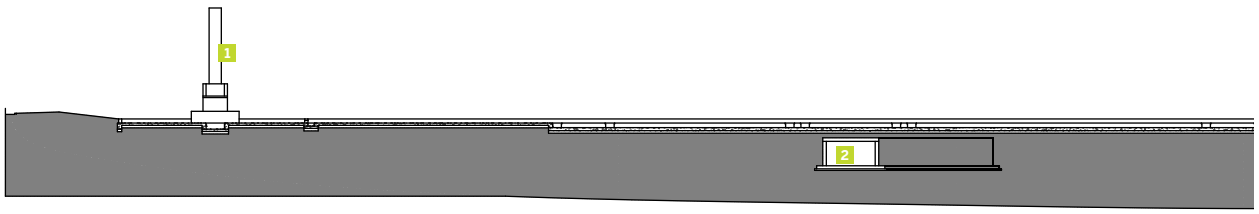
In terms of urban design, art, and architecture, there is no more significant space in Fair Park than the Esplanade of State.

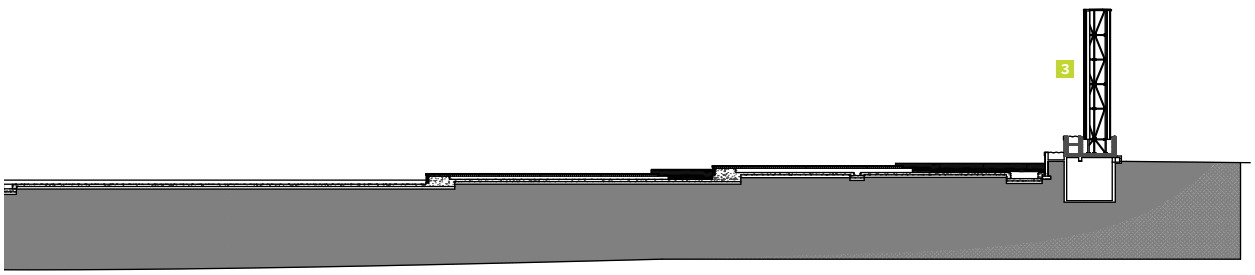
institutions or attend events held there at other times of the year. Recognizing that a great urban park exists on the doorstep of its downtown, the City of Dallas has invested over $300 million toward preserving the site (now listed on the National Register of Historic Places). In spite of those efforts, supporters have persistently pushed to make the fairgrounds a year-round attraction befitting its historical and cultural significance. Their strategy was laid out in a 2003 comprehensive master plan produced by a team led by Hargreaves Associates, which states: "The signature centerpiece of a year-round Fair Park will be the restored Esplanade Fountain. The recreated 1936 Texas Centennial light show will be presented evenings and the fountain upgraded with a new computerized show coordinated with music. When not in action, the fountains will run in the Historic mode."

The Dallas firm of Quimby McCoy Preservation Architecture was retained to restore the Esplanade of State and, where necessary, recreate the lost architectural and artistic elements. The daunting nature of the task was

Resources **STONE**: Tennessee Marble Company (Western Waterproofing); **MASONRY RESTORATION**: Prosoco, Cathedral Stone Products; **FOUNTAIN TRAFFIC WATERPROOFING**: Gaco Western; **SPECIALTY DOORS**: Brad Oldham International; **GLASS BLOCK**: Pittsburgh Corning; **HIGH PERFORMANCE COATINGS**: KEIM Mineral Coatings of America; **SOFTWARE**: DC CADD

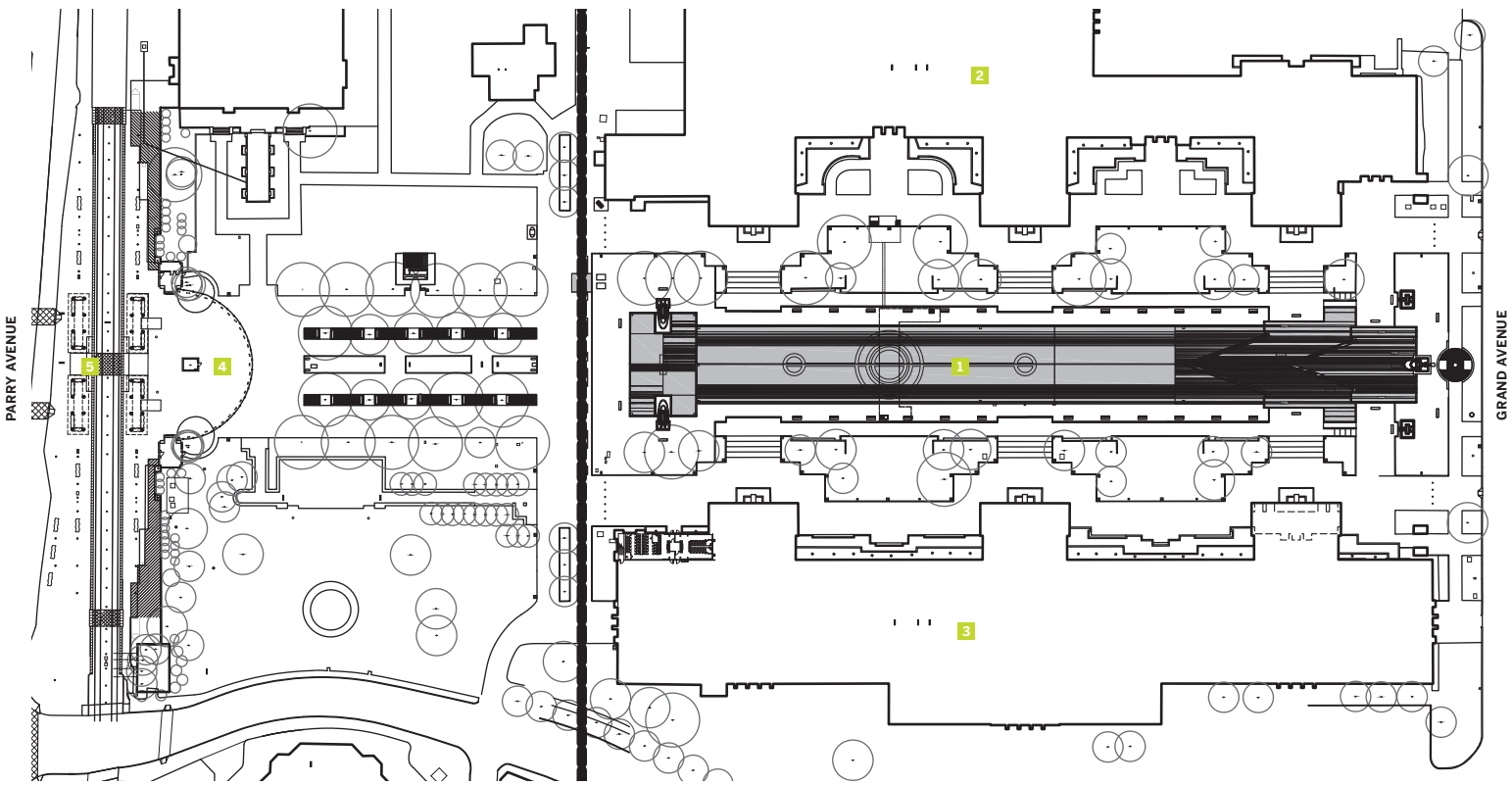
PARTIAL LONGITUDINAL SECTION FROM WEST
1 WEST FOUNTAIN PYLON (1 OF 2)
2 RETAINING WALLS





PARTIAL LONGITUDINAL SECTION FROM EAST THRU GREAT PYLON
3 GREAT PYLON

SITE PLAN
1 ESPLANADE OF STATE
2 CENTENIAL BUILDING
3 AUTOMOBILE BUILDING
4 PARRY AVENUE GATE
5 DART FAIR PARK STATION



Left and right *Repainted to its original vibrant blue color, the basin complements the adjacent statuary, such as the re-created "Contralto" that personified a streamlined future to fairgoers in 1936. Similarly, the restored basin emphasizes the Transportation Building's Portico of France and its polychromatic murals.*

amplified by the requirement to integrate an entirely new water feature into the restored historic fabric without diminishing the integrity of the original.

The fountain represented a series of technical challenges in addition to the historical detective work inherent in a project that lacked a great deal of documentation of the original construction beyond photographs. The basin was completely rebuilt in order to repair leaks and aging plumbing and to completely conceal the new piping required to serve the 270 jets and lighting, all of which is computer controlled. The basin was once again painted in the vibrant and historically accurate blue color, which complements the polychrome palette of the adjacent murals. In order to create the desired

The $13 million project included improvements to the esplanade fountain, the signature centerpiece of Fair Park's historic fabric.

spectacle of water, sound, and light, a good deal of new technology had to be integrated without visual intrusion. While the 2,750 square feet of pump and control rooms could be placed entirely below grade, new speakers and lighting had to be located where they could be effective. These were placed in elements that were recreated, such as benches and "light scoops," graceful plaster arcs that were not surprisingly lost as they were originally constructed of plywood.

According to McCoy, the greatest technical challenge of the project was the reconstruction of the back-lit glass block weirs at the southern end of the pool. The weirs were shown on original drawings, yet oddly they do not appear in any historical photographs after the initial publicity photos from 1936. The team surmised that they failed shortly after construction due to inadequate structural design of what was then a new material. But, because they were part of the original "design intent," they were reconstructed in a more durable manner.

At the southern end of the pool, the lost "Great Pylon" was recreated, once again gracefully crowning its Art Deco base. Flanking the Great Pylon and terminating the walks that parallel the pool are two wall-mounted statues recreated by the artist David Newton. The originals mysteriously disappeared around 1938 and may have been constructed of gold or silver leaf over plaster. The male and female figures, named "Tenor" and "Contralto," are resplendent in their highly polished metallic form. Given their anatomical frankness, one can imagine the stir they must have caused in 1936.

Completed in time for the 2009 State Fair of Texas, the revived "spectacle" is indeed impressive: streams of water dancing across the pool, lit by a rich spectrum of light and choreographed to the powerful strains of Aaron Copeland's "Rodeo." Unfortunately, due to a lack of funding, the show currently runs only during the State Fair and on special occasions. But Fair Park is, after all, a municipal park that is open year round to everyone who enjoys strolling through an axial array of magnificent art and architecture. Unlike its predecessor in Chicago, Fair Park lives as a newly revived embodiment of "living history."

Gregory Ibañez, FAIA, is a *Texas Architect* contributing editor.

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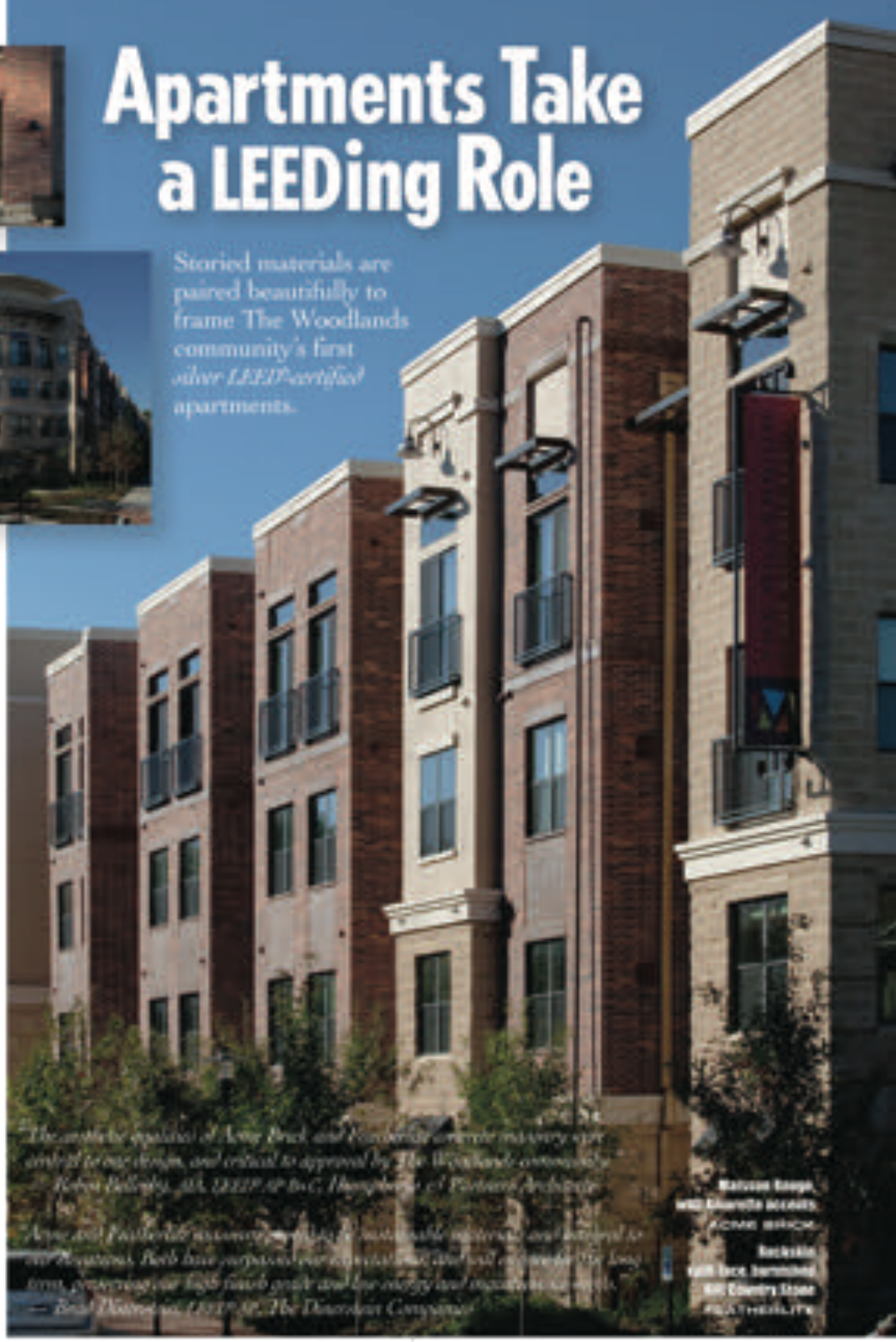
ARCHITECT
Humphreys & Partners Architects DALLAS

GENERAL CONTRACTOR
The Howard Hughes Corporation HOUSTON

MASONRY CONTRACTOR
HC Matrix BIRMINGHAM



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...with Susan Appleton, AIA

Overseeing the installation of 'six. one'

article by Noelle Heinze
photography by Julie Pizzo

With 48 hours until its debut, the first project of Assistant Professor Susan Appleton's Spring 2012 Senior Interior Design Studio is taking shape–literally. A luminous string sculpture, the centerpiece for an upcoming Building Sciences Expo dinner in the gallery of the University of Texas at Arlington School of Architecture, is being meticulously hand-woven at 10 a.m. on a Monday by shifts of students from a class of 13.

Strung from a 57-inch-square cable system overhead to two fabricated, linear steel bases 13 feet below, it's a third attempt after two previous types of twine proved insufficient for the design.

As the students describe in their project description:

The first strategy of attachment was to bring thick nylon string from the linear structure above and gather it into a point at the base… The conical form that this created was visually appealing, but the problem of keeping tension proved to be the weak point in this method… A second type of string was experimented with… a thin cotton thread. This medium solved the tension problem yet did not present enough volume to visually occupy the space nor enough play with the light to create an interesting aesthetic. These complications created an unfavorable dynamic that led to converting from a point base to a linear base, as well as moving to a medium gauge nylon twine. (Interior Design 4563 writing team, Class Project: Luminaire, six . one).

Born from a charrette three weeks prior and from a desire by Appleton to immediately "engage and energize" her students who were returning from a winter break, the project was decided on by vote after each student presented a design concept that incorporated light and exploited the physical characteristics of an easily available, affordable, off-the-shelf material.

"We've done projects in the past where we began with a study of materials–choosing materials that were based on characteristics that we were interested in, such as translucency or the ability of a material to transform itself from a line or a point into a plane. Interior design students work closely with materials and development of full-scale details, even more so than the architecture students," explains Appleton, a registered interior designer.

Once the materials (string and threaded rod) and an overall approach (vertical structure

versus cloud) were determined, the students convened in a second charrette to contribute ideas for the base (steel). Then, they divided into three teams: Drawing (Cassandra Livingston, Rachel Rubin, and Rachel Scalfano); Writing (Adrienne Atkin, Lauren Crill, Joe Jackson, and Zach Lynch); and Installation (Gloria Espino, Alaina Howle, Kim Lam, Laura Quintero, Leslie Rios, and Cesia Rodriguez).

"Ultimately, they settled on a design concept of four planes that come together through a weaving process, but how that actually works has evolved," states Appleton. "That's one of the educational parts of this project—you can think of a detail and you can think it through, and still, unexpected things are going to happen because you never know all the things a material will do until you work with it."

The UT Arlington interior design students have a very good base in architectural design. They do a lot of hand drawing in the first two years.

Once the installation is complete, the design will be juried by a panel that includes the Ralph Hawkins Visiting Professor of Architecture Victoria Meyers, a New York architect and author of *Designing with Light*. The students plan to illuminate the sculpture with diffused light encased in the steel bases and to possibly use track lighting mounted to a perimeter square suspended 38 inches above the cabling.

As her students work, I ask Appleton about her background. A respected architect with degrees from Harvard and UT Arlington, Appleton previously worked with several of Dallas' award-winning modernist architects, including Max Levy, FAIA, who she says "designs down to the last detail." It was an environment she found tremendously rewarding. "In my own practice that's what I do, and interior designers are also working at that scale. Students in this program are actually designing millwork details and furniture, along with lighting."

When she's not teaching, Appleton maintains a one-person design firm, focusing on residential new construction and renovations. She collaborates with a small team of local artisans on projects, enabling her firm to produce original solutions with a high level of craft. Her projects have received a national design award from *Residential Architect* in 2010 and most recently a Best in Show Award in the 2011 "Women in Architecture" competition held by AIA Dallas.

Appleton's transition to teaching was the result of a serendipitous meeting. "By happenstance I got into teaching. I went to a Texas Architects convention and ran into Becky Boles, who I had gone to architecture school with and who is now the head of this program. She mentioned they were looking for someone to teach lighting, so I volunteered. I taught one semester and found that it's very invigorating to be around these young people. Next, I taught a studio, and now I'm teaching full time and my practice is half time. It's turned out to be very fulfilling."

In the UT Arlington program, all students spend the first two years studying basic architectural design. "Students specialize in interior design in their junior and senior years. So they have a very good base in architectural design, and they do a lot of hand drawing in the first two years. They learn a lot of 3D programs in their junior and senior years, so I think our students are very well prepared to enter the profession," says Appleton. "It's just that the profession is still struggling, although construction is beginning to pick up. In the interiors field, there is always going to be work, even if new construction isn't going on, because there is always a need to renovate corporate interiors. So I think our graduates have a very good shot at rewarding careers." ■⊡

Visit *texasarchitects.org* for expanded content, including drawings, project information, and final images of the sculpture, *six. one*—named for the 6.1 miles of twine the class used to complete the project.

Noelle Heinze is assistant editor of *Texas Architect.*

Interior Design Program at UT Arlington

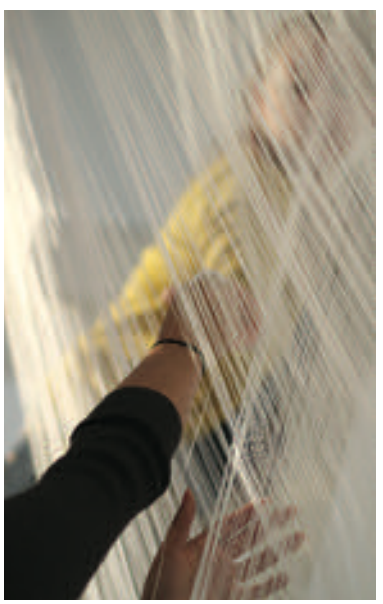
Interior design at the University of Texas at Arlington was established as a program within the School of Architecture in 1974 and with the other degree programs in architecture and landscape architecture, the school covers the range of scales in environmental design.

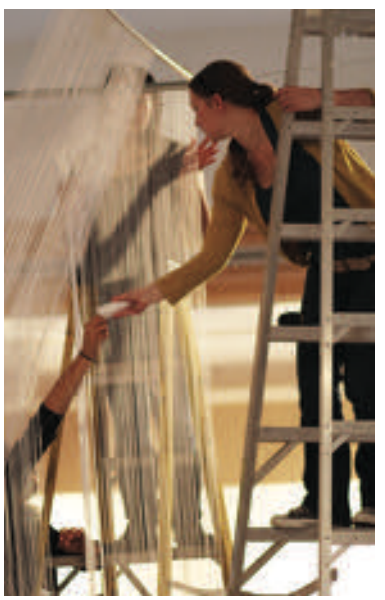
An undergraduate program, the curriculum is decidedly architectural since the foundation requirements for the interior design degree and the undergraduate architecture degree are identical for all freshman and sophomore students. Graduates emerge with a Bachelor of Science in Interior Design accredited by both the Council for Interior Design Accreditation (CIDA) and the National Association of Schools of Art and Design (NASAD). The outcome of this shared curriculum is that UT Arlington interior design students tend to think architecturally and approach design problems spatially. Our belief is that design work benefits most from the shared application of design fundamentals across the disciplines. We strive to educate interior designers that will be valuable contributors to a project team inclusive of architects, engineers, and consultants. ■⊡

Rebecca Boles, AIA, is the interior design program director and a registered interior designer.

Below *Appleton and her students adjust lighting encased in one of two linear steel bases.*

Above *Students from the writing team work on the project description for "six. one," as the installation team weaves the sculpture into shape.*





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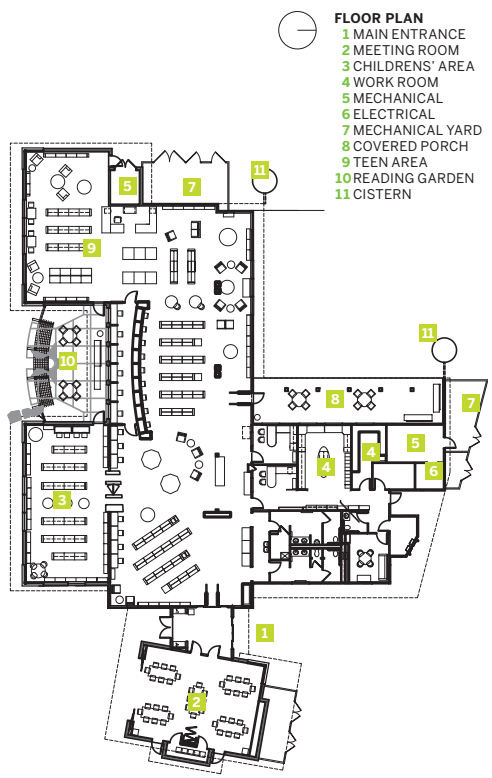
Twin Oaks Library

Project Twin Oaks Branch Library, Austin
Client City of Austin, Austin Public Library Dept.
Architect h+uo architects
Design Team Erik Ulland, AIA; Tom Hatch, FAIA; Dorothy Spearman
Contractor Jamail & Smith Construction
Consultants City of Austin Public Works Department (project manager); Chan & Partners Engineering (civil); JQ (structural); Encotech Engineering Consultants (MEP); Winterowd Associates (landscape); Laurie Smith Design Associates (interiors); KWR Engineering Services (commissioning)
Photographer Paul Bardagjy

Twin Oaks Library, designed by h+uo architects, replaces a former branch library located in leased storefronts in south Austin. A modern approach based on a "bookstore model" was adopted for the new 10,000-sf design. The exterior reads as a collection of smaller buildings, each with its own unique shape. Exterior materials include stone, stucco, brick, and metal siding. The program features an entry vestibule with a 15-foot-tall mobile suspended dramatically from the high ceiling, a large main reading area, and separate reading rooms for youth and children.

Boldly patterned furniture and custom-designed display fixtures enliven the interior spaces. Carpet with a typographical pattern is used throughout the library with contrasting circular insets to help define different areas. The project employs a variety of sustainable design strategies, including a 25.2 kW photovoltaic system that is expected to generate approximately 32,000 kilowatt hours annually (power sufficient for about three standard sized homes), large roof overhangs, a daylight-responsive lighting-control system, and rainwater harvesting. Additionally, large wood trusses reclaimed from a 100-year-old Mississippi river barge support sound absorptive structural insulated roof panels (and saved the equivalent of about 30 large trees). A neighborhood pocket park, amphitheater, and rows of shade trees complement the new building.

Noelle Heinze



Resources **MASONRY UNITS**: Elgin Butler Brick; **MANUFACTURED STONE**: Arriscraft International; **ROOF DECK**: Tectum (Maniscalco & Associates); **ROOFING**: Kidd Roofing; **BUILDING INSULATION**: Johns Manville; **ENTRANCES/STOREFRONTS**: Kawneer; **GLASS**: PPG Industries; **HAND CRANK WINDOW HARDWARE**: Dayton Metal Products; **TILE**: DalTile; **ACOUSTICAL CEILINGS**: USG; **CARPET**: Millikin Carpet; **WATERPROOFING/STUCCO**: Sto Corp.; **PLAQUES**: TakeForm; **SIGNAGE**: 3-Form, Peter Pepper Products; **OPERABLE PARTITIONS**: Modernfold; **TOILET PARTITIONS**: Bobrick; **LIBRARY EQUIPMENT**: Kingsley Library Equipment, Peerless Sales Co.; **BLINDS**: Mechoshade; **FURNISHINGS**: Agati (Mezzacappa Design)

Advertiser Index

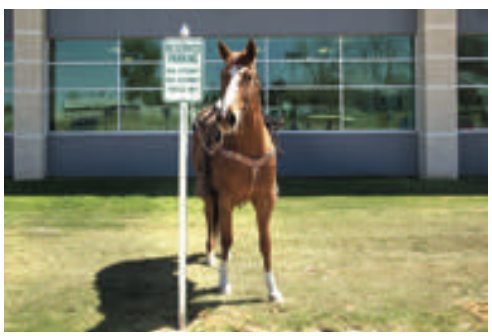
Whatley Agriculture Complex

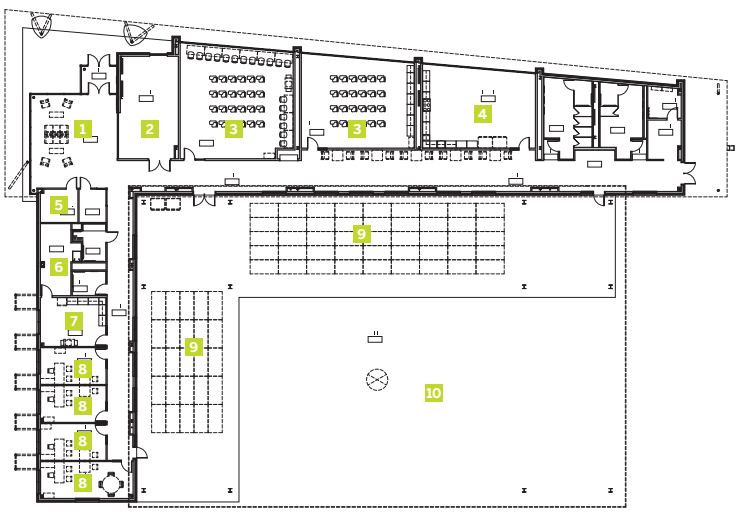
Project Elizabeth Hoggatt Whatley Agriculture Complex, Mount Pleasant
Client Northeast Texas Community College
Architect VLK Architects
Design Team Leesa Vardeman, AIA; Sloan Harris, AIA; Chad Davis, AIA; Clinton Schiver, AIA; Brian Sahrmann, AIA
Construction Manager Harrison, Walker & Harper
Consultants CHA (civil/structural); Reed, Wells, Benson & Company (MEP)
Photographer Chad Davis, AIA

Designed by VLK Architects, Whatley Agriculture Complex on the campus of Northeast Texas Community College in Mount Pleasant is a single-story 8,600-sf steel-framed structure. The $3.3 million project houses three multifunction classrooms, a teaching kitchen, a soils lab, a computer lab, four offices, and support spaces. The pavilion is a 11,500-sf open-sided structure for outdoor teaching, conferences, and community events. Master-planned facilities include a maintenance shop, a student dorm, and greenhouse. Designed to achieve "net zero" energy use, the project is the first LEED Platinum-certified agricultural facility in the country.

The building was designed to be a teaching tool for sustainability. A wind turbine and photovoltaic solar arrays generate on-site energy, and a rainwater catchment basin helps educate students about irrigation and water sources. An interactive energy dashboard in the lobby displays the energy input versus output for the facility. The site design minimizes the building's impact on the land by using a mixture of fly ash and bottom ash, donated by a local power plant for the permeable parking lot. The mechanical and MDF rooms include windows to the lobby for students and visitors to see the systems at work. Due to this transparency, what could have been just a mechanical room is now an "alternative energy laboratory."

Noelle Heinze





FIRST FLOOR PLAN
1 LOBBY
2 ALTERNATIVE ENERGY LAB
3 CLASSROOM
4 TEACHING KITCHEN
5 ELECTRICAL
6 STORAGE
7 WORKROOM
8 OFFICE
9 PORTABLE BLEACHERS
10 COVERED PAVILION

Resources **MASONRY UNITS**: Featherlite; **ROOF AND WALL PANELS/FASCIA AND SOFFIT PANELS**: Petersen Aluminum Corp.; **MEMBRANE ROOFING**: Carlisle Syntec; **ENTRANCES AND STOREFRONTS**: United States Aluminum/C.R. Laurence Co.; **TILE**: Marazzi; **ACOUSTICAL CEILINGS**: Armstrong; **PAINT**: Sherwin Williams; **EXTERIOR SUN CONTROL**: greenscreen; **BLINDS**: Levolor; **SOLAR ENERGY SYSTEMS**: Schott Solar (Axium Solar); **SOFTWARE**: Autodesk

Gragg Building Renovations

Project Gragg Building, Houston Parks and Recreation Department, Houston
Client City of Houston Parks and Recreation Dept.
Architect HarrisonKornberg Architects
Design Team Daniel Kornberg; Kristopher McGraw; Christina Hattenbach, Nubia Carino, Ryan Marchesi
Contractor Gilbane Construction
Consultants Concept Engineers (structural); Infrastructure Associates (MEP/civil); Michael Gaertner and Associates (preservation architect); Asakura Robinson (landscape)
Photographer Michael Stravato

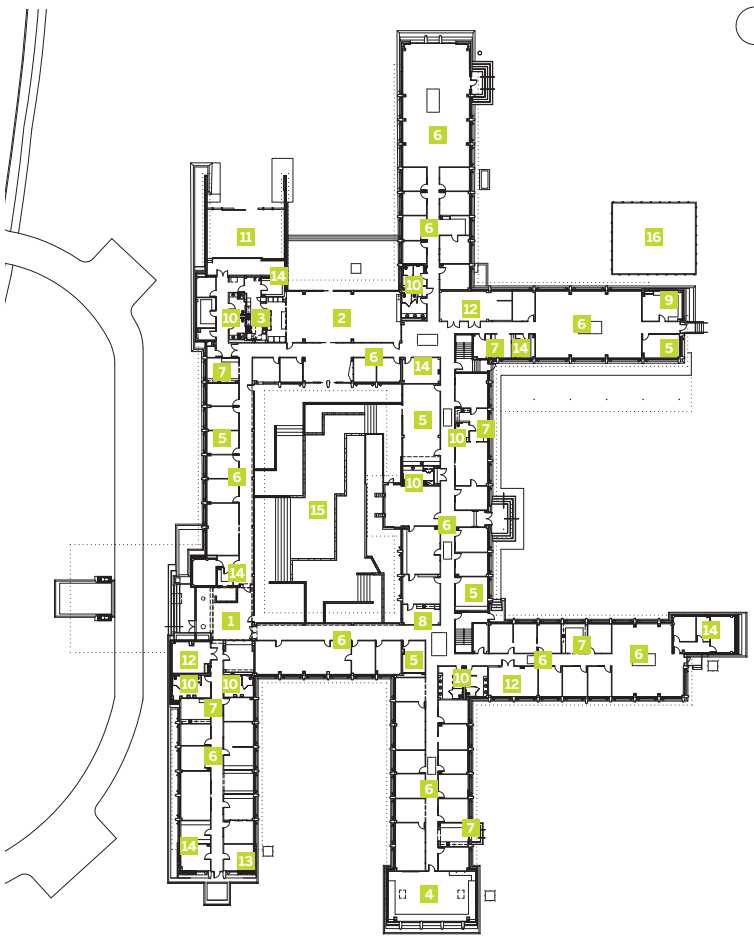
Harrison Kornberg Architects was commissioned to reinvigorate the 40,755-sf Gragg Building and improve the surrounding park and adjacent maintenance facility. Designed in the late 1950s by noted Houston architecture firm MacKie & Kamrath, the Gragg Building exhibits the influence of Frank Lloyd Wright.

Houston's Parks and Recreation Department has occupied the building since 1976, and over time made small changes to respond to staffing needs. While the original character-defining elements of the building were intact, small adaptations exacerbated the separation of personnel and undermined communication and a collaborative work environment.

Building upgrades respect the historically significant building exterior and interior public spaces, while bringing more daylight and open views into the previously dark interior. HarrisonKornberg combined new finishes with many reused materials, such as mahogany veneer panels on the interior and the building's signature green quartzite stone on the exterior. Other upgrades include re-planned interiors, new building systems, and exterior repairs.

The building is listed on national, state, and local historic registries and is certified LEED Gold.

Noelle Heinze



FLOOR PLAN
1 LOBBY
2 DINING
3 KITCHEN
4 LIBRARY/PLANNING
5 CONFERENCE
6 OFFICES
7 COFFEE/COPY ROOM
8 WORKROOM
9 SERVER ROOM
10 RESTROOMS
11 LOADING/RECIEVING
12 MECHANICAL
13 ELECTRICAL
14 STORAGE
15 COURTYARD
16 CHILLER YARD

Resources **COURTYARD PLANTING ACCESSORIES**: Keyscape Landscape Construction; **CONCRETE/MASONRY RESTORATION/WATERPROOFING**: Western Waterproofing; **LIMESTONE**: Allstate Commercial Flooring; **GRANITE**: Builders Granite & Tile; **METAL MATERIALS**: Myrex Industries; **ARCHITECTURAL WOODWORK**: NC Group; **BUILDING INSULATION**: Diversified Thermal; **EXTERIOR INSULATION**: Exterior Finish Systems; **METAL AND WOOD DOORS**: Door Pro Systems; **GLASS**: Ranger Specialized Glass; **TILE**: Texas Floor Coverings; **SIGNAGE**: Ad Display Sign Systems

Texas has over 50 million square feet of LEED-certified commerical and institutional building space.

Texas Among Top 10 States for LEED

Texas ranks eighth among states in the U.S. for the per capita amount of commercial and institutional square footage certified by the LEED (Leadership in Energy and Environmental Design) rating system in 2011, according to figures released in January by the U.S. Green Building Council (USGBC). The data show Texas as having just over 50 million square feet of LEED-certified commercial and institutional building space, which equates to a 1.99 per capita rate.

Topping the Top 10 list with a 31.50 per capita rate is the District of Columbia, followed by Colorado (2.74) and Illinois (2.69). As of Jan. 10, USGBC records indicate that a total of 677 buildings in Texas have been certified through the LEED program since its start in 2000. For the full list of LEED-certified projects visit *usgbc.org/press*.

Trends of the Trade

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A winning design for the Waller Creek Competition will be elected in October.

Four Texas Teams Chosen as Semifinalists in Waller Creek Design Competition

Four Texas firms are among a nationwide total of nine that were chosen Jan. 30 as semifinalists for the Waller Creek Conservancy design competition, from a pool of 31 entries. The competition calls for a redesign of a 1.5-mile stretch of city parkland and urban space along Waller Creek in downtown Austin.

Among the firms chosen are Austin's Miró Rivera Architects, PageSoutherlandPage, and Ten Eyck Landscape Architects, as well as San Antonio's Lake/Flato Architects. Each team consists of a landscape architecture firm and design architecture firm. The semifinalists will be charged with further developing their teams, adding civil engineers and hydrologists, among others, to address all environmental and urban design issues. Four final teams will be chosen as this magazine goes to press, and each will receive a $100,000 honorarium to create a conceptual design that will be presented to the public and to city officials in September. A winning design will be elected in October.

PHOTOS (PAGE 66) ISTOCK PHOTO. WALLER CREEK CONSERVANCY; (PAGE 68) GULF COAST GREEN. TAMI

Mitchell Thomashow

Gulf Coast Green 2012

Gulf Coast Green, May 1, in Houston, announces its 2012 keynote speakers, Stan Cox and Mitchell Thomashow.

Cox is a senior scientist at a nonprofit agricultural research institute in Salina, Kansas. After earning his Ph.D. from Iowa State University in 1983, he spent 13 years with the U.S. Department of Agriculture, publishing 80 papers on crop breeding and genetics and developing 22 strains of pest-resistant wheat. Since 2000, he has been working with a team of scientists on breeding perennial grain crops for future agricultural systems. His book Sick Planet: Corporate Food and Medicine was published by Pluto Press in 2008.

Thomashow is the director of the Second Nature Presidential Fellows Program, a program designed to assist the executive leadership of colleges and universities in promoting a comprehensive sustainability agenda on their campuses. He is the founder of Whole Terrain, an environmental literary publication, and Hawk and Handsaw, a journal of creative sustainability. He is also the author of two books. For more information about Gulf Coast Green, visit *gulfcoastgreen.org*.

This rediscovered 1972 film shows a tour of the Highland Lakes from a hot-air balloon.

Images of Texas' Past Archived Online

Texas Archive of the Moving Image (TAMI) is actively searching for any film or video collections referencing Texas or made by Texans. The Texas Historical Commission (THC) recently provided several such films to TAMI, including episodes of the 1950s television program "Texas in Review" that includes a segment on the historic French Legation in Austin.

Episodes featuring other historic structures in Texas, including the Alamo, the Governor's Mansion, and the Ysleta Mission, among others, will be online by early March. The films are part of the THC archive. The ever-growing collection of TAMI films, including home movies, documentaries, local television programs, and more are shared in TAMI's online video library, where you can search by location, historical event, famous Texans, or other keywords to find archival videos representing Texas history and culture. Visit *www.texasarchive.org* learn more. ■

Catalytic Jam

Latest project by artists Havel and Ruck inspired by Fifth Ward's music heritage

by Fernando Brave, FAIA

Like the music that inspired Dan Havel and Dean Ruck of Havel Ruck Projects to make *Fifth Ward Jam*, their latest collaboration is a social experiment. The duo, with help from local resident Sherman Miller, assembled *Fifth Ward Jam* using materials scavenged from dilapidated buildings in the Houston neighborhood. Their sculptural intervention appears to pulse with movement, evoking a dynamism that resonates harmonically with the Fifth Ward's rich heritage of blues, soul, jazz, zydeco, and hip hop.

An abandoned house moved from over a mile away provided the central element. Also intricate to the project was the special permit concocted by the City of Houston that listed the structure as a house to be relocated and delivered to the site as a sculpture. "Somehow," the artists say, "the house magically ceased to be a house during its journey."

As realized by the artists, the combination of chutes, tunnels, and sightlines coalesces in a coherent organic form. At the same time, the implied forces of movement seem to tear the object apart in multiple directions. This stretching, twisting, and pulling hints of its conceptual origins in improvised music, and serves as an appropriate backdrop for impromptu performances on the stage extending from the bandshell-like space.

Fifth Ward Jam was funded with an Artist in Neighborhood grant from the Houston Arts Alliance as part of a program that seeks to spur catalytic change through public art of temporary nature. According to Ruck, Sherman Miller's

Havel Ruck Projects assembled 'Fifth Ward Jam' using materials scavenged from dilapidated buildings.

spontaneous participation proved to be just the type of catalytic transformation hoped for by the project's benefactors. A resident of the neighborhood, he approached the artists and asked for work shortly after they arrived to begin the project. Ruck says Miller didn't immediately buy into the concept, but later became integral to the process.

Havel Ruck Projects previously created *Inversion*, a short-lived installation along Montrose Boulevard that was profiled in *Texas Architect's* July/August 2005 edition. The latest project, located at 3705 Lyons Avenue just northeast of downtown Houston, received additional support from the Fifth Ward Community Redevelopment Corporation.

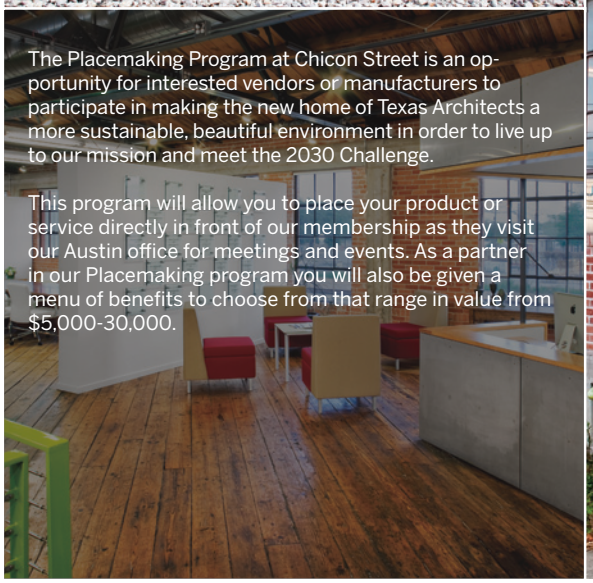
Fernando Brave, FAIA, is principal of Brave/Architecture in Houston.

Clockwise from top right *Dean Ruck, Sherman Miller, and Dan Havel take five. The artists improvised with found materials. Intended as a temporary public sculpture, "Fifth Ward Jam" will stay on the site at least through October 2014.*

IMAGES COURTESY HAVEL RUCK PROJECTS AND FERNANDO BRAVE

Texas Society of Architects

Placemaking at 500 Chicon



The Placemaking Program at Chicon Street is an opportunity for interested vendors or manufacturers to participate in making the new home of Texas Architects a more sustainable, beautiful environment in order to live up to our mission and meet the 2030 Challenge.

This program will allow you to place your product or service directly in front of our membership as they visit our Austin office for meetings and events. As a partner in our Placemaking program you will also be given a menu of benefits to choose from that range in value from $5,000-30,000.

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- ☐ Furniture
- ☐ Gates
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- ☐ Green Power

Interior
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- ☐ Acoustic Control
- ☐ Lighting/Controls
- ☐ Energy Star Appliances
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