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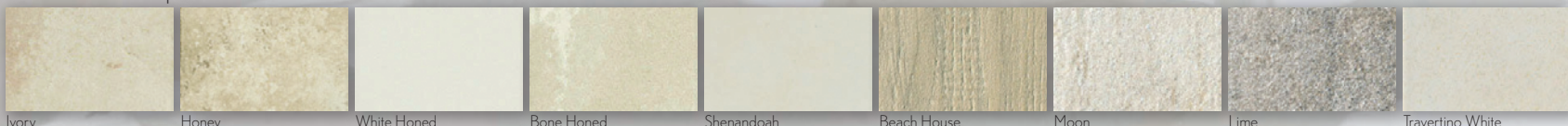
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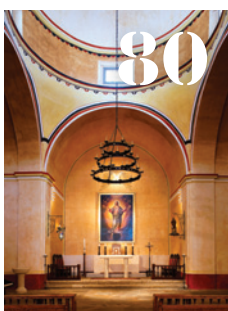
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Preservation: The Past Meets the Present



In the Trenches





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Preservation: The Past Meets the Present

by Catherine Gavin, Editor

Architectural historian and critic Colin Rowe argued that the Texas courthouse-town typology was not just a slice of Americana but an understudied and underappreciated urbanistic success. His 1955 essay “Lockhart, Texas” sings the praises of Caldwell County’s stately Second Empire courthouse; it also leaves you with a broader vision of the town. Beyond this one architectural gem is what Rowe describes as “an uninterrupted staccato of distinctly assertive structures.” The cohesive scale and materials of the brick and limestone buildings executed in a variety of late-19th- and early-20th-century architectural styles “detains the observer.” His poetic description of the town’s visual continuity pays tribute to its layered yet coherent streetscape.

Rowe’s appreciative vision is a testament to the value of conservation efforts that have preserved courthouses and Main Streets across the state. Even in the face of their challenges, we are still able to recognize many historic Texas towns. But the fact that the historic courthouses of Texas made the 2012 National Register’s List of the 11 Most Endangered Historic Places is a reminder that much work remains to be done. To date, 50 courthouses have been restored since the Texas Historical Commission’s (THC) Historic Courthouse program’s inception in 1999. This work has not only benefited the restored buildings themselves but has had a real economic

impact on the surrounding towns; nearly 10,000 jobs have been generated through these efforts. The THC’s Main Street program has shown similar results despite the fact that both programs have suffered cutbacks.

Yet the courthouse and main street programs represent only a facet of historic preservation practices across the state, and they generally tend to illustrate the more traditional side of the field. This issue explores preservation in the context of rehabilitation, adaptive reuse, and contemporary design. The features open with an essay dedicated to the ongoing efforts in the Bayou City to recognize and protect Houston’s architectural heritage — including the Brutalist Alley Theatre. Many of the projects demonstrate that preservation can in fact meet prescribed sustainability standards. The rehabilitation of Pioneer Hall in San Antonio and the Beck House in Dallas illustrate that significant Beaux-Arts and Modernist buildings can accommodate new additions that are well scaled and use appropriate materials. As individual examples of measured responses to development and growth, these projects attest to the possibilities of a successful dialogue between the old and new.

Completed in 1894, the Caldwell County Courthouse was designed by Henri E. M. Guidon. It was fully restored in 2000 independently of the THC program. In January 2013, the county approved a contract for extensive maintenance and repairs to the historic building.

Contributors



Filo Castore, AIA, owns an Italian car that was not much more expensive than his new camera. He takes both on monthly drives between Houston and Austin. You might not have seen much of him lately, as he is still trying to figure out the full potential of his new toy. Read Filo's article on New Hope Housing's new development in Houston on page 24.



David C. Bucek, FAIA, is a principal with Stern and Bucek Architects in Houston. He specializes in new construction, adaptive reuse, renovation, and historic preservation. A native of Wharton, Texas, David enjoys working there to support community revitalization efforts. Read his essay on preservation in Houston on page 40.



Ben Koush is an architect and writer in Houston. He regularly contributes to *TA*, and for this issue, he interviewed Pedro Gadanho, the curator of Contemporary Architecture at MoMA, and wrote about the Houston Permitting Center. See the interview on page 12 and the article on page 48.



Anna Mod is an award-winning historic preservation professional with SWCA Environmental Consultants in Houston. Anna's first book, "Building Modern Houston," was published in 2012 and is reviewed in this issue. She is also a U.S. Masters swimmer and scuba diver. Read her review of "Fair Park Deco" on page 19.

Canan Yetmen is an Austin-based writer who has plenty of time to ponder the city's growth and its architecture while being stuck in its notorious traffic. See her article about the work of Emily Little, FAIA, on page 71.



Brantley Hightower, AIA, is the founder of HiWorks in San Antonio. In addition to building his new office, he is also building his family. Darcy Antonia Hightower was born while he was working on his story about the restoration of the Comal County Courthouse which can be found on page 42.



Rives Taylor, FAIA, is principal at Gensler in Houston and an educator at the UH Hines College of Architecture and at Rice University. He casts a wide net and is particularly interested in the why and how of sustainable design. Read his tribute to Bill Stern on page 11.



Joe Self, AIA, enjoyed the opportunity to see and sketch some little-known gems of modern architecture in Tyler, Texas. See his sketches on page 20.



Rebecca Roberts is currently pursuing a Masters of Architecture at the University of Texas at Austin. She wrote about the restoration of the missions in San Antonio. The article appears on page 80. In her past life, Rebecca worked as an editor in educational publishing. She is also a co-founding editor of the Chicago-based literary and art magazine *Two With Water*.



Lawrence Connolly, AIA, and *TA* editor Catherine Gavin met architects Mack Scogin, AIA, and Merrill Elam, AIA, at their presentation last month at the UT School of Architecture. Read Connolly's thoughts on the Atlanta-based architects' United States Courthouse in Austin on page 32. ■

A wide-angle photograph of the Fort Worth Stock Yards entrance. A large, black metal archway spans the street, supported by two thick, light-colored stone pillars. The archway has a white sign with the words "FORT WORTH" and "STOCK YARDS" in black, serif capital letters. The street is paved with dark cobblestones and leads into a row of historic brick buildings. In the distance, a group of people on horseback is riding down the street. An American flag flies from a tall pole on the right side of the street. The sky is overcast with soft, grey clouds.

FORT WORTH STOCK YARDS

WE'RE FROM HERE

Eugene George, FAIA: 1922–2013

by Stephen Sharpe, Hon. AIA

A dedicated teacher of architecture who influenced several generations of future practitioners, Eugene George, FAIA, considered himself a lifelong student of architecture.

George's impassioned pursuit of knowledge about his profession led him to become one of the leading architects of the historic preservation movement in Texas. Also a prolific author and photographer, he often collaborated with his wife, Mary Carolyn Hollers George, the noted architectural historian, who survives him.

His death in Austin on Jan. 16 at the age of 90 closed out a long life that unfolded as a series of adventures, beginning with his boyhood in Wichita Falls, where he learned to ride horses and rope cattle on his family's ranch. Survival skills learned on his way to becoming an Eagle Scout would soon prove crucial to his longevity.

During World War II, he survived a harrowing parachute jump from a burning B-24 bomber shot down in an aerial battle behind enemy lines. (After landing in a beech tree on a heavily forested hillside, George recalled in an interview, he assessed his situation: "My oxygen mask was melted and I had pretty bad burns around my face, but everything else seemed in order. I could hear an air raid siren amid the debris of ruined planes falling on the ground around me. Ammunition struck and exploded everywhere.") Eluding capture for seven days before finally surrendering, he spent most of the following year in a German *stalag*. While incarcerated with other American and British officers, the young lieutenant taught an introductory course on architecture. Russian troops

liberated George and his fellow POWs toward the close of the war.

After receiving his Bachelor of Architecture from the University of Texas at Austin in 1949, he studied under Walter Gropius at Harvard University, where he earned a Master of Architecture. He began practicing architecture in the early 1950s, working for a time in Austin assisting Harwell Hamilton Harris with the design of several residences. In 1961, while teaching in the architecture program at UT Austin, George single-handedly reactivated the state's moribund Historic American Buildings Survey (HABS) program when he requested a grant to prepare the first measured drawings of Mission San Antonio de Valero ("The Alamo"). Having saved enough of the funds for a second HABS project, he and two of his students traveled to the Rio Grande borderlands to document all-but-forgotten late-19th-century brick structures. During the same period, along with teaching and practicing, he served as the volunteer editor of *Texas Architect*.

Following several years in the mid-1960s as chairman of the departments of architecture and architectural engineering at the University of Kansas, George weathered a tumultuous stint as architecture dean at the University of Houston before resigning in 1969. He was then hired as resident architect for Colonial Williamsburg in Virginia from 1971 to 1973. From 1975 to 1997, he held faculty positions at UT Austin, both in the historic preservation program within the School of Architecture and in the architectural engineering program within the Department of Civil Engineering. In 1997, he inaugurated a new graduate program at the University of Texas at San Antonio, where the Gene George Endowed Architecture Scholarship in Historic Preservation was later established in his honor.

Last October, during the annual convention of the Texas Society of Architects, George was presented with a presidential proclamation recognizing his "extraordinary career dedicated

George single-handedly reactivated the state's moribund Historic American Buildings Survey (HABS) program.

to the art, craft, and practice of architecture; his unique contribution through research and practice to the conservation of the architectural heritage of the state of Texas; his recording of significant structures from Texas' diverse ethnic heritage through his artful draftsmanship, skillful writing, and brilliant photography; his ability to share his passion for architecture through teaching in schools of architecture; and...all he has done to shape the lives of thousands of architecture students and encourage hundreds of professional leaders...."

George's legacy endures in the significant restoration projects he led, including many in Texas, such as vernacular structures at Round Top, the Magoffin Home in El Paso, the Randle-Turner House near Itasca, the Willis-Moody House in Galveston, and The Sixth Floor Museum in Dallas.

Stephen Sharpe, Hon. AIA, served as editor of *Texas Architect* from 2000 to 2012. He currently writes for several national design magazines.



Eugene George, FAIA, was honored at the 2012 Texas Society of Architects convention for his work and contributions to the field. George is pictured in front of the Hyde Park home he restored in Austin.

A cowboy in a blue shirt and brown vest, wearing a cowboy hat, is herding a group of longhorn cattle down a cobblestone street. The street is lined with historic brick buildings. In the background, a sign reads "FORT WORTH STOCK YARDS". An American flag is visible on a building to the right.

FORT WORTH STOCK YARDS

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A recent portrait of Bill Stern, FAIA, and a photo taken of Bill and his basset in 1992 outside of the home Bill designed for himself and his family in Houston.

William F. Stern, FAIA: 1947–2013

by Rives Taylor, FAIA

The practice and art of architecture in the United States has been propelled in its history by the small-firm practitioner — an individual with a small team of colleagues whose combined influence far exceeds a sometimes modest body of work. Typically, this mentoring individual passes on not only passion for consummate design, but also a zeal for community engagement and a dedication to education and selfless professional contribution. Houston witnessed the passing of just such an individual in early March of 2013. After a very brief illness, Bill Stern, FAIA, as so many of us across the region knew him — passionate advocate of urban planning, design, and

All who worked for Bill either grew as a result of — or chafed at — his rigor of design.

fine arts — has left Texas a far better place with his 36 years of design rigor, public advocacy and engagement, and, yes, often passionate leadership in numerous Houston community organizations.

AIA Houston rapidly and posthumously recognized his lifetime contributions to our community of architects and their clients. The Contemporary Arts Museum, to which Bill contributed both as a board member and as a designer — his firm, Stern and Bucek Architects, designed a new campus approach in collaboration with landscape architect Laurie Olin — recognized him at its recent Gala. Bill also sat on the Menil Collection's board. One of his most highly prized appointments, he received it after he and his partner David Bucek, FAIA, restored the Phillip

If I could use only one word to describe Bill Stern, it would be “caring.” He cared about architecture, urban planning (or the lack thereof), design both good and bad, education, art, and his friends and colleagues. More than once, I answered the phone to hear a voice saying, “How can they do this?” It would be Bill upset about a poorly designed project or another offensive action. He never took the expedient solution to a problem; he never lied to promote his position. In short, Bill Stern was the conscience of architecture for all of us involved in the built environment. Bill accomplished something to which many aspire but few achieve: he made a difference! — *Raymond Brochstein*

Our home has great bones. Our interior decoration is minimal because our home itself is more beautiful than anything we could put inside of it. Bill Stern gave a lot of thought to details like the windows. They open toward the ground so when it rains, the water flows down. Our bedroom feels like a tree house, because Bill worked so hard to keep existing trees. He was a terrific architect and a dear friend. — *Andrea White*

Bill cut the figure of the quintessential old-school architect: all Harris tweed and bow ties. He had seemingly read everything and been everywhere, including a visit to Roman ruins in Libya in 2011 just 10 days before the revolution started. He amassed one of the most exquisite art collections in the country, and yet he was in some ways completely modest, driving a succession of Saabs until the wheels fell off. — *Herman Dyal, FAIA*

John-designed Menil family house in River Oaks, to critical acclaim. Bill's memorial service was hosted by the institution, on April 29, in its lobby that has seen so many notable gatherings.

The visitation in his home, hosted by his family, was indicative of the love and respect the design and client community had for Bill. For more than five hours, his signature house was filled not with overt grief and the sad recognition of his passing, but rather with a celebration of his contributions and his firm's work. Bill's dedicated clients, his University of Houston College of Architecture students, and his former design team members attested to his wide-reaching influence.

All who worked for Bill either grew as a result of — or chafed at — his rigor of design; I recall learning about the joinery of architecture and the focus on detail with Bill. His sharp nature often came through as he tackled new challenges: working for Bill in the mid-1980s, I was repeatedly impressed by the resolute approach this Harvard-trained architect took to the introduction of the computer to both the design and business side of his then-single practitioner practice. When I worked with Bill and his two partners 20 years later to teach them the intricacies of LEED and the subsequent LEED AP studies, he was the consummate scholar; he wanted to “get it all perfect.”

With more than 25 design awards to their credit, Stern and Bucek was recognized in 2009 as the AIA Houston Firm of the Year. To the credit of Bill and David Bucek's vision, their highly respected firm will continue to practice. The firm's remaining two principals, David Bucek and Daniel Hall, will no doubt continue the excellent design legacy dedicated to new construction, adaptive reuse, renovation, and historic preservation.

Rives Taylor, FAIA, is principal at Gensler in Houston.

A Curator and a Critic

A critical discussion of design and the built environment is reaching larger audiences through gallery walls and daily newspapers. Architectural curators and critics are assessing projects and helping to shape the discourse on urbanism. The following interviews feature Pedro Gadanho and Mark Lamster, two voices that architects will want to pay attention to.

Interview with Pedro Gadanho

by Ben Koush

Architect, curator, and writer Pedro Gadanho discusses the current state of architectural-based exhibits at MoMA in New York, where he is the curator of Contemporary Architecture at the Department of Architecture and Design. As part of a collaboration with *Cite* magazine, Gadanho spoke with Ben Koush in Houston following a lecture at the Rice School of Architecture. Gadanho was the first speaker in the Rice School of Architecture/Rice Design Alliance's 2013 spring lecture series.

How do you see the art of architectural exhibits evolving?

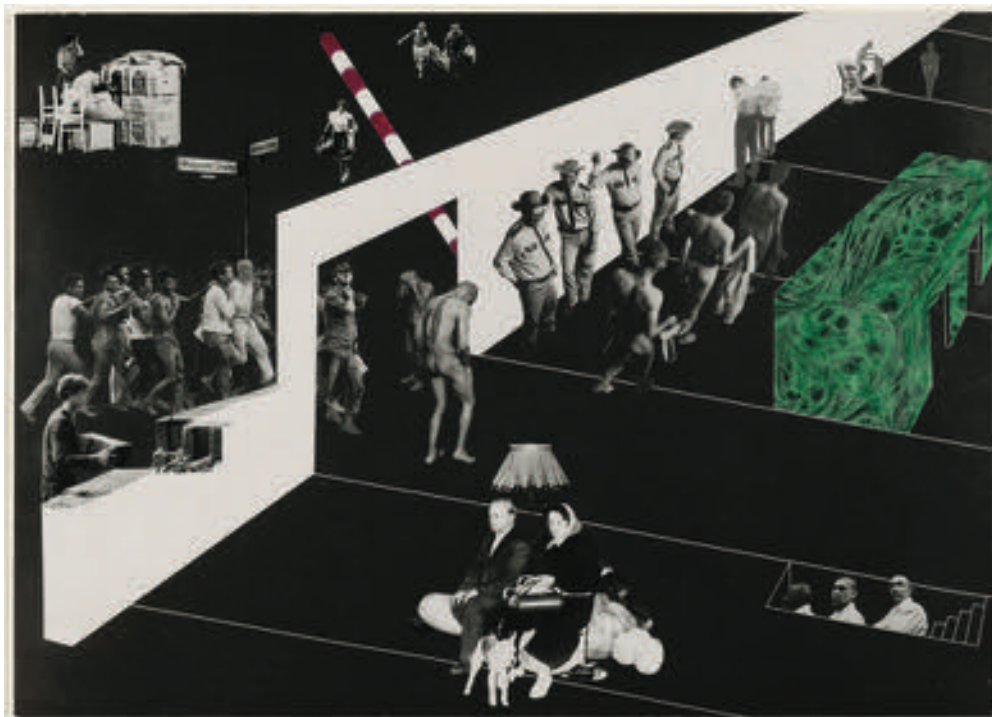
There haven't been many alterations to the exhibit formulas for a long time, but I believe that things might be changing in terms of photography and video. I am interested in representation itself becoming more complex and layered. I am particularly interested in the vision an artist has of a certain architectural object — that subjective layer, the interpretation of the architecture.

For architects, a model is an obvious way of understanding a building, but audiences have extreme difficulty understanding what the object means in terms of a spatial experience. I would like to avoid using models. I would like to try to represent the creative process that leads to a project. People understand ideas.

Would you say your interest lies more in finished buildings or in theoretical projects?

I'm interested in both because I think both are an important part of the cultural discourse on architecture. I don't believe architecture is only built objects. It's also about the flow of ideas that surround it and the debates that surround it. Many of these debates are generated by ideas rather than completed buildings.

The "9+1 Ways of Being Political: 50 Years of Political Stances in Architecture and Urban



Design" show is largely about projects that were never built. These ideas have the potential to influence the way people think about cities or question the nature of cities or the built environment.

Do you think there is a new era of paper architecture?

I think paper architecture is emerging again, but as a form of fictional architecture that establishes arguments or proposes certain ideas, which are not always strictly about architecture itself. In this sense, it's certainly not the same as the paper architecture of the past, which was trying to be realistic, using drawings to trigger an intellectual discussion. These representations were highly architectural, dealing with notions that were coming from a discipline of drawing and drafting.

Architects are experimenting with form and exploring aspects of architecture that they probably feel they couldn't build in reality, but they want to carry out the experimentation. They are also departing from those traditional tools and using collage and photography. It is difficult to build in the current economic context, but architects still want to produce something that contributes to the wider cultural discourse.

What are you looking at now?

My next collection rotation at MoMA focuses precisely on the idea of collage. I am interested in collage as a representation that was historically important for many architects, including Mies



"Exodus, or the Voluntary Prisoners of Architecture, The Reception Area" (1972) by Rem Koolhaas, Elia Zenghelis, and Madelon Vriesendorp is featured in the MoMA "9+1 Ways of Being Political" show. The curator, Pedro Gadanho, is pictured after his lecture at Rice University.

van der Rohe. Today, it has become a pervading language common to almost every architect and to other visual expressions.

The exhibition doesn't intend to only talk about collage techniques that are relevant for architecture as the continuation of drawing. The discussion can be influenced by Mies van der Rohe, by Archigram in the 1960s, or even by MTV. It's about collage as a cultural phenomenon that has increasingly become our identity in response to today's immense flux of images and cultural juxtapositions.

What you think the state of architectural trends will be like in 20 years?

I have no idea. But I'm certainly interested in trying to understand where things are going and how certain present currents are gaining momentum. Architects, like artists, are seismographers. Architecture that uses an informal

approach, for example, is speaking to the fact that perhaps the profession will have to adopt bottom-up tactics in response to resource depletion or the impoverishment of societies that were once affluent.

Do you see any new avant-gardes emerging?

In Latin America, they are trying to understand the informal phenomena of big cities. I also see them dealing with new ways of considering what it means to be sustainable in architecture. And certainly in Asia, in countries like Thailand, Indonesia and Korea, Western-influenced architectural ideas are met with local problems, which forces new design approaches.

How can the work of established architects continue to be relevant?

I think, in some aspects, the capability to go beyond oneself is key for contemporary architects to remain relevant. Through the progression of their own work, they must actively contribute to questioning what is the nature of the contemporary production of architecture — or else they become redundant and irrelevant, not necessarily from an economic point of view, but from the perspective of architecture's cultural affirmation. I think characters like Rem Koolhaas and his team at OMA (Office for Metropolitan Architecture) have been special in that respect because they are always questioning themselves and trying to permanently open new avenues in terms of their responses to problems. And therefore, they avoid falling into the trap of their own formal recipes.

Ben Koush is an architect and writer in Houston.

Interview with Mark Lamster

by Catherine Gavin

Mark Lamster discusses his joint appointment as the new architecture critic at The Dallas Morning News and professor at the David Dillon Center for Texas Architecture at the University of Texas at Arlington. A prolific critic, author, and editor, Lamster regularly contributes to various publications, including *Architect* and *Design Observer*. He brings a fresh perspective to Dallas.

What is the role of the architectural critic in the contemporary media landscape?

The architecture critic's role is to direct the public discussion about issues of architecture and urban design in the city. That means evaluating new buildings, but also thinking about transportation, landscape, housing, health, and a variety of other factors that affect the way we live every day. So I would say the critic's purview is to think broadly about the built environment. I would also say a critic has an obligation to not just inform his or her readership, but to do so with some style. You want readers to come back — to look forward to the next column — and that means writing in a clear, honest way, with humor and wit where appropriate, so that you might over time develop a relationship of trust with your audience.

What do you find most interesting about the current initiatives in architecture, design, and planning in Dallas?

I think there's been great energy and thinking about how to make Dallas generally, and downtown in particular, a more amenable place to live

and work. Dallas is doing many things that are encouraging, from the deck park over Woodall Rogers to the development of a green park necklace and expansion of public transit. That's not to say that everything that is being done is perfect, but I think the thinking is going in the right direction.

Where do you think Dallas has the most room for improvement in terms of urbanism and design?

Dallas is still very much a car city, and it suffers tremendously from the infrastructure of the automobile — highways, parking lots, garages — which has divided it up physically and leaves us with spaces that are unsightly and inhospitable. It also seems to me that Dallas is very much a city of “haves” and “have nots.” And that is a big societal problem that is both reflected and reinforced by its physical spaces.

Can you speak briefly about the state of architectural education and how you see things moving forward as you take on your new post at UT Arlington?

I think generally there has been a move away from the computer-driven formalism of the '80s and '90s to a far greater emphasis on service, sustainability and resilience, preservation, craft, and regional sensitivity. One of the things that I find most alluring about UTA is its emphasis on new technology and material science. But probably the biggest shift in the field of architectural education over the last few decades has been the increasing diversity of the student body. I think UTA is a major beneficiary of this shift, and I'm happy to be a part of it.

What are you looking forward to working on at the university?

I'm going to be teaching a course on architectural writing and criticism that draws students from both the architectural school and the general student body. I think the mixture is going to be great for everyone; the architecture students will see their field through unjaundiced eyes, and the general students will benefit from the experience and knowledge of their architecture student peers: a win-win. As for my own work, my primary focus remains my forthcoming biography of Philip Johnson. Certainly, Texas is a great place to think and write about Johnson.

Catherine Gavin is editor of *Texas Architect*.



“Cast Thicket” was on view at the 2013 TEX-FAB 4 conference at UT Arlington. Mark Lamster joined the faculty in April.



Design Conference 2013

By Thomas Hayne Upchurch, AIA

The Second Annual Texas Architects Design Conference: Collections was held in Dallas, Feb. 22–24. The event, co-chaired by Michael Malone, AIA, and Mark Wellen, AIA, was based at the Dallas Center for Architecture.

New York architect Thomas Phifer, FAIA, opened the event with a discussion of selected residential and public projects produced by his office. Phifer spoke of “grounding” his work through reflections and transparency, and by blurring the distinction between architecture and landscape. His designs used perforated steel panels, glass, and trellises to filter sunlight, reflect surroundings, and open views to both immediate and distant landscapes.

Phifer also presented a stunning velodrome of red cedar, carved and finished in furniture quality and proposed for a reclaimed site on an urban waterfront. The image of robust athleticism offered a different kind of transparency, one that revealed its function by expressing the weighty, bowl-shaped underside of the arena supported by heavy timber framing, looking much like a wooden ship in dry dock.

Willis Winters, FAIA, director of the Dallas Park and Recreation Department, followed Phifer with a presentation on Klyde Warren Park, the newly constructed deck park spanning three blocks of the recessed Woodall Rogers freeway in Dallas. The 5.2-acre park, designed by The Office of James Burnett, links downtown Dallas with the city’s uptown area to the north.

Day Two of the conference was no less engaging than the Day One. Saturday morning started with a tour of the Wyly Theater featuring a highly entertaining presentation by Kevin Moriarty, artistic director of the Dallas Theater Center. Attendees learned how the Wyly’s architecture responds to the evolving needs of theatrical per-

formances. The talk focused on the relationship between the performers and the audience, and on how the building, designed by Joshua Prince-Ramos and Rem Koolhaas, provides a box within which various stage experiences can be produced.

The afternoon session opened with a keynote address by Marion Weiss, FAIA, and Michael Manfredi, FAIA, discussing their firm’s work in the theme of “inhabiting topography.” Projects illustrated the firm’s commitment to being site-specific, drawing upon environmental, cultural, and historical aspects of the sites for design solutions. For example, a museum built into a steep site in New York’s Finger Lake region, which was carved by ancient glaciers, exemplified “architecture emerging from the earth.”

Weiss/Manfredi continued with additional projects, each echoing their ideas of “architectural territory” extending into the whole environment, and of creating a site before creating the architecture.

The day also included a unique opportunity to see houses designed by O’Neill Ford, FAIA, Edward Larrabee Barnes, FAIA, and David Webster George, FAIA, in collaboration with Jim Wheeler, AIA. The tours concluded at a contemporary residence designed by Michael Malone, AIA.

Conference attendees reconvened Sunday morning at the new Perot Museum of Nature and Science, designed by Thom Mayne of Morphosis. Duncan Fulton, FAIA, and Val Hawes, FAIA, whose firms were also significant consultants to the project’s beginnings through completion, spoke about the process to create the Perot.

The Design Conference closed after everyone had an opportunity to explore the Perot Museum and its exhibits. It was a superb weekend for seeing distinguished architecture, experiencing great presentations, and enjoying the company of colleagues.

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

Calendar

National Sustainability Visionaries to Keynote Gulf Coast Green 2013 Symposium

May 2

www.aiahouston.org

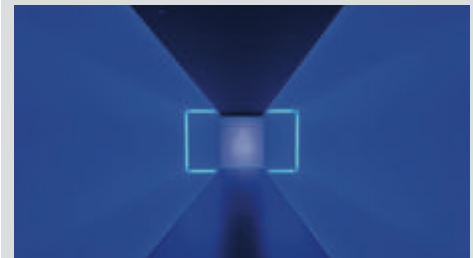
Keynote speakers for the Gulf Coast Green 2013 Symposium will be Barbara Campagna, FAIA, the founder of BAC Architecture + Planning; Ellen Dunham-Jones, AIA, a professor at the School of Architecture at Georgia Institute of Technology; and Annie Leonard, the co-director of The Story of Stuff Project. They will speak at the Julia Ideson Building, Houston Public Library on Thursday, May 2.

Design Dialogue

May 9

www.nashersculpturecenter.org

Architect Brent Brown, AIA, and designer Noah Jeppson share their experience with community engagement in the evolving urban environment of Dallas at the Nasher Sculpture Center.



James Turrell: The Light Inside

June 9

www.mfah.org

Work by American artist James Turrell will be featured at the Museum of Fine Arts Houston (MFAH) through September. At the conceptual core of the exhibition is “The Light Inside,” which is permanently installed at the MFAH in the underground Wilson Tunnel.

AIA National Convention

June 22

www.convention.aia.org

The AIA National Convention will convene in Denver from June 20–22. There will be more than 200 education seminars and tours — including more than 80 seminars that satisfy health, safety, and welfare (HSW) requirements. The repositioning of the AIA for the 21st century will also be discussed as the organization looks to re-emphasize advocacy, leadership, and resources for the member. The advance registration deadline is May 22.



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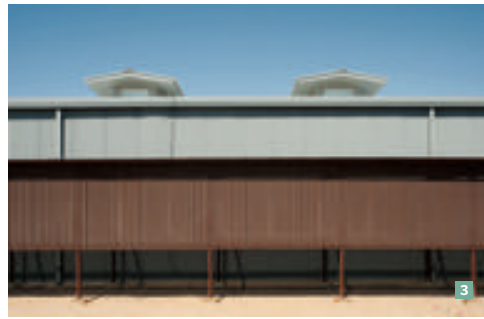




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AIA West Texas Design Awards

The AIA West Texas Design Awards program recognizes member projects that reflect excellence in design, regardless of size, budget, or type. Four projects were singled out for Honor Awards in 2012.

1 Cinco Camp

Rhotenberry Wellen Architects, Midland

This 800-sf project is located on a remote ranch in far West Texas (Brewster County). The owner desired a retreat that was economically and quickly constructed, causing minimal impact to the site. Recycled shipping containers were chosen as the primary building component, allowing remote pre-fabrication. Stripped of their paint and complemented by generously oversized roof canopies and bar-grate decking (all fabricated of weathered steel), they float lightly above the landscape. A strict four-ft planning module was adhered to, honoring the standard 8' x 20' dimensions of the containers, and yielding virtually zero waste in the fabrication of the roof canopies and decks. The sustainable nature of the materials, as well as the methods of construction, mean minimal impact on the environment both locally and globally while yielding a simple, economical, and elegant solution.

2 St. Ann's Catholic Church Chapel and Commons

Rhotenberry Wellen Architects, Midland

A Catholic church in Midland sought to add

a gathering space and small multipurpose chapel to a 50-year-old sanctuary. The site was an existing entry/prayer garden immediately west of the sanctuary entrance. The chapel was designed to be a flexible day lit space sympathetic to the architecture of the existing sanctuary. A wood ceiling floats away from exterior walls, allowing natural light to enter along the perimeter. A moveable glass wall provides access to a memorial garden and columbarium adjacent to the existing bell tower and increases the chapel area during special events. The commons was designed to forge a link between the two worship spaces; it was built with a low profile to preserve adequate daylighting through the sanctuary's existing stained-glass window, which was a design priority.

3 Field Office

Rhotenberry Wellen Architects, Midland

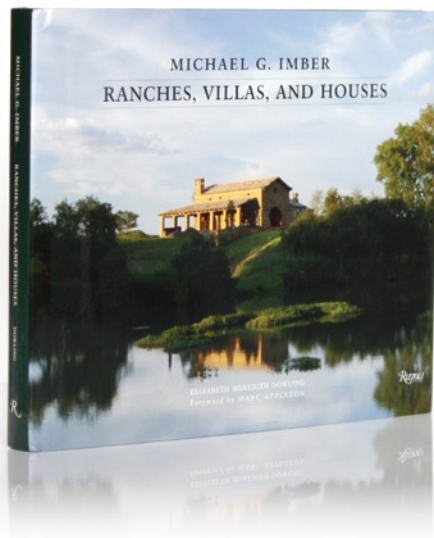
An oil field service company needed a field office at a major repair facility. The primary structure had been a refueling shed for a previous company. While pre-engineered buildings were a given as a primary structure, the owner desired an office with a stronger presence than the archetypical solution. The existing structure was re-skinned; light monitors were added; exterior windows were protected with perforated metal screens; and an entry element was added for visitors. The designed office

space features primarily open-office workstations with support spaces and an adjacent training room. The public side of the facility was landscaped with drought-tolerant low maintenance planting.

4 Sibley Nature Center, Trail Development

Travis Durham Architect, Midland

An existing nature center sought an updated building entry, a sheltered wildlife viewing area, outdoor community-gathering and education areas, and multiple trail shelters/interpretive areas. The architects created several multipurpose structures to serve the many needs of the center. Each building acts as a place for community gathering, education, display of interpretive information, and shelter from the elements. All structures are intended to promote an appreciation of being outdoors by blurring the line between interior and exterior. Building materials consist of local stone, concrete, steel, and glass; each structure sits on the land as a sculptural element, blending with the landscape. The wildlife viewing area is naturally ventilated using a solar chimney, and cooling methods are influenced by the burrow of prairie dogs. ■ □



Michael G. Imber: Ranches, Villas, and Houses
Elizabeth Meredith Dowling
Rizzoli International Publications (2013)

Michael G. Imber's designs marry classical and historical references with rural building traditions that are entirely modern in their execution. "Michael G. Imber: Ranches, Villas, and Houses" provides a masterful collection of the architect's residential projects and sprawling ranches.

Based in San Antonio, Imber is principal of Michael G. Imber, Architects and was the founding president of the Institute of Classical Architecture & Classical America Texas Chapter. The book explores his creative process and his belief that family traditions are the essence of a home. The monograph depicts Imber's focus on the dialogue between architecture and the natural environment, and his beautiful watercolor studies of landscapes and historic buildings are extremely effective in their large-format presentation.

In her introduction, author Elizabeth Meredith Dowling traces the development of the architect's design sensibilities from his earliest childhood influences — including traversing western landscapes with his father and discovering the possibilities of watercolor with his aunt — through the establishment of his own practice. This history, along with an essay by the architect about the role of cultural memory in his practice, provides a rich background and context for the study of his work.

Monica Cavazos Mendez



Building a Modern Houston
Anna Mod
Arcadia Publishing (2011)

"Building Modern Houston" provides an annotated jaunt through the modern movement as it evolved in the optimistic boom, bust and boom-again metropolis of Houston. The book feels less like a history lecture and more like an enjoyable conversation with a friend describing their long-past trip to place — and a time — you wish you had been.

Mod's tour begins with the nascent modernism of pre-World War II Art Deco and Art Moderne. The early post-war work that follows shows a strong influence of the modern masters. As her journey reaches mid-century, Mod reveals a Houston modern movement growing in confidence.

Nearly half of the book is dedicated to the work of the 1960s, a booming era for Houston when oil and gas wealth fueled the economic engine, and the NASA space program invigorated the city with a forward-looking optimism.

Mod projects an authoritative and informative voice without any pretense or agenda other than to imbue the reader with an appreciation of Houston's Modern legacy. That Mod so clearly possesses such appreciation is both evident and contagious. Through seven chapters, Mod reveals hidden gems, lost masterpieces, iconic monuments, unassuming yet refined residences, and bold high-rises.

Al York, AIA



Buildings of Texas, Volume One
Gerald Moorhead, FAIA
University of Virginia Press (2013)

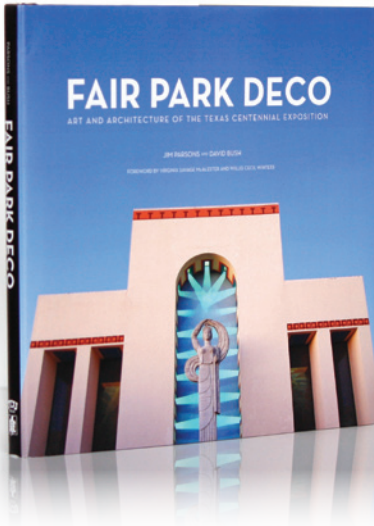
Geared for those with architectural wanderlust, "Buildings of Texas" offers insights into the diversity of architecture throughout the state, and the promise that the travel to the metropolises and hinterlands will be worth it.

The book, part of "Buildings of the United States," a 58-volume series being produced by the Society of Architectural Historians, is divided into regions based on their geography, settlement patterns, and architectural heritage. This volume is written by Gerald Moorhead, FAIA, in collaboration with a crew of local and regional experts and features Central Texas, South Central Texas, South Texas, and the Gulf Coast.

Organized in a linear fashion as driving tours, a narrative of Texas' cultural, economic, and architectural history unfolds as the pages turn. Regional introductions and maps provide the big picture, while sidebars present insight into socioeconomic and cultural influences on growth and development — ranging from the expansion of the ranching industry to the development of dance halls. Skyscrapers, strip malls, and stadiums represent the booms of the 20th century while interesting houses illustrate more recent construction.

Driving the Lone Star state with "Buildings of Texas" will be an experience of discovery with many unexpected surprises.

Catherine Gavin



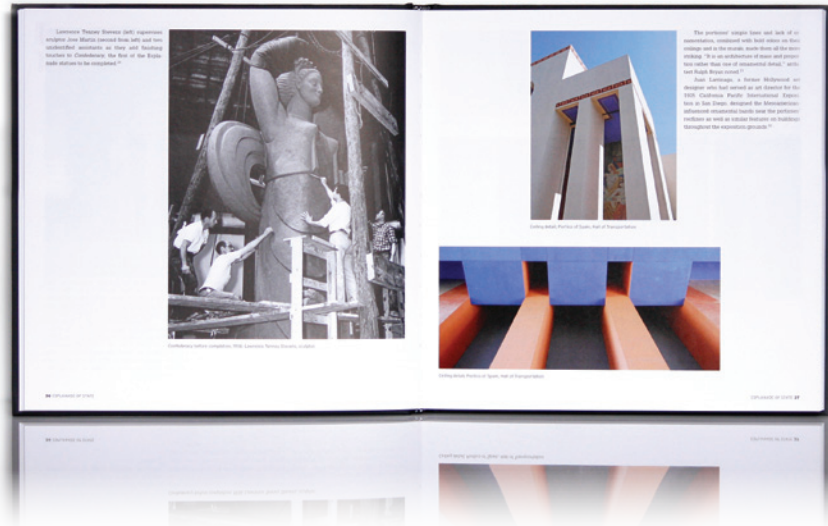
Fair Park Deco: Art and Architecture of the Texas Centennial Exposition

Jim Parsons and David Bush
TCU Press (2012)

“Fair Park Deco” is the third book by this author duo on Texas Art Deco. It follows “Houston Deco” and “Hill Country Deco.” The writers originally set out to write about Art Deco in Dallas and Fort Worth but changed course once they realized that Fair Park’s collection of Art Deco buildings, murals, sculptures, fountains, and landscape design are unrivaled nationally — and all conveniently clustered in the only remaining intact example from the 1930s heyday of world’s fairs.

Dallas’ Fair Park is a National Historic Landmark, defined as a “nationally significant historic place that possesses exceptional value in illustrating the heritage and culture of the United States.” A look through this book — or better yet, a site visit — clearly demonstrates why Fair Park is one of fewer than 2,500 properties nationwide to have received this designation. This intact collection of Art Deco resources is that good. And it remains unknown to many, despite previous books on the subject.

Beautifully illustrated with current and historical photos, biographies, quotes, ephemera, and architectural drawings, the book is organized as one might have experienced the fair on opening night in June of 1936. The book sets the stage with a description of the planning (during the Depression!), its historical context, the opening spectacle, and the commercial, governmental, trade, and agricultural exhibitors.



A description of the opening light show fades to subsequent chapters describing the entrance and grand plaza, and then moves ceremoniously down the Esplanade of State culminating at the Hall of State, one of the most important buildings in Texas. Pat Neff, governor of Texas from 1921 to 1925, said of this building, “Like the Alamo, San Jacinto Battlefield, and other sacred spots, this is not the property of the Centennial or of Dallas, but is held in trust by them for all the people of Texas.” The Hall of State is open to the public, and a pilgrimage there is as mandatory as a visit to the other Texas shrines Neff mentions.

Beyond its architectural and cultural significance, Fair Park is also an outdoor classroom and a brilliant tool for teaching about Texas history. The Esplanade of State, the central spine of the site, is a series of six monumental pavilions representing the six flags over Texas. Each entry portico features a statue of a woman, also Art Deco in style, symbolizing one of the six flags that reigned over the state: Spain, the Confederacy, Texas, France, Mexico, and the United States. The walls of each portico are covered with WPA-style murals depicting the dawn of a new age of transportation, scientific advances, industrialization, agricultural mechanization, and the promise of the new century.

Subsequent chapters are dedicated to the agricultural and civil exhibits, the Cotton Bowl,

and The Midway, described as the “back forty” with its barkers, themed amusement areas, and popular, yet controversial, nudie shows. Another delightful detail is the book’s end papers — a map and an alphabetical listing of the fair’s exhibitors and principal features — that give the reader a handy reference and map to navigate the 1936 complex.

The State Fair of Texas is held at Fair Park for 24 days every year. Despite this, far too few Texans visit, understand, celebrate, or boast of the cultural and architectural importance of this site. Fair Park Deco successfully serves as an important introduction to those uninformed about this historical Texas landmark, a reference and celebration for those familiar and passionate about it, and a coffee table book every Texan can proudly display.

Anna Mod

Notes on Sketching

by Joe Self, AIA

Sketching is a quiet, private thing. When shared, a sketch is revealed like a confidence — almost a secret. As with speech, the peculiarities of a person are thoroughly exposed with a sketch, perhaps more than through what a formal expression might disclose.

A sketch is often an origin story for an idea or a strategy. Sketching is the act that makes visible to ourselves and to others the image that is dancing around in our mind's eye. Sketching teaches us to explore options and to test ideas in the quickest way possible. Some sketches are tentative and searching in a way that shows that the thing represented is elusive, while others are bold and sure, as if to show an impatience about something that should be clear.

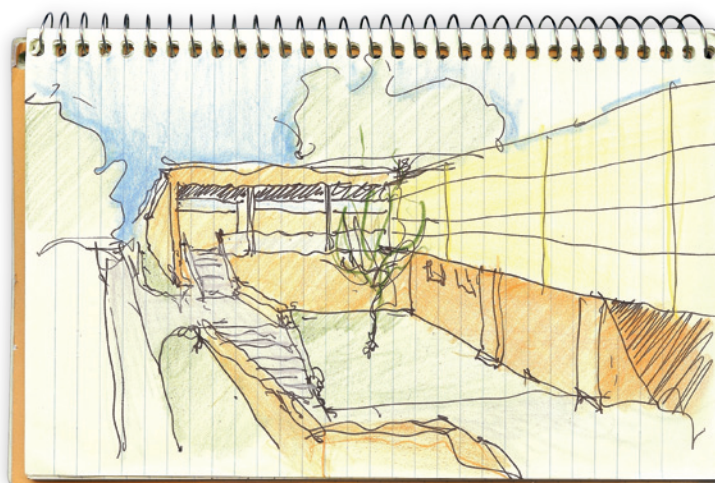
Sketching doesn't come naturally and so must be learned. With a sketch, we can communicate the most basic things, but sketching must be practiced if it is to be useful for more complex thoughts. That said, the main use of a sketch is to remove unnecessary complexities and to render something in its most basic form.

With a sketch, we can communicate the most basic things, but sketching must be practiced if it is to be useful for more complex thoughts.

This way we can capture a thought, establish relationship of parts, describe a sequence of events, emulate the quality of shade and shadow, define spaces, and suggest textures. The sketch appeals to our minds and to our senses.

I carry a smallish (5" x 7 3/4") spiral notebook. Its pale green pages with light blue guide lines are protected by a stiff paperboard cover. I use the guide lines when making notes but ignore them when I choose to sketch. The metal spiral binding accommodates a pen so I can always keep the two together. My current pen of choice is a rolling-ball type with black ink. A finished sketchbook is evidence of a private language.

Joe Self, AIA, is principal of FIRM817 in Fort Worth.



These sketches were produced by the author on a recent Texas Society of Architects Publication Committee retreat in Tyler, Texas. A summary of the trip written by Charlie Burris, AIA, can be found at www.texasarchitects.org/tyler2013.

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Mack Scogin Merrill Elam Architects
Photo by Joel Blok



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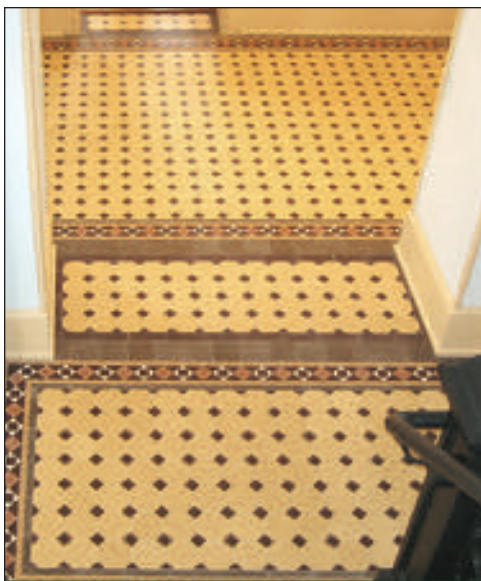
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Streets, Plazas, Stairs

by J. Sinclair Black, FAIA

Built into a small bowl between the mountains, the topography of the small town of Taxco, Mexico is radical, and the streets are not only narrow, but also extremely steep. Only one street is paved with asphalt; it follows the flattest grade near the bottom of the bowl and serves as the main road into and out of town. All the other streets are paved with cobblestones and range in width from 10 to 15 feet, with an occasional bump-out to negotiate turns and parking. Generally, the streets are two-way, but only the width of one lane.

Some of the town's strongest visual imagery lies with the hundreds of taxis — all white Volkswagen Beetles — that ply the streets. The resulting pedestrian/taxi dance in the narrow streets can only be described as constant, chaotic, and unbelievable. It is dynamism at its best — a true ballet of the bugs. The intersections are so tight that U-turns are nonexistent, and taxis have perfected the art of the five-point turn. When two vehicles meet in these narrow one-lane canyons, one must stop and hug the wall while the other slides by. The maneuver usually takes about ten seconds, while dozens of unflinching pedestrians slip by in the 12- to 18-inch gaps left for them.

The main plaza is located on a small shelf where the cathedral sits and dominates the city's skyline — and its image. This square is one of the smallest *zócalos* in all of Mexico, and is defined by the juxtaposition between the towering facade of the Santa Prisca Cathedral and the surrounding two- and three-story buildings. Traffic streams around the central park, and the enveloping hillsides, covered with traditional homes, loom over the all-uphill views from the plaza. Further beyond, the long-distance views extend to the mountaintops that ring the city.

As one moves from the plaza into the town's periphery, the streets rapidly become steep and difficult for pedestrians, but the stairs are even steeper — usually with a rise-to-run ratio that seems impossible. Most pedestrian *paseos* that lace the city are narrow, separating buildings by as little as five feet. The intricacies of these paths lie in their intersections, which occur in ways that mere geometry cannot explain. It is a constantly unfolding, dramatic experience to wander these meandering pathways with no real sense of time or destination.

Taxco's beauty lives in its subtle contradictions. In a country defined by gridded streets

and ordered plazas, Taxco's geography demands a different response. And while the streets still operate as the town's primary communal space, the sheer compactness of these spaces leads to an urban exchange as in no other place. Throughout Mexico, one can witness cultural mastery at creating beautiful spaces, but Taxco just may be the most beautiful historic town I've found yet.

J. Sinclair Black, FAIA, is principal of Black + Vernoooy Architecture and Urban Design in Austin.





4415 Perry Street

by Filo Castore, AIA

Project 4415 Perry Street, SRO Apartments, Houston

Client New Hope Housing

Architect The Architecture Studio of Val Glitsch

Design team Val Glitsch, FAIA; Danny Rigg, Associate AIA; Ethan Dehaini

Photographer Hiebert Photography & Professional Imaging

The new housing development at 4415 Perry Street in Houston is an unequivocal reminder that great architecture improves people's lives. Designed by Val Glitsch, FAIA, for New Hope Housing — an independent nonprofit organization founded in 1993 that offers quality, affordable single-room occupancy (SRO) housing to low-income-earning adults — the project is a sustainable solution for an underserved population.

Since New Hope Housing's first project on Canal Street opened in 2005, Glitsch, working alongside the client, has been able to redefine the meaning of the word "conservation" as a delicate balance between conserving energy and resources and conserving the quality of life for people in the community. "A safe and beautiful living environment is important to the stabilization of any community, regardless of income level. For many residents here, this is the first time they have been able to enjoy that," notes Glitsch. She explains that New Hope Housing has been able to provide rental options as low as \$440 per month with all bills paid, including basic cable and on-site support services.

Situated a few miles southeast of downtown, in Foster Place, and just a block south of a large industrial facility, 4415 Perry Street emerges among vacant lots and shotgun homes. The new development maximizes the site capacity, creating a much-needed dense addition to the city's urban fabric. The property had remained undeveloped for years, and the formerly empty two-acre lot had only a few mature trees, which were incorporated into the project as reclaimed furniture. The project was achieved with contextual acumen, and without compromising access, scale, or environmental benefits.



Previous spread *The water feature defines circulation in the central courtyard.*

This spread *The courtyard and covered patio provide practical extensions of the ground floor common areas. Circulation breeze-ways, a well integrated environmental strategy, increase air movement throughout the building. The units all have open plans.*





The building's 160 units (arranged at a ratio of 90 units per acre) are articulated around a central courtyard in an ascending counterclockwise spiral. A low profile defines the southern perimeter, and the height increases as the building completes the circle along the northern edge. At each corner, circulation breezeways imperceptibly separate the building masses, while a network of open-air corridors connects all units. This strategy achieves multiple goals. It helps direct beneficial summer breezes throughout the complex, ultimately pulling them into the central courtyard garden. It also blocks the nippy winter gusts — a result of positioning the taller three-story structure to the north. And finally, it creates a pleasant destination at the heart of the project for all residents to enjoy throughout the year. On-site water retention was achieved by an underground crate system, which, coupled with an extensive amount of pervious ground surfaces, captures storm-water runoff.

New Hope Housing provides each resident with an efficient open living space. All apartments have a private bath, microwave, and small refrigerator — but no open-fire kitchen. Each unit has been specifically designed and furnished with the goal of reducing maintenance and operations costs. The simple decision of minimizing the use of easily breakable “moving parts,” such as cabinet doors, will pay off in the long run. Light/motion sensors and individually controlled HVAC units contribute to overall energy savings. Additional strategies that ultimately helped 4415 Perry Street achieve LEED Platinum certification include drought-tolerant native landscaping, water-conserving fixtures, energy-efficient appliances, high-recycled-content materials, and high-performance building envelope insulation.

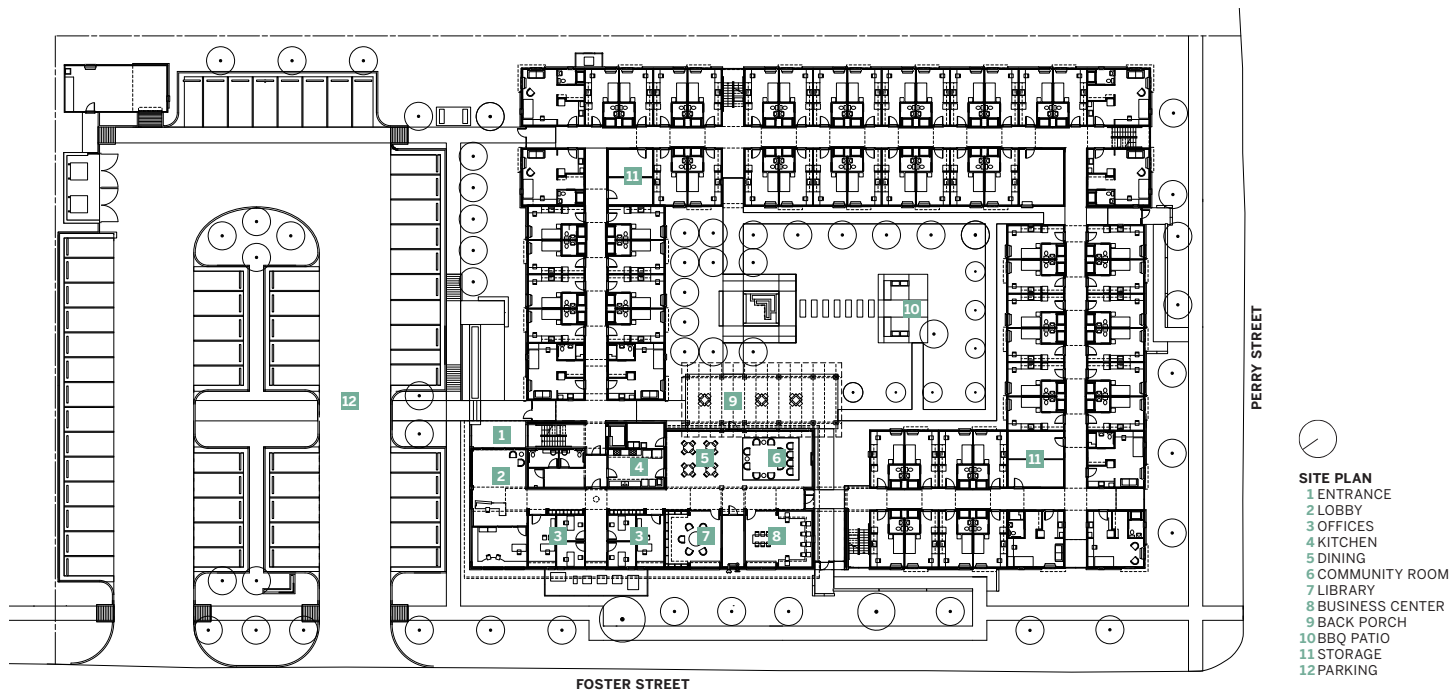
The exterior shading system is indicative of the architect's ingenuity; Glitsch clearly understands Houston's climate. To minimize heat gain and

Fiberglass grating — typically used as a walking surface in industrial applications — was cut and installed as light filters outside each sun-vulnerable window.

maximize cooling in the building, her team made the decision to protect all windows (except the north-facing ones) with external shading devices. The material of choice needed to be a standard and affordable off-the-shelf product that would block the sun's rays before they hit the glass and at the same time maintain a high level of daylight penetration to curtail the use of artificial lighting. After much research, fiberglass grating — typically used as a walking surface in industrial applications — was cut and installed as light filters outside each sun-vulnerable window. The simplicity of its design and the straightforward bolted installation integrates seamlessly into the composition of the facade. The purposeful use of a simple palette of materials such as fiber cement boards, stucco, and brick on the exterior elevations seems to echo the scale of the residential units' layout and program functions throughout the project.

To support the needs of the residents and the mission of the organization, a series of community functions were incorporated on the ground floor beyond the 24/7-staffed reception area. These essential amenities include community rooms, a shared kitchen, a business center, washer/dryer facilities, and the central courtyard with its water feature, covered patios, outdoor seating, and barbecue grill. These are areas where residents gather regularly to take advantage of life-skills training and focused events, ranging from the Healthcare for the Homeless Fair to Thanksgiving dinner. These on-site





Natural light fills the reception and community areas of the ground floor. The open circulation breezeways provide informal gathering spots for the residents. On the exterior, the building's ascending counterclockwise spiral massing addresses the residential scale of the neighborhood.

services and activities bring tenants together and build community while minimizing the need for off-site appointments and travel.

The end result is an extremely effective design, providing simple and elegant solutions that support New Hope's goal to keep rental rates below market prices. 4415 Perry Street was financed without carrying any debt, through Federal Housing Tax Credits; contributions from private foundations, corporations, churches, and individual donors; and a vital public-private partnership with the City of Houston. The integrated sustainable design reduces maintenance and operations costs, ensuring the project's continued economic viability. Executive Director Joy Horak-Brown says, "We have to make smart choices to deliver lasting, high design without a high-design budget."

As New Hope Housing celebrates its 20th anniversary by achieving 1,000 units, Horak-Brown looks forward to the future and notes that,

On-site services and activities bring tenants together and build community while minimizing the need for off-site appointments and travel.

while the organization will continue to develop SRO projects, it will extend its focus to helping families and seniors to support the needs of the community. The project is leading the way to a new normal, not just for its residents, but as an example of how good design is transformative and improves lives. As one of the residents, Danatte, says, "This place gives people hope to become more self-sufficient, more confident in their potential." She adds that New Hope's projects "support people as they struggle to change their lives. Perry Street is a wonderful project. I hope there will be many more."

Filo Castore, AIA, is an associate principal at Perkins+Will Houston, where he leads the Corporate, Commercial, and Civic Sectors.

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Irreconcilable Differences Resolved

by Lawrence Connolly, AIA



Project United States Courthouse, Austin
Client General Services Administration — Region Seven
Architect Mack Scogin Merrill Elam Architects
Contractor White Construction Company
Design team Mack Scogin, AIA; Merrill Elam, AIA; Carrie Hunsicker; John Trefry; David Yocum, AIA
Photographer Casey Dunn

According to Mack Scogin, AIA, back in 2002 his Atlanta-based firm, Mack Scogin Merrill Elam Architects, would never have been selected as the architect for Austin's new Federal Courthouse except that: (1) it won the General Services Administration (GSA)-sponsored 12-hour design charette; (2) the project was part of a Small Business Set-Aside program; and (3) Lawrence Speck, FAIA, principal at PageSoutherland-Page and former dean at The University of Texas School of Architecture, was part of their design team. One of the requirements of the new judicial building was that it "say something about Austin and Texas" — areas where Speck's insight and contributions were "terrific," says Scogin.

The project took 10 years to complete, enduring several lengthy pauses during the design process, largely due to the lack of construction funding. Had it not been for stimulus funds from the American Recovery and Reinvestment Act (ARRA), secured when the job was shovel-ready, the \$123 million pending LEED Silver project might not have been built. As such,

Previous spread *The two-story entry and the dramatic four-story patio above it have cantilevered covers. The stunning Clifford Ross hand-printed mural is a multi-paneled glazing system. The black-and-white base is two cantilevered steel-framed pivot doors that open to create a contiguous space.*



this courthouse represents a new generation of federal buildings: structures with a stringent security design paradigm — a precaution formerly reserved only for U.S. embassies — that also seek to be more transparent to the public. The real feat is that the Atlanta-based architects were successful in creating a building that is humane despite the fortification necessary to meet the judicial structure's extraordinary security needs.

The courthouse is located downtown on a full city block that borders the west side of Republic Square Park. The eight-story 252,420-sf structure rises from an elevated plaza that sits on a warm-colored concrete plinth. San Antonio Street was closed between the courthouse and the park, allowing a larger building footprint that would comply with the federal security requirements of a 50-ft minimum setback between the courthouse and the curb. This created a plaza at the street level, and the vacated thoroughfare effectively links the courthouse and the park as a single rectangular block.

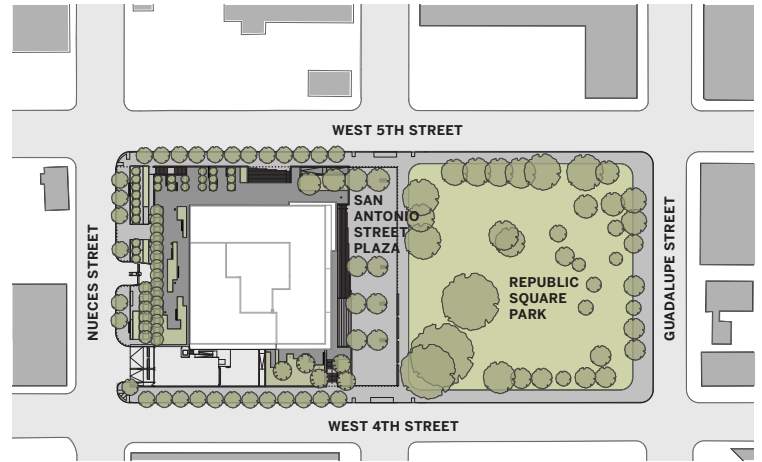
The monolithic plinth defines the sidewalk and opens fully to the east and partially on its north facade. A block-wide monumental stair marks the base of the courthouse's east facade and skips every other tread at the south end, creating an amphitheater for the new San Antonio Street plaza. Additional narrower stairs also penetrate the plinth on most sides, but it becomes taller, more secure, and less pedestrian-friendly as the site slopes to the southwest. The stark vertical separation of the site is mitigated by the City of Austin's Great Streets Development Program, which introduced wider pedestrian right-of-ways and viable public spaces by subsidizing amenities and material upgrades. The sidewalks are enhanced with new concrete pavers, sycamore trees, and benches — all of which soften the plinth's anti-blast site walls.

The ceremonial approach to the building is via the plinth's park-facing staircase, while the actual entry occupies the northeast corner at the ground level. The cube's reductive massing is dominated by two four-story cantilevered covered patios, at the northeast and southwest corners of the upper stories, and the narrow covered light well notches, which articulate the metal-clad volumes in the middle of all four sides. The armature's complex configuration is fractured at two levels, defining three partially stepped-back tiers. The building is sheathed in intricately installed limestone and an elegant, darkly finished stainless steel, both of which are

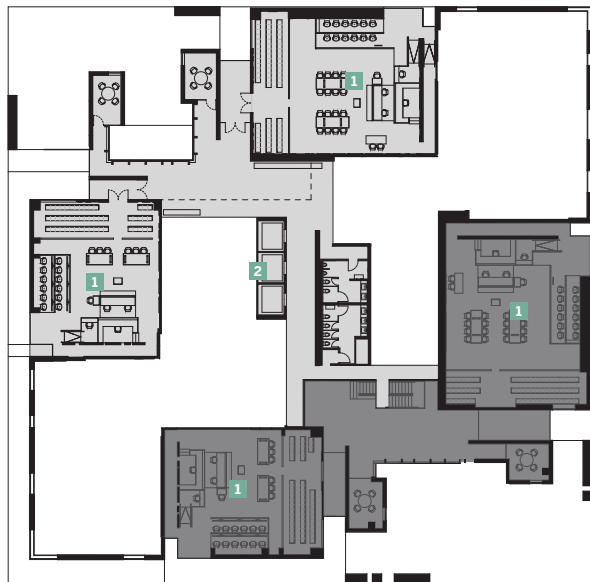
The building is sheathed in intricately installed limestone and an elegant, darkly finished stainless steel, both of which are interwoven with varying widths of continuous floor-to-floor glazing.

interwoven with varying widths of continuous floor-to-floor glazing.

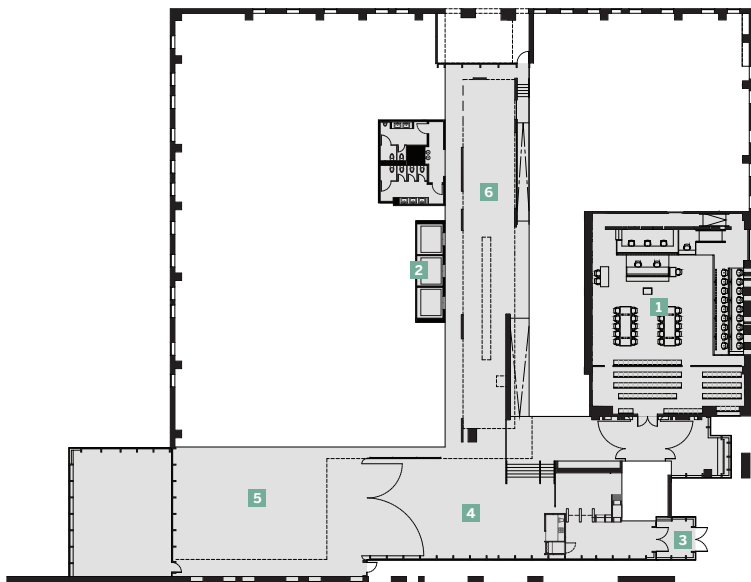
The limestone veneer was quarried in Lueders, near Abilene, and cut into 16 different sizes and shapes laid in multiple configurations. The overall effect is a random tightly woven horizontal ashlar pattern. Meticulous care by White Construction Company was key to the successful installation of the stone. The vertical mortar joints are flush, and the horizontal ones are raked. This tooling feature, coupled with the shadows cast from the shallow beveled pieces, provides subtle undulating patterns that change during the day as the sun moves across the sky. With time, an appealing irregular patina will develop and provide both visual depth and the appearance of a thicker stone material.



This spread *The white Venetian terrazzo on the ground floor, along with the peek-a-boo windows and glass handrails in the atrium, provides a surprisingly bright contiguous public interior space. The Republic Square Park became the courthouse's de facto outdoor living room when San Antonio Street was closed. The irregularly-tiered ziggurat-like stone and metal structure becomes increasingly transparent on its upper floors.*



TYPICAL COURTROOM LEVEL
 ■ PUBLIC ACCESS
 ■ DOUBLE-HEIGHT SPACE
 1 COURTROOM
 2 ELEVATOR



ENTRY LEVEL
 ■ PUBLIC ACCESS
 1 COURTROOM
 2 ELEVATOR
 3 ENTRY
 4 LOBBY
 5 JURY ASSEMBLY SPACE
 6 ATRIUM

The courtrooms, jury deliberation rooms, judges’ chambers, public spaces, and witness/attorney conference rooms are located on the outside walls where natural light and views are available — transparency was a programmatic and planning criterion set by the judges, who valued the expression of this aspect of the judicial system. The ground level features the most public spaces in the building and houses the largest courtroom, the jury assembly room, and the District Clerk’s offices.

The lobby is a gracious double-height space with a floor-to-ceiling glass storefront system that looks out onto the park and a panoramic view of downtown. Artist Clifford Ross’ three-tiered, multi-panel stained glass and hand-printed mural is the *pièce de résistance* that separates the entry lobby from the jury assembly room. Its two upper tiers consist of full-color panels that provide the lobby with an ethereal translucent south wall. The black-and-white base of the composition is composed of two expansive, cantilevered pivot glass doors that remain closed during business hours and can be opened for special events. When the jury assembly space is combined with the entry lobby, it becomes the largest public space in the building.

The east-west atrium bisects the ground through third levels, and its transparency allows views of downtown to the east and the Hill Country to the west. Glass handrails and security partitions on the ground level extend interior sight lines and also assist with wayfinding in a building type that is usually a dark maze without any natural light filtering into the interior spaces. The second and third levels are less public and designated for agencies such as the United States Marshals, and for probation and pretrial functions. On these levels, frosted-glass corridor walls provide residual natural light diffused from the atrium and perimeter spaces into the land-locked hallways and building core. Interestingly, there is as much interior glass, used in a variety of ways, as is employed for the windows and doors of the exterior envelope.

The fourth level marks the beginning of a highly-efficient rotated and interlocking courtroom scheme. Guided by the lofted height requirements for the courtrooms and standard office ceiling heights, Mack Scogin Merrill Elam Architects designed a composite plan that consists of a two-level configuration in which the levels work together in an ingenious volumetric trick.

According to Speck, “Scogin and Elam’s exquisite skill at manipulating programmatic and spatial complexity,” resulted in a courthouse “with good bones.” The orthogonal volumes of the double-height courtrooms are located on the diagonal in the middle of the outside walls and alternate every other level to accommodate their 16-ft ceiling heights. The eight courtrooms nest with the 10 judges’ chambers and other support spaces, maximizing the integrated functions on each level. Scogin calls the interlocking concept the heart and soul of the courthouse because it makes the complicated building extremely efficient and compact. Elam concurs and says that the layout was essential to achieving the goal of providing natural light to the primary spaces of the building.

Segregated circulation is critical for the success and safety of the daily functions at the courthouse. Three separate elevator/stair cores — one for the public, one for judicial personnel, and another for the accused — play a major role in providing dignity to, and defusing, a naturally tense and contentious environment. More than half of the building is dedicated to the government and agency-specific functions. The public has access to the lobbies and the courtrooms, which comprise approximately 40 percent of the building. In the courtrooms, pecan paneling, tables, and benches

are arranged for full accessibility in compliance with the Americans with Disabilities Act (ADA) and for flexibility to accommodate the courts' constantly changing audiovisual technology needs.

The judges accepted that the courthouse would need to be a contemporary building, but they demanded that it “feel like a courthouse” — that it be dignified and present an order to the public.

The real story behind the design, however, is the vision of Judges Lee Yeakel and Andy Austin, who, along with their co-workers, were quite vocal about their needs and expectations for their new workplace. They accepted that the courthouse would need to be a contemporary building, but they demanded that it “feel like a courthouse” — that it be dignified and present an order to the public. Elam notes that the judges were also focused on the experience of the spaces of the building — especially views to the outside and natural light. Their stylistic concession was significant because it allowed the building to be more abstract and casual while accommodating the federal government's robust security demands and complex program.

Austin's new courthouse is another shining example of Mack Scogin Merrill Elam Architects' ability to pair elegantly the uncompromising coexistence of seemingly irreconcilable differences. According to Speck, “It is restful to defuse the often contentious and stressful events that occur in the courtroom.” This building provides respite with well-planned spaces, respectful circulation, and long views through naturally lit courtrooms, deliberation spaces, and even the corridors. Surprises in the public areas — such as the stunning installation by Clifford Ross and peek-a-boo openings in the atrium — provide welcome relief to the stress associated with a day in court.

Scogin says, “It was a real privilege to work on the courthouse, because it is a symbol of the American justice system and its architecture is a reflection of our culture and values.” While most United States courthouses of the last century were either formally dressed in classical idioms or look like anonymous corporate towers, the state capital's new federal courthouse is an unconventional and informal civic structure — absolutely perfect for Austin's sensibilities. GSA knows how to pick their architects.

Lawrence Connolly, AIA, is a contributing editor to *TA* and principal of Connolly Architects and Consultants.



Daylight from the floor-to-ceiling windows flanking the judge's bench evenly washes the Texas pecan-lined courtroom's front wall. The native wood is also used in the fixed millwork and free-standing tables and chairs.

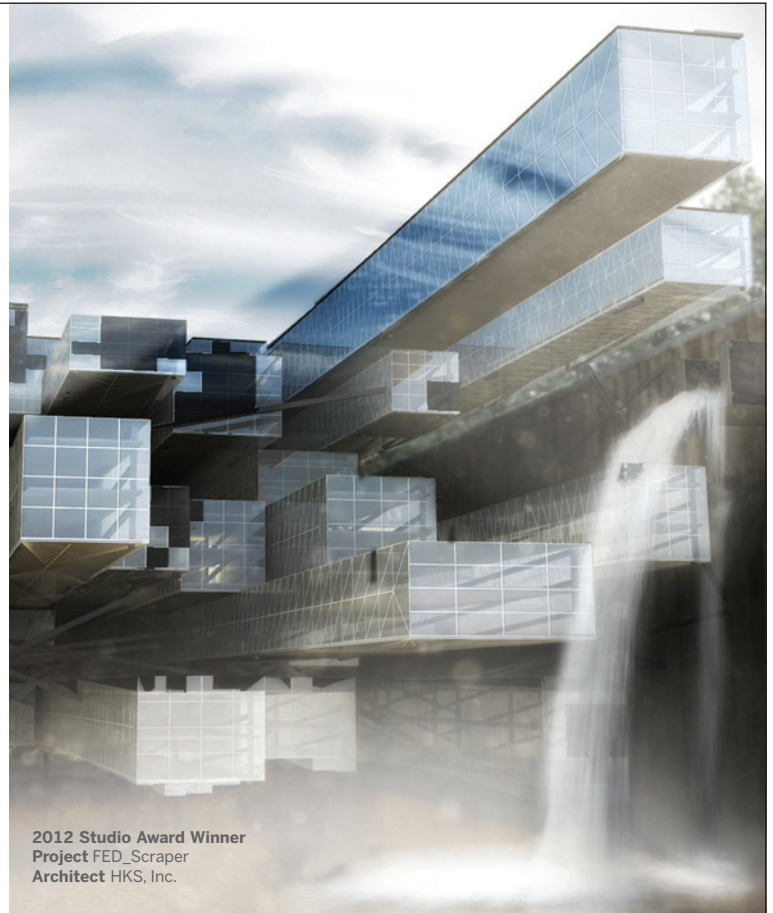
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This issue on historic preservation illustrates the many facets of the field, including restoration, rehabilitation, and adaptive reuse. The articles explore how preservation can successfully work in tandem with sustainable and contemporary design while maintaining the integrity of a historic building.

The projects featured are a small sample of the diversity of the architectural heritage found throughout the state and range from a 19th-century courthouse to a Philip Johnson residence. Projects such as the expansion of a Beaux-Arts centennial hall and the rehabilitation of a simple brick industrial building demonstrate the creativity involved in working with historic buildings and the fundamental role they play in the larger context of Texas cities and towns.

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Preservation In Houston

by David C. Bucek, FAIA

While it's known for reinventing itself every few years by tearing buildings down, Houston is actually a city that embraces both old and new. With its 20 protected historic districts — ranging from the mid-19th-century Old Sixth Ward to Glenbrook Valley, the most expansive locally designated mid-20th-century historic district in the country — America's largest city without zoning is no longer a place where everything is always being demolished.

Despite a myriad of freeway exchanges and other ubiquitous reminders of the car culture that most ascribe to Houston, the Bayou City retains many elements of its architectural past. Gulf Coast cottages and Queen Anne- and shotgun-style homes dot the tree-lined streets and link the city to the architectural heritage of the Old South. These traditional homes often utilized multiple porches — including sleeping porches — to maximize shade and breezes. During the City Beautiful Movement of the late 1800s and early 1900s, Houston benefited from smart planning, which established many of its most coveted neighborhoods and parks. Essential to this growth was the preference for evergreen Live Oaks, which became the most

predominant street trees in the city and now provide year-round shade. After World War II, Houston experienced another building boom, and this widespread growth was defined by modern architecture that embraced Miesian and Wrightian influences, including structures actually designed by Mies and Wright: two additions to the Museum of Fine Arts Houston (MFAH) and the Thaxton-Gaw House. Many of these modern buildings continued earlier sustainable traditions by utilizing building orientation and passive solar shading to beat the Texas heat.

Today, the eclectic mix of Houston's historical architecture is as diverse as the city's population. To maximize awareness of the value of these buildings, nonprofit groups like Preservation Houston, the Heritage Society of Houston, Houston Mod, and Preservation Texas help to educate the community about the conservation of traditional and mid-century buildings. And increasingly, there are efforts to understand buildings that are important examples of the architecture of the recent past, which is defined by the Secretary of the Interior Standards as buildings that are less than 50 years old. Additionally, the municipal preservation ordi-



Opposite page *The 1961 Todd Residence was designed by Anderson Todd, FAIA, and is located in the Shadow Lawn Historic District.*

This page *The Alley Theatre was designed in 1968 by Ulrich Franzen and Associates with MacKie and Kamrath. The Esplanade along South Boulevard in the Broadacres Historic District is lined with a canopy of trees*

nance allows buildings and residences outside of established historic districts to become locally designated as individual landmarks or protected landmarks if they are nominated by the property owner and the property meets established significance criteria. Qualifying properties can also benefit from local tax incentives to restore, renovate, and build additions to structures which might otherwise have been demolished.

As a result, Houston's Historic Downtown is once again a live, work, and play zone lined with Victorian storefronts and connected to nearby neighborhoods by electric streetcars. Recent restoration efforts have eliminated a number of modern slipcover-like facades to reveal encapsulated traditional buildings. The city's commitment to preservation has also embraced sustainability, most notably with the restorations of the Julia Ideson Library, which is on track to be LEED Silver-certified, and the Houston Parks & Recreation Gragg Building, a LEED Gold-certified project. Harris County also invested \$60 million to restore its 1910 courthouse, and is currently in the process of rehabilitating the Sylvan Beach Pavilion, a rare mid-20th-century modern dance pavilion completed in 1956 and located in nearby LaPorte.

Houston is also home to many significant buildings of the recent past. One of the most cherished — and hated — buildings in downtown is the Alley Theatre, built in 1968. This concrete fortress with a commanding view of the theater district and Jones Plaza is a rare Brutalist gem.

Demolitions are still occurring in Houston,

America's largest city without zoning is no longer a place where everything is always being demolished.

which is not surprising, given that the average life span of a building in America is estimated by some to be just 33 years. The recent loss of the Prudential Building in the Medical Center and the announcement that the original Foley's department store downtown, now Macy's, will soon be demolished are reminders that not everything will be saved. However, if Houston continues to retain significant buildings like the Alley, its future and past will stand together.

David C. Bucek, FAIA, is a principal with Stern and Bucek Architects. He serves on the boards of AIA Houston, Houston Mod, and Preservation Texas.

A Romanesque Rebirth

by J. Brantley Hightower, AIA

Project Comal County Courthouse, New Braunfels

Client Comal County

Architect Volz & Associates

Design team Tere O'Connell, AIA; Tracy Hirschman Hutson; Candace M. Volz; John R. Volz, AIA

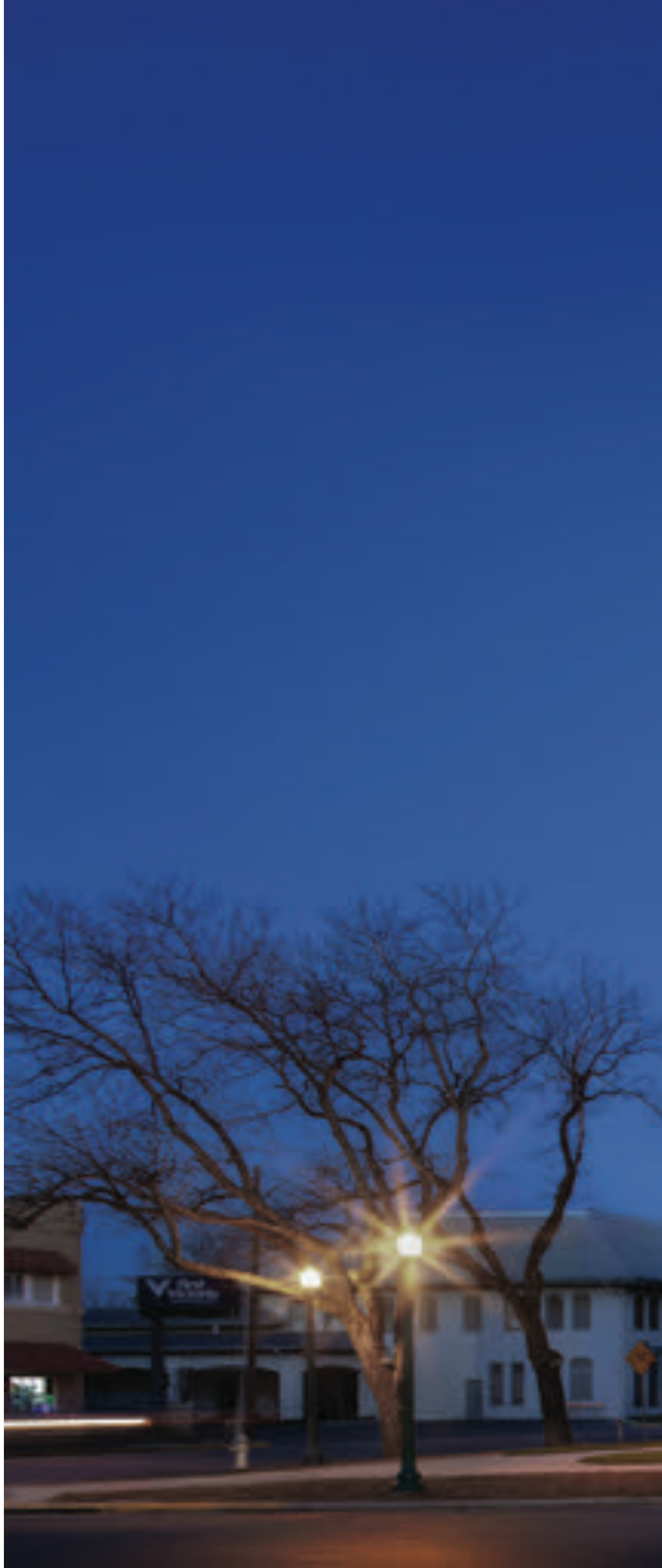
Photographer Brian Mihealsick; Brantley Hightower, AIA

On a crisp morning in January, several hundred citizens of Comal County gathered to celebrate the opening of their courthouse. Once the crowd assembled, several dignitaries spoke, a ribbon was cut, and a cannon was fired.

This description could be used to recount two separate but related events. The first occurred in 1899, when the county celebrated the opening of its new courthouse designed by James Riely Gordon. The second happened in the same place on the same date 114 years later, when a group assembled in New Braunfels to celebrate the end of a nearly decade-long effort to restore the county's historic courthouse building to its pristine former glory.

The Comal County Courthouse was one of Gordon's last contributions to a remarkable series of courthouse designs that were based on a unique cruciform plan. Built of locally quarried limestone, the courthouse exists as a restrained but robust interpretation by Gordon of the Richardsonian Romanesque style.

It is ironic that one of the greatest dangers to the survival of a courthouse is the growth and prosperity of the county it serves. As Comal County expanded in population, so too did the demands placed upon its courthouse building. In 1931, a jail facility was added to the building's north side, and the district courtroom was significantly expanded. In 1952, the County Clerk's office was similarly expanded, and in 1966, the previously enlarged district courtroom was subdivided into two separate floors. Although these additions were constructed using masonry similar to that of the original building, interior alterations were much less sympathetic. Original finishes were removed or covered with contemporary paneling, carpet, and lay-in ceilings, while years of deferred maintenance







and a century's worth of wear and tear had significantly compromised the integrity of the structure. For the Comal County Courthouse to survive, it needed a radical intervention.

Volz & Associates, an Austin firm specializing in historic preservation and traditional design, first met with Comal County officials in September of 2003. They were charged with preparing a cost/benefit analysis comparing a county-funded remodeling effort with a complete restoration under the Texas Historic Courthouse Preservation Program (THCPP). Funded by the Texas Legislature and operated by the Texas Historic Commission (THC), the THCPP provides matching state funds to counties performing restoration projects that meet the Commission's rigorous preservation standards.

Although the county's leadership was initially split on which of the two alternatives was preferable, for County Commissioner Jan Kennady the full restoration was the only real option. "I could never imagine not restoring

Great care was taken to protect the original building while at the same time preserving the stone removed from the additions.

the courthouse," she said. "The Comal County community has always preserved its history, and the courthouse sits at the heart of that heritage."

Her position won the day, when the analysis revealed that with a state grant, the cost of a full restoration would be equivalent to a much less-ambitious effort paid for entirely by the county. The commissioners again contracted Volz & Associates to prepare the requisite master plan, which was approved by the THC in 2005. Grants are awarded to proposed projects with approved master plans based on a number of factors, including the merit of the project and the amount of funds allocated to the THCPP by the state legislature. The Comal County project was not granted fund-



Previous spread *The newly restored Comal County Courthouse serves as a powerful reminder of the civic pride of both the leaders who built it in 1899 and those who chose to preserve it over a century later.*

This page *Sitting just off the Main Plaza in central New Braunfels, the courthouse today acts as both the symbolic and political center of the region.*

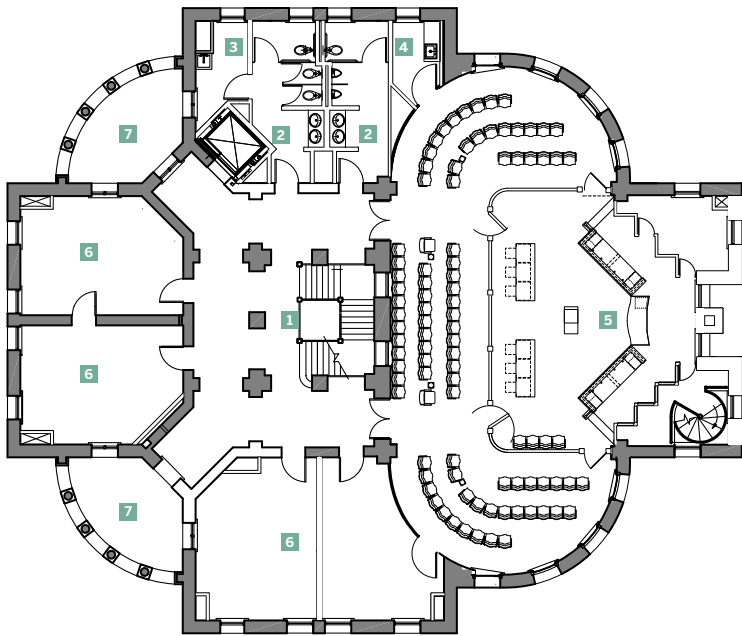


Clockwise from top *The district courtroom was reconstructed by studying historic photographs and other courthouses designed by the architect. The rose, yellow, and blue hues that defined the building's interior colors were determined through the analysis of historic paint samples found in the building. Period photographs illustrate how the district courtroom was originally configured as well as how the space was utilized during court proceedings.*

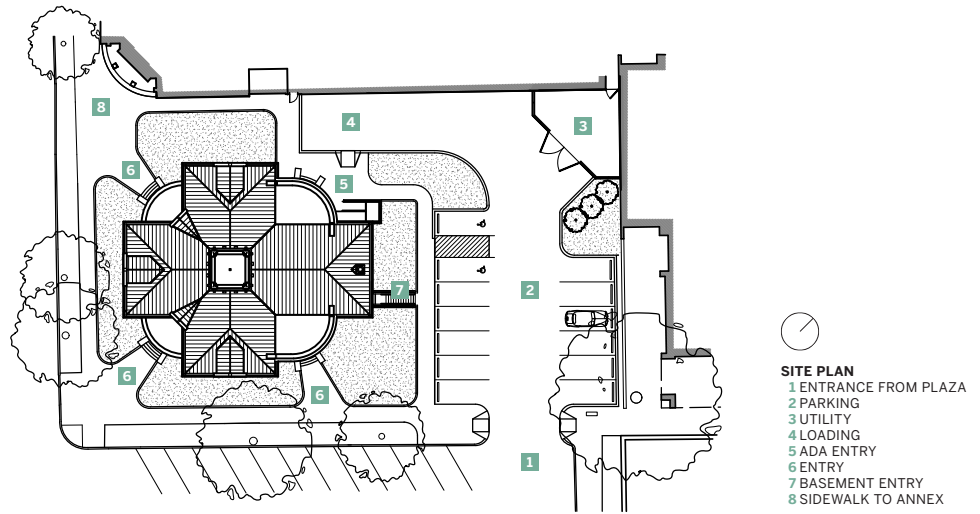


HISTORIC PHOTOGRAPHS COURTESY SOPHIENBURG MUSEUM & ARCHIVES, NEW BRAUNFELS.

The original limestone masonry was fully restored giving the building a crisp intensity at the rededication on January 22, 2013. The removal of a 1931 addition allowed the courthouse's northeastern facade to be restored to its original configuration. The pattern of the encaustic clay tiles was based on an original fragment discovered in one of the courthouse's entry porches.



- SECOND FLOOR**
 1 CORRIDOR & STAIR
 2 RESTROOM
 3 SERVICE
 4 BREAK ROOM
 5 COURTROOM
 6 OFFICE
 7 BALCONY



ing until its second application in 2009. After receiving the \$3,438,330 grant from the THCPP, work began on the restoration of the Comal County Courthouse in March of 2011.

In addition to the full replacement of systems and restoration of the masonry, the project called for the demolition of the three significant additions made to the courthouse, and reconstruction of the significantly altered district courtroom. Great care was taken to protect the original building while at the same time preserving the stone removed from the additions. This was done so that the masonry could be used to reconstruct the original north wall that had been removed in 1931. Slurry that had been allowed to coat parts of the exterior masonry sandwiched in between

The district courtroom was the most extensively compromised space, and essentially none of its original finishes remained.

the original building and the additions had to be painstakingly removed by hand. Carved capitals and other details destroyed during earlier additions had to be recreated by skilled contemporary craftsmen.

Ultimately, it was the reconstruction of the district courtroom that represented the most remarkable part of the preservation effort. This was the most extensively compromised space, and essentially none of its original finishes remained. Only three photographs were known to exist that documented the space's original condition, so everything from the configuration of the balcony to the arched proscenium behind the judge's bench had to be recreated by studying details from these images. Details such as the wallpaper banding, lighting, furnishings, and railing were recreated in this way as well.

While most of the district courtroom had to be reconstructed, a few original elements were returned to the space. The judge's bench had become part of the New Braunfels Conservation Society's collection but was loaned to the county so that it could be reinstalled in its former location. An original transom that once capped one of the courthouse's four entrances was also reinstalled, after having spent many years in the dining room of a local restaurant.

Historic photographs are invaluable resources, but when it comes to the recreation of original color schemes, they are much less helpful. For the Comal County Courthouse, Volz & Associates analyzed aged original

paint samples that revealed a surprisingly vivid palette of rose, yellow, and blue hues that defined the building's interior.

One unexpected surprise revealed during selective early demolition was that original encaustic and geometric clay tile could still be found at one of the building's entry porches under a thick layer of concrete. This fragment was used to create reproductions that render accurately the original design intent. Gordon appears to have used the tile as the inspiration for the original paint finishes, as all of the historic colors found in the forensic paint analysis proved to be complementary to those in the discovered tile fragments.

More mundane, but no less critical, was the work done to update the mechanical systems of the courthouse. The heating and air conditioning system was tightly packed into the building's attic and crawl spaces so that as much of the original floor plate as possible could be occupied by usable space. A fire-suppression sprinkler system was added to improve life safety, and elevator and accessibility ramps were updated.

The restoration of the Comal County Courthouse illustrates that preservation is about much more than the mere repointing of masonry and replacement of rotted wood. It is a creative act that requires architects to inhabit the minds of past members of the profession while providing for the functional needs of this day and age. This can take time, but the end results speak for themselves.

"People became more and more exited as the project progressed," said Commissioner Kennady. Even before the county had moved into the restored building, residents and visitors alike were already inquiring about tours. This community pride comes in addition to the jobs that are created and the boost that downtown businesses routinely receive when a courthouse is restored. What is more, the citizens of Comal County now have a powerful reminder of the ambition their forbearers had for their community and of the respect for that heritage that defines who they are today.

J. Brantley Hightower, AIA, is the founder of HiWorks in San Antonio.



Reuse, Recycle, and Reinvent

by Ben Koush

Project Houston Permitting Center, Houston

Client City of Houston

Architect Studio RED Architects

Design team Bill Neuhaus, FAIA; Mindy Wilkinson Mechlem, AIA; Jay Mason; Kristi Byers, AIA; Michelle Bowers, AIA

Photographers Hester + Hardaway Photographers; MN | Photography



For a city with such a pro-development reputation, the Houston Permitting Center has been something of an afterthought for quite some time. Since 1995, the city's building code enforcement department had been housed in the former Southwestern Savings Association, a 1969 structure located on Main Street a few miles south of downtown. While the old bank building was not without its kitschy charm — its most notable quality being the empathic manner in which it faced Main Street, with its continuous porticos of parabolic arches — inside, it was pure Kafka: a maze of narrow corridors leading to crowded, badly lit rooms filled mostly with grumpy bureaucrats and haggard plan-runners.

A study undertaken by the city to improve the situation determined that additional efficiencies would be obtained if all permits, not just building code enforcement permits, could be located in one facility. A remarkably long list of regulatory entities — airport land use, ambulances, automotive licenses, burglar alarms, commercial (ranging from flea markets to dance

halls), dumpster and combustible waste (from laundromats to grease traps), fire, floodplain development, food dealers, Houston Parks and Recreation Department permits and reservations, identity verification unit, monitoring well and boring, pipelines, signs, source registration for polluting businesses, storm water quality, street cuts, swimming pools, traffic plans and transportation, and others — could all be housed under one roof.

The study was coordinated by Andy Icken, then-deputy director of the City of Houston Public Works and Engineering Department's Planning and Development Services division. It was initiated in 2008, just as the national economy was falling apart. Initial ideas ranged from rebuilding the existing permitting center on Main Street to taking advantage of depressed real estate prices to acquire a downtown office building. However, when a broker alerted Icken to the availability of a large, abandoned warehouse building just west of downtown on Washington Avenue, his interest was piqued, and he called architect William O. Neuhaus III,

FAIA, of Studio Red Architects to investigate. (At about the same time, the Houston Parks and Recreation Department was in the midst of rehabilitating its headquarters, the former Farnsworth & Chambers building.)

In the late 1990s, Icken, who was at the time the executive vice president of the Texas Medical Center (TMC), had worked with Neuhaus to rehabilitate the gigantic former Nabisco plant on Holcombe Boulevard for TMC-related lease office space (see *TA*, Nov./Dec. 2004). Neuhaus' pro bono investigation of the potential site determined that the 1920s Butler Brothers-Union Terminal Warehouse could feasibly be converted into the mega-permitting facility the city desired. Comprising approximately 190,000 sf, it was three times the size of the old building. According to Neuhaus' research, adaptive reuse of the warehouse would only cost 75 percent as much as new construction. Needless to say, his report was enthusiastically received by Icken's department, and the other options were discarded.

The design interventions in the building were selected as much for their formal qualities as for their sustainability.

The design interventions in the building were selected as much for their formal qualities as for their sustainability. Energy performance has been enhanced by features such as raised floors that contain wiring and a plenum for air conditioning, the use of day-lighting supplemented with low-wattage artificial lighting, recycled and locally produced materials, new thermally broken windows, a Green Building Resource Center, a roof covered variously with vegetation, solar panels and wind turbines, and an employee parking lot under the nearby elevated freeway. These sustainable elements resulted in a Gold LEED rating. They have also helped to improve the quality of the work day for the employees.

Formal design strategies mainly focused on the programmatic problem of increasing efficiency in issuing permits. Since the majority of the visitors to the building are seeking some sort of construction or development permit, these are the departments that saw the most changes. The idea was to consolidate the interface between customers and the city so that customers would not have to move from office to office throughout the new building as they did in the old one. This was accomplished using what the architects nicknamed the "race track." It was conceived as a series of 30 kiosks where customers were supposed to drop off plans, pick them back up if they had comments, and pay for permits. The race track was designed so carts could travel from kiosk to kiosk to move plans from the first floor to the upper floors where plan reviewers were located. Because customers were expected to remain mostly on the first floor, the architects added a one-story addition that they called a "clip-on" in place of the former loading bays with wood benches for seating.

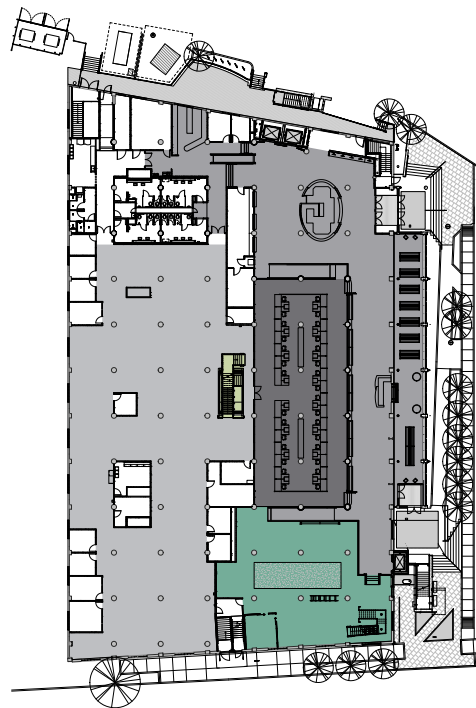
Additional fire stairs required by code were added to the exterior to provide an identifiable image for the building from the adjacent freeway. An existing elevator shaft in the center of the floor plate was replaced by an open, communicating stair that could be used by employees to move from floor to floor and to provide additional natural light to the lower floors. Finishes are characterized by their "industrial" look — exposed concrete, unpainted brick, multi-lite windows, and lots of highly articulated, bolted-steel connections between architectural elements.




Previous spread *The "clip on" is attached to the former loading docks and provides a main entrance and waiting areas. Sustainable features include the green roof of the "clip on," and a variety of recycled paving surfaces. Dick Wray's Matisse-like steel cutouts clad the elevator.*

This spread *The facades of the 1920s warehouse were restored, and two new fire stairs now append the building. Massive concrete columns are exposed throughout the offices. On the first floor, reclaimed wood ceilings contain bar code messages related to permitting.*

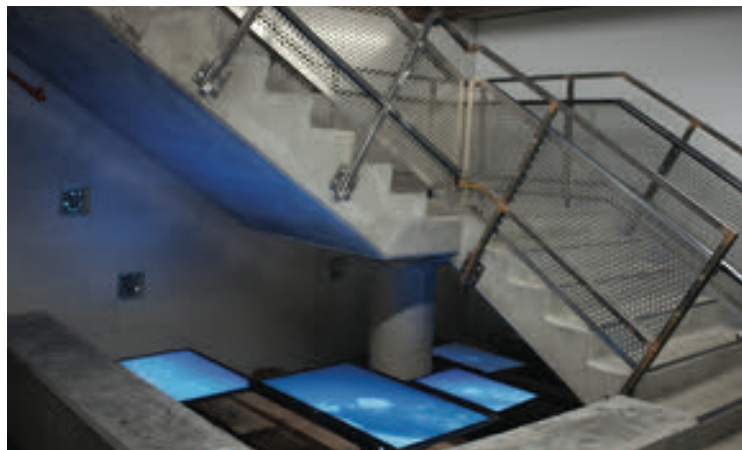




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FIRST AND SECOND FLOOR
 ■ GREEN BUILDING RESOURCE CENTER
 ■ COMMUNICATING STAIR
 ■ OPEN WORK AREA
 ■ LOBBY
 ■ PERMIT COUNTER/RACE TRACK



This spread *The Green Building Resource Center provides information on sustainable practices, while the wind turbines and solar panels on the roof help power the building. Public art funded by a city ordinance is integrated into the spaces. Video monitors bring outdoor weather conditions to the basement of the building in an installation by Serena Lin-Bush. And in the waiting areas, Kaneem Smith's piece is accompanied by instructions to "please touch."*





GREEN STRATEGY DIAGRAM
 1 NATURAL LIGHT RECEPTICAL
 2 RAISED FLOOR
 3 RAIN WATER COLLECTION
 4 RAIN WATER HARVESTING TROUGHES
 5 VEGETATED ROOF
 6 TRELLIS

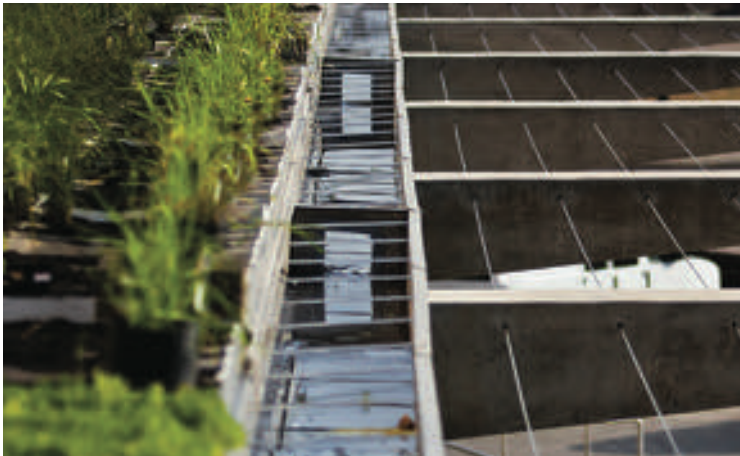
Unfortunately, bureaucracy seems to have trumped the architects' design, as many of these programmatic elements have not been used as

A city ordinance requires that 1.75 percent of the budget for public buildings be used for art. This allowed for the many installations created by 10 artists that one encounters throughout the building.

intended. Plan reviewers insisted that customers come to them, so now, the upstairs waiting rooms, purposely modest in size, are often crammed to capacity while the expansive public spaces on the first floor as well as the race track kiosks are mostly empty. The fire stairs, which could have been used by customers to move from floor to floor, remain unused because they are secured by one-way doors. According to Icken, the two-year-old facility is still a work in progress, and the city has a task group looking at ways to improve its functionality.



As part of the adaptive reuse of the warehouse, Studio Red Architects sought to maintain the integrity and character of the Butler Brothers-Union Terminal building. The architects cleaned and repointed the brick masonry as needed, chose windows that were reminiscent of the original ones, and exposed the structure and finishes on the interior. The second and third floors of the building were added to the original structure some 20 years after it was built, and they were left uncovered as documentation of distinct construction technologies — which is intended to work in tandem with the educational purpose of the Green Building Resource Center. The sensitive rehabilitation has been recognized by the city, and the Houston Permitting Center is currently pending approval for historic landmark designation.



A city ordinance requires that 1.75 percent of the budget for public buildings be used for art. This allowed for the many installations created by 10 artists that one encounters throughout the building. Highlights include Dick Wray's exuberant, Matisse-like steel cutouts wrapping part of the south elevator. Another is Serena Lin Bush's video installation at the bottom of the interior stair in the basement. Similar to Diller + Scofidio's iconic Slow House project of 1990, these monitors, linked to cameras on the roof, display the current exterior weather conditions in a section of the building with no direct exterior access, raising questions about the authenticity of physical perception.

These design tactics — rigorously researched sustainability, deference to the industrial character of the old building, and the installation of an intensely local public art program — mostly follow what is by now standard operating procedure for public buildings in the United States. In Houston, a dearth of older buildings seems to prompt a conservative approach when reusing them. It might have been interesting to see a more radical transformation, considering that this building is now serving a totally different purpose than that for which it was originally built. Despite this, though, the City is to be commended for the conscientious reuse of one of Houston's existing buildings that otherwise would probably have been torn down. One can only hope that this very public project serves also as an example for the city's private developers to follow.

Ben Koush is currently writing a book for the University of Texas Press about modern architecture in Houston.



Johnson Renewed

by Gerald Moorhead, FAIA

Project Beck House, Dallas

Architect Bodron+Fruit

Design team Svend Fruit, AIA; Mil Bodron; James Kuhlmann, AIA; Josh Rice;
Jessica Stewart; Jason Trevino

Photographers Charles Davis Smith, AIA; David McWilliams



The Patricia and Henry C. Beck, Jr. House in Dallas, designed by Philip Johnson and completed in 1964, is Johnson's least-known work. Acquired by new owners in 2002, the house was rehabilitated in 2009 by Bodron+Fruit of Dallas, and the grounds were renovated by Massachusetts-based landscape architects Reed Hilderbrand in 2010.

Apparently, the only documentation of the house was recorded by Frank D. Welch in his tome "Philip Johnson & Texas," which included a plan, rich black-and-white photos taken by Paul Hester, and insights into the Becks' (and Dallas') cultural milieu as only Welch can provide. The reason for Johnson's silence can only be surmised, as he did not usually shy from publicity.

Welch tells us that Patty Beck started planning a house with San Francisco-based architect Gardner Dailey, who developed a floor plan to her liking. "But he never came up with what we were looking for as far as the outside was concerned," she told Welch in 1996. Several referrals

directed her to Johnson. Welch noted that for the Becks, Johnson magnified the scale of the arches at his Lake Pavilion in New Canaan and created a two-tiered system, which he adroitly draped over Dailey's scheme like a slipcover.

The arch system was a design based on precast concrete arch-and-column modules that Johnson used on a number of projects in what biographer Franz Schulze coined as the architect's "ballet classicist" phase: the Lake Pavilion (New Canaan, 1962); Asia House proposal (New York, 1959); Sheldon Memorial Art Gallery (Lincoln, NE, 1963); and the similar Amon Carter Museum (Fort Worth, 1961). Schulze notes that the molded concrete columns are concave-diamond-shaped in section, with an ever-so-subtle inverse entasis (117-ft radius), and topped by elliptical arches. This period may be seen as a stage in Johnson's shift from Miesian structuralism to postmodern historicism — a modernized classicist interlude.



By the turn of this century, 40 years after it was built and 20 years after the couple's divorce, the Beck House looked like a classical ruin, although Mrs. Beck still lived there. Stained arches peered through the overgrown landscape; drapes fluttered from broken windows; faded Fortuny wall coverings revealed ghosts of pictures long removed; and walnut paneling remained bleached and split. The property had little appeal except for its location. Strait Lane, in elite north Dallas beyond the "Park Cities," has accumulated an outrageous collection of fantasy mansions, 40,000-sf monsters in faux-chateaux/Mediterranean/French Country styles that made the Beck House modest in comparison. The land value alone nearly dictated it as a tear-down.

The couple who purchased the home from Mrs. Beck was of a different sort than their neighbors. They lived in an E.G. Hamilton-designed modern home — also considered a tear-down — that had been renovated for them by Bodron+Fruit, and they had an affinity for modern art and architecture. They would bring into the house something even Philip Johnson had been unable to goad the Becks into — an art collection. The grand public spaces, the central atrium with two sweeping stairs, and the large living, dining, and library spaces were well suited to large-scale modern art. The family bedrooms and baths, however, were small and dark, and the kitchen, which was planned for servant use, was situated down a long dark

The challenge was to provide private spaces to serve as a comfortable home for an active family of four, while rehabilitating the public areas for art, entertaining, and large social gatherings.

hall. The challenge for Bodron+Fruit was to provide private spaces to serve as a comfortable home for an active family of four, while rehabilitating the public areas for art, entertaining, and large social gatherings.

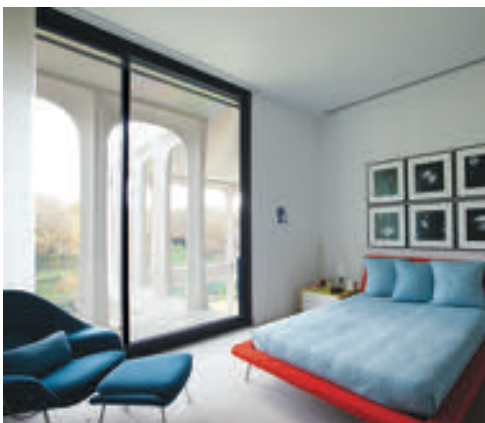
The architects approached the work as one might a Texas Historical Commission-approved courthouse restoration. The exteriors and public interior spaces are largely restored to their original condition, while private areas are remodeled for contemporary family life. The owners even met with Johnson and received his blessing on their plans.

Bodron+Fruit had the benefit of all the original drawings and documents, found in the basement, including the well-worn Gardner Daily plans that Patty Beck carried back and forth to meetings with Johnson in New York. They realized that Johnson had not simply "draped" his arches over the pre-determined scheme but had completely re-thought the plan based around the large central atrium. They also realized that the entire 6.75-acre site, not just the house, was planned on a five-ft grid. Johnson's office had completely resolved all the grid intersections: inside corners, outside corners, transitions,



Previous spread *The east, garden, view shows the restored facades and new steps in the podium wall, which make a transition from the house to the stream banks below.*

This spread *The central atrium hosts an ever-changing collection of art. The interior spaces include the pair of floating stairs, which are still the most surprising part of the house; a new family room addition; the dining room, with original plaster vaults and new murals by Matthew Ritchie; the rehabilitated second-floor bedroom and the renovated living area.*





and all the modular material conditions were detailed to the fullest. Dallas architect Enslie “Bud” Oglesby was the associate architect particularly responsible for the kitchens and family areas. Ultimately, the commercial-quality steel frame construction and the superior quality of materials saved the house from demolition and supported its rejuvenation.

Despite the grime and mildew, the arches and building structure as a whole were in excellent condition. Cleaning of the marble-chip-aggregate precast concrete and sealing of minor cracks returned the sparkle to the seemingly endless arcades. The only change to the original appearance of the arcades was the painting of the plaster infill wall panels in a soft tone to match the precast concrete color. The original pale blue-gray of the walls contrasted with the arches, making them more prominent. Johnson also approved of this figure-ground change.

The signature interior spaces and original materials were restored. Travertine flooring in the entry and atrium was cleaned with minor patching, and the sweeping bronze-and-stainless-steel staircases, modeled after those by Johnson at the Four Seasons restaurant in New York, needed little work to recover their original appearance. Walnut paneling in the entry and library was the most difficult material to restore, as it had faded with time and discolored due to moisture exposure. Walnut doors and frames were kept throughout the house, and new ones, where needed, were stained to match the aged originals. The dining room, the most distinctive space in the house with its plaster, Soane-esque, handkerchief vaults replicated from Johnson’s Guest House in New Canaan, received new carpet and built-in wall murals commissioned from artist Matthew Ritchie.

Family areas, impractical and in poor condition, received a complete gut and rebuild. Second-floor bedrooms and baths were replanned, requiring considerable study to accommodate the few existing window locations (despite all the arches, only a couple windows faced the street). A consistent material palette of walnut doors, frames and cabinets, and travertine or white marble flooring unifies the public and private areas.

The single change to the exterior configuration of the house occurred in the old kitchen/servant wing. Keeping to the five-ft module, the architects made an L-shaped addition to enlarge this wing for a new family room, open

kitchen and guest room. In place of the blank steel door that had been the entry from the carport, a covered court was created between the carport and kitchen to make a pleasant “everyday” entry to the home. Since the kitchen wing did not originally engage the arches, the architects were able to design large windows and doors in the new family room and kitchen that open to a new grove of 15 matched, single-trunk, white crape myrtles.

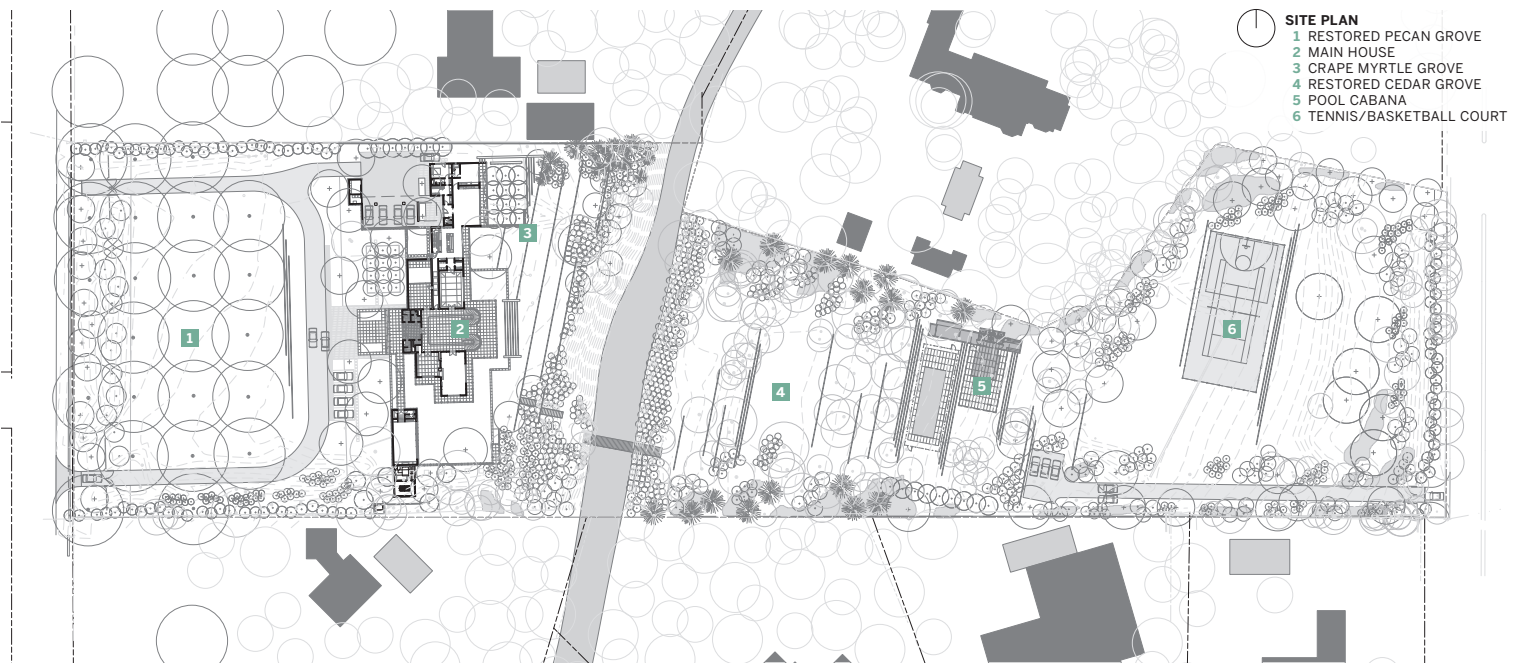
A chilled water HVAC system was installed to provide optimum climate control for the art, and all systems, including lighting, security, window shades, and audio/visual, are managed by central controls. The ever-leaking atrium skylight was replaced and external sunshades added, again to control the art environment.

As character-defining features, windows are a significant issue in every rehabilitation, often presenting considerable deterioration and energy issues. Fortunately, the custom steel windows were not fatally rusted, and the profile, consisting of a solid 1”x4” steel bar and applied stops, was deep enough to exchange the original single pane glass for thicker insulated units. New windows needed for the family room-area addition were detailed in steel to match the originals.

The original landscape scheme by Zion and Breen Associates in New York was never fully implemented, another disappointment for Johnson. The house was set on a level podium, just as a classical temple must be, raised above and isolated from the rough growth on the stream banks below. There was also a pool and cabana by Bud Oglesby on the east side of concrete-lined Bachman Branch that were in total ruin when the new owners took over.

House and site are now fully integrated. The architects inserted a broad flight of steps into the podium wall on axis with the central atrium to break down the separation from the stream banks beyond. The landscape design by Reed Hilderbrand, completed in 2010 and recognized in 2011 with an American Society of Landscape Architects Honor Award, treats the banks as terraces with concrete edges to control erosion and protect tree root systems.

The approach to the landscape is more about conservation than imposing new designs. After removing decades of invasive growth, long-term,



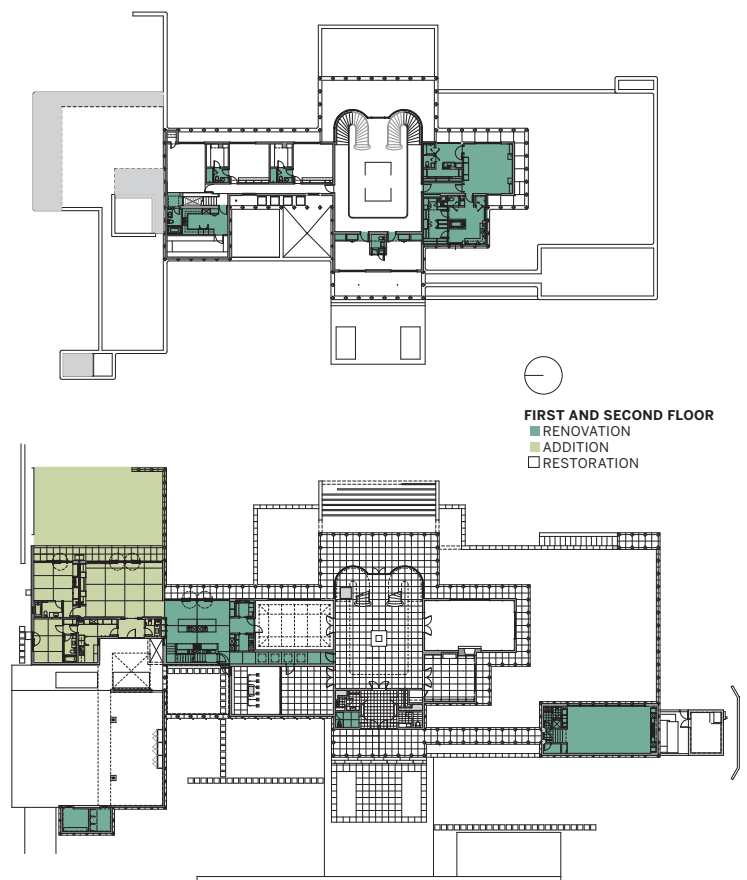
100 percent organic site management will restore canopy and root health to over a hundred existing orchard pecans and cedar elms.

Landscape changes at the street front are subtle but reinforce the adaptation from formal to livable. A single original drive led to a parking court in front of the house: it was great for a chauffeur drop-off, but one had to back out to the street and come in another driveway to get to the carport. A new U-shaped drive was planned that connects to the carport drive to make parking more convenient without a chauffeur. While the pecan grove that existed between the house and the street even before the Beck House was built still remains, formal plantings have been changed. Paul Hester's photos show two curious rectangular-trimmed hedges of pollarded yaupons, overgrown to the size of semi-trailers, bracketing the front walk. These have been removed, opening a broad sweep of drive and lawn that is proportionate with the scale of the two stories of arcades and large sculptural works.

Across the stream, approached by a wood causeway, the architects inserted a new pool and pavilion, built above the 100-year flood plain. With perhaps an unconscious irony, their design of floating roof planes and vertical wall planes is reminiscent of Mies' Barcelona Pavilion, an influence Johnson had moved away from with his "ballet classical" phase.

The four-year process of planning and construction has resulted in a historic house that is not a museum but rather a livable, functioning residence that yet retains the special character imparted by its original star architect. Johnson's diminutive Lake Pavilion looked monumental, fooling the eye until one sees the classic photo of Johnson standing in it, his head buried behind the arches. Likewise, with its two-tiered arcades, the Beck House appears even more monumental, but upon entering the grand atrium, the scale becomes comfortable. The rooms have home-like sizes and proportions, not institutional ones as might be preconceived from the exterior. It turns out to be a modestly large house full of large modern art. Ever respectful of the house's legacy, Bodron+Fruit sought a solution that "looked like it was always that way but without being a copy or parody."

Gerald Moorhead, FAIA, of Houston has been a contributor to *TA* since 1983.



Opposite page *The landscape architecture by Reed Hilderbrand received a 2011 Honor Award from the American Society of Landscape Architects. A tree and rock sculpture by Giuseppe Penone, "Pelle di Marmo," echoes the large trees that are original to the site.*



A New Wing for the Witte

by Catherine Gavin

Project Robert J. and Helen C. Kleberg South Texas Heritage Center at the Witte Museum, San Antonio

Client Witte Museum

Architect Ford, Powell & Carson

Design team Chris Carson, FAIA; Allison Chambers, Assoc. AIA; Yu-Long Yang, AIA; Nathan Perez; Steve Trevino

Photographers Dror Baldinger, AIA; Laura Hernandez



Davy Crockett's fiddle, a projection of early oil explorer O. Scott Petty, and a recreation of the caliche-paved 1840s San Antonio Plaza have all found a home in the new wing of San Antonio's Witte Museum. The Robert J. and Helen C. Kleberg South Texas Heritage Center opened in the spring of 2012 as the first phase of a redevelopment master plan for the museum campus.

Designed by Ford, Powell & Carson, the 20,000-sf South Texas Heritage Center occupies the restored and rehabilitated Beaux-Arts Pioneer Hall and its glassy rear addition. "Putting a glass box on a historic building is the thing to do these days, but here it really makes sense," says principal Chris Carson, FAIA. "The new building effectively links Pioneer Hall to the San Antonio River and connects the new center to the landscape." Carson — whose countless projects in San Antonio include his collaboration with Jean-Paul Viguier as the architect of record for the McNay Art Museum-Stieren Center — is no stranger to the intricacies of institutional

expansion and the delicate balance inherent in creating a dialogue between the old and the new.

The project is a savvy, well scaled, and well articulated response to the programmatic demands of the Witte's development that has also kept the Texas Historical Commission (THC) happy.

Located at the northern end of the Witte's campus, Pioneer Hall was designed in a classicist style by renowned architects Ayres and Ayres in collaboration with Phelps and Dewees. It is a local landmark, a State Archeological Landmark, and is listed on the National Register of Historic Places. One of 17 buildings constructed across the state to commemorate the 1936 Texas Centennial Celebration, Pioneer Hall officially opened in 1938 as a museum and gathering place for the Texas Pioneers, Trail Drivers, and former Texas Rangers.

The original program called for flexible spaces for meetings and exhibits on the ground floor and a large ballroom for exhibits, lectures,



Previous spread *The South Texas Heritage Center comprises the restored and rehabilitated Pioneer Hall and its new addition. A recreation of the caliche-paved 1840s San Antonio Plaza is illuminated with theater lights, which adjust to match the exterior daylight.*

This page *The new entry to the building is situated on the east facade of the steel-framed curtain wall of the addition and is accessed via the courtyard of the Witte Museum.*

and parties above. Dioramas and cases designated solely for western memorabilia were specified. Communication and access to the yard and barbecue pit, which were to be finished in the spirit of a corral patio, were also important.

Pioneer Hall was still functioning, albeit on a much reduced scale, as a social club and exhibit space for the Trail Drivers, the Pioneers, and the Former Texas Rangers Association in 2003, when the City of San Antonio adopted an ordinance expanding the leased premises of the Witte Museum to include the centennial building. At that time, the Former Texas Rangers Association had begun planning to relocate to the Buckhorn Saloon and Museum, and the Pioneers had become largely inactive.

“Pioneer Hall is a jewel box,” says Allison Chambers, Assoc. AIA, lead preservationist at Ford, Powell & Carson. “And it is important that the project has done so much to enliven its historic spaces.” Over the course of its history, the building remained largely unchanged with the exception of the addition of a ramp to the front entry and an unsympathetic insertion of an elevator into the center of the ballroom. The South Texas Heritage Center project was phased with the exterior restoration of Pioneer Hall

“Putting a glass box on a historic building is the thing to do these days, but here it really makes sense.”

taking the lead, and construction of the addition and the rehabilitation of the historic interiors following.

“We thought the facades were a grey Lueders limestone until we began cleaning,” says Carson, “It was a beautiful, bright Cordova-cream lime-

stone.” The historic steel casement windows were repaired as necessary and repainted based on analysis. Likewise, the original Spanish-tiles of the roof were removed and reinstalled on top of a new roofing membrane, with any replacement tiles discreetly placed on the rear facade. The original faded green and orange hues of the eave details also remained and were repainted, bringing the building back to its crisp original appearance.

The addition is a lofty transparent box, inspired by a 1930s park pavilion, that is just slightly more diminutive than its historic neighbor. This deference in both footprint and height is complemented by the continuation of the Cordova-cream limestone with thin rusticated bands and the exaggerated eaves. The structure is partially sited on a former parking lot, but, Carson notes, the demands of the flood plain code and an ardent arborist essentially delineated placement of the south and west facades. They also required that the new construction be raised on concrete piles, strategically placed to avoid damaging the root systems of the nearby oak trees. Connections to the campus, landscape, and river were fundamental to the planning: the building is extremely transparent on the campus- and river-facing facades and less so on the secondary north facade.

The steel-framed curtain wall of the addition looks out onto the courtyard garden and river, and encloses a generous 30-ft atrium space, which serves as the entrance hall for the South Texas Heritage Center. The addition intersects with Pioneer Hall to the east of the atrium. The transition is made with glass walls and a flat roof, which are minimally visible from the exterior and soften the very close connection between the two structures.

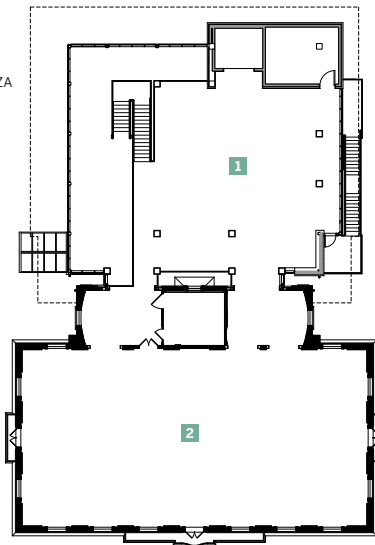
The original entry to Pioneer Hall leads to an octagon-shaped rotunda finished with a terrazzo floor displaying a star inspired by the State Capitol, and a plaster frieze detailed with longhorn cattle below the crown



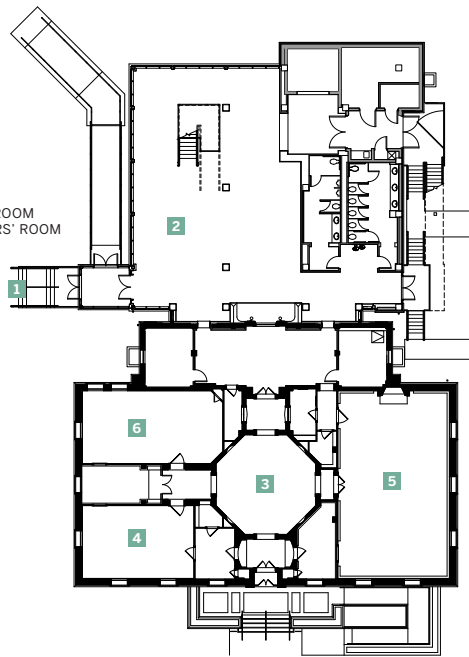
The contemporary and clean interior finishes of the addition contrast with the historic rear facade of Pioneer Hall, the entry rotunda and exterior of which were entirely restored.



SECOND FLOOR PLAN
 1 1840S SAN ANTONIO PLAZA
 2 FORMER BALLROOM



FIRST FLOOR PLAN
 1 ENTRY
 2 ATRIUM
 3 ROTUNDA
 4 TRAIL DRIVERS' ROOM
 5 FORMER PIONEERS' ROOM
 6 CLASSROOM



SITE PLAN
 1 WITTE
 2 ENTRY
 3 PIONEER HALL
 4 SOUTH TEXAS HERITAGE CENTER ADDITION
 5 AMPHITHEATER
 6 1930S REPTILE POND
 7 SAN ANTONIO RIVER



molding. Meeting rooms and exhibit halls radiate from this center. The Pioneers' room is situated to the southwest and the Trail Drivers' room is located to the southeast. "The finishes were all intact and in very good shape, even the knotty pine wall panels and floors and the very kitschy original wall sconces," says Chambers. The ceilings in the meeting rooms are all exposed concrete beams painted with faux-wood finishes. "There was one small area of moisture damage, but aside from that repair, the original interiors needed only minor touch ups."

The real work was adapting the space for the exhibits with an appropriate plan for both Pioneer Hall and the addition. The program for the installations emphasized enclosed galleries and educational classrooms in the 1936 building, with the entry atrium, circulation, and more open transparent galleries situated in the addition. The second floor of the entire building also had to accommodate very large exhibit pieces and a lighting installation equal to those found in most major theaters across the county.

Ford, Powell & Carson worked closely with the THC to ensure that the modifications to the historic building would be entirely reversible. The original floor plans remain largely intact, and the new interventions and finishes subtly contrast the historic elements to distinguish between the old and new fabric.

The real work was adapting the space for the exhibits with an appropriate plan for both Pioneer Hall and the addition.

In order to enclose the gallery spaces, the windows of the Pioneers' room and the ballroom were covered with the new interior walls. "We went back and forth on the windows," says Carson. "We really did not want the building to appear dead from the outside." After many tests, they found a light dove grey paint reflective enough to bounce sunlight and create an illusion of depth behind the windows. This care, along with details such as the restoration of the original volume of the ballroom with removal of the elevator, discreet placement of all data and mechanical systems in renovated ancillary spaces, and the use of simplified moldings to note changes where new walls or dropped ceilings were installed, all help to maintain the integrity of Pioneer Hall. Changes such as the relocation of the entry, the concentration of all of the circulation in the addition, and the new openings in the historic rear facade allow for easier accessibility and more fluid communication between the two buildings — while also inextricably linking the structures functionally.

"The South Texas Heritage Center has dramatically transformed the Witte grounds, animating the historic building and providing a vital visual backbone for educational and public programs," says Marise McDermott, president of the Witte Museum.

The continuity of the use of Pioneer Hall may be the most important element of this project. The South Texas Heritage Center celebrates the legacy of the region and continues to tell the tales of cowboys, oil, and outlaws. The spirit of the diorama lives on in the saddle exhibits displayed on life-sized horses, while the lore of the 19th-century plazas is captured in the tribute to the chili queens — women who sold chili con carne, enchiladas, tamales, coffee, and hand-rolled cigarettes. A bilingual animated mannequin dressed as a Texas freighter greets visitors as they enter the center and is the first of many interactive displays, which are complemented by real actors/docents walking around in period dress.



The outdoor amphitheater is integral to programming at the South Texas Heritage Center. The placement of the large limestone and granite benches follows the lines of the tree roots. The original volume of the ballroom was restored, but its historic finishes are largely covered to accommodate the life-sized exhibit pieces.

The design of the Trail Drivers' room was inspired by the original installation from the 1950s: photographs cover most of the walls, and visitors can search an interactive installation to see additional photos of cattlemen. The Witte's famous collection of paintings, some of which formerly hung in the Oval Office during George W. Bush's presidency, are part of a rotating exhibit in the Russell Hill Rodgers Texas Art Gallery, the former Pioneers' room.

Dances and chuckwagon suppers, which have evolved to include opening cocktails and galas, have moved to the rotunda, atrium, and amphitheater along the river. Horses and longhorn cattle regularly appear on the campfire-ready outdoor stage. During the day, the experience of the outdoors is brought into the atrium and nearby exhibits with an advanced lighting system that adjusts to match the daylight hues.

"This building is all about theater — the theater of the stories of South Texas," says Carson. "It is an important tribute to the heritage of the people who live in San Antonio. And it was my goal to create an appropriate stage for the drama."

With the completion of the South Texas Heritage Center, the Witte is looking forward to the Lake Flato-designed Valero Great Hall and its new entry for the entire campus. Once completed, the existing entry of the South Texas Heritage Center will be linked directly to the new hall. The master plan also calls for the restoration of the 1719 Acequia Madre, the colonial waterway at the far northern edge of the campus, and the potential reinterpretation of the 1930s Reptile Pond. Pioneer Hall is on its way to becoming fully integrated into the museum's campus. Continued use and maintenance are key to the longevity of any building. It appears this Beaux-Arts beauty and its elegant new partner are dressed and ready for the bicentennial ball.



Catherine Gavin is editor of *Texas Architect*.

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St. Peter's Roman Catholic Church

Project St. Peter's Roman Catholic Church, Lindsay

Client Diocese of Fort Worth

Architect Arthur Weinman Architects

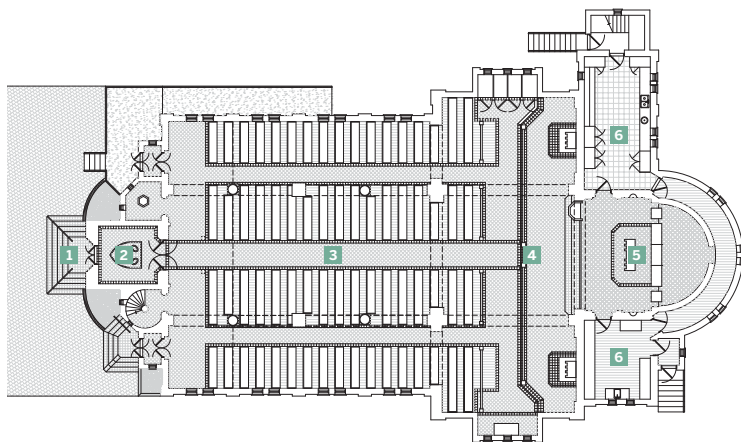
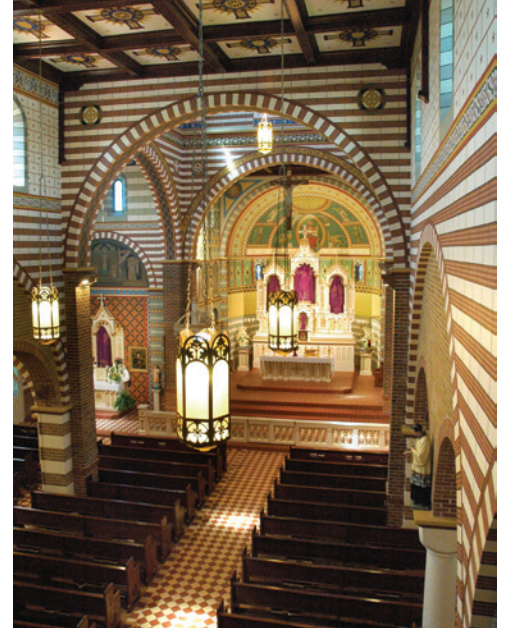
Design team Arthur Weinman, AIA; Trent Ulm

Photographer Arthur Weinman, AIA

One of the largest buildings in Lindsay, St. Peter's Church is a 1918 reconstruction of the town's first brick chapel dedicated in 1903. The original building was ravaged by a tornado that left only remnants of the nave and tower intact. These remaining elements were incorporated into the 1918 design, and almost 100 years later, the 6,500-sf church was again in dire need of restoration. The poor condition of the roof had caused leaks that began in the eaves and penetrated all of the load-bearing brick walls, causing significant damage to both the interior and exterior.

The architects engaged skilled craftsmen to help restore the building. To repair the roof, the clay tiles were removed so that the deteriorated wood decking could be replaced and sealed with a proper waterproofing membrane. The tiles were then put back and any damaged pieces were matched with Ludowici mission tiles. All of the brick was repaired and repointed as necessary. Stained-glass windows were also removed and carefully restored at a conservator's shop. They were re-installed and then protected with new exterior clear glazing set in anodized aluminum frames with vents at the top and bottom.

The interior ceilings and sidewalls consisted of three-coat plaster adhered directly onto the brick walls. Loose and damaged plaster was repaired and restored as necessary. Numerous paintings by Swiss artist Friedolin Fuchs finished the plaster walls, ceilings, and beams. Experienced artists and conservators created stencils of the paintings and duplicated the original design on the fresh surface of the restored plaster. The church also contained 32 paintings on canvas. The canvases mounted with conventional wallpaper paste or other organic glue were easily removed and restored. Others were installed with a very potent 19th-century adhesive and could not be removed. After extensive research, the team successfully drilled into the plaster and injected a special adhesive, making removal of the canvases unnecessary. The final result is a stunning, fully restored, polychromatic interior. ■■



- SITE PLAN**
- 1 ENTRY
 - 2 TOWER
 - 3 NAVE
 - 4 TRANSEPT
 - 5 APSE
 - 6 SACRISTY

Portfolio: Sacred Spaces

Rio Roca Chapel

Project Rio Roca Chapel, Palo Pinto

Client Rio Roca Ranch

Architect Maurice Jennings + Walter Jennings Architects

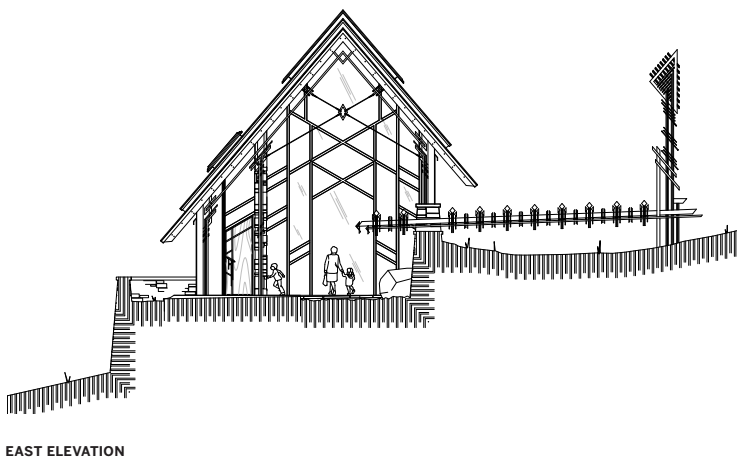
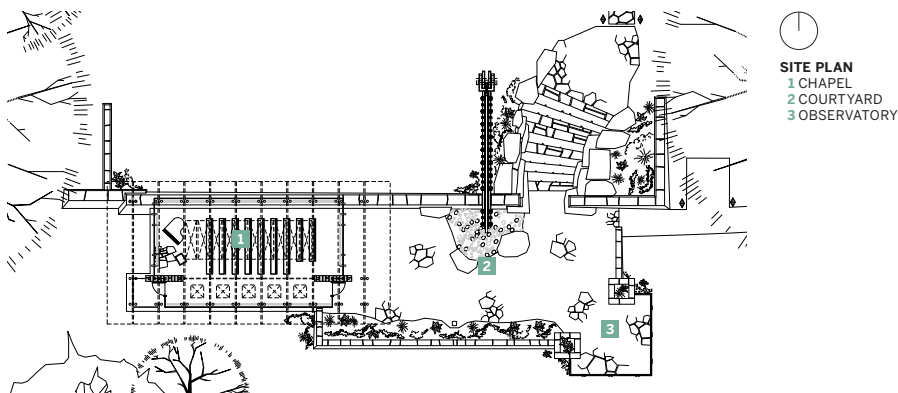
Design Team Maurice Jennings, AIA; Walter Jennings, AIA; Lori Yazwinski, AIA; David Pulliam, Assoc. AIA

Photographer Maurice Jennings + Walter Jennings Architects

Maurice Jennings, AIA, worked with the late celebrated architect and former Frank Lloyd Wright apprentice Fay Jones, FAIA, for 25 years, serving as his only partner from 1986 to 1998. That Jennings faithfully carries on the traditions of organic architecture is evident in his firm's Rio Roca Chapel, completed in March of 2011. Located in a rural Texas community on a ranch overlooking the Brazos River, this 1,080-sf chapel provides a spiritual retreat and a venue for private events.

A walkway of flagstone pads leads towards a tall steel fountain indicating the entrance to the chapel's forecourt. The earth north of the forecourt is retained by a 10-ft stone wall. The fountain pumps water from the Brazos River through its channels, penetrating the wall. As visitors pass into the forecourt, the view of the surrounding ranches and river valley below is revealed. To minimize the building footprint, an asymmetrical nave plan was developed, placing the aisle at the south side of the chapel. The forecourt's retaining wall extends into the chapel to form its north wall. The extreme overhangs direct the visitor's view toward the river valley while providing protection of the chapel interior from the summer sun.

The chapel is constructed of stone, glass, steel, and wood. Its retaining walls and interior columns are made from Lueders limestone mined from a local quarry. The main structure is largely composed of exposed steel bents utilizing wood and steel fitch beams anchored by tension bars with turnbuckles to provide bracing for the copper roof. The lack of superficial cladding minimized material waste and allows the steel structure to be viewed and celebrated. Fir decking adds warmth to the structure and creates a diaphragm between the bents, resisting shear. Pine is used to isolate the large glass lights. One-inch, insulated, low-e glazing is used in all of the elevations, and skylights at the ridge and down the aisle allow views out and let the natural light in. ■ □



EAST ELEVATION



Texas Tech Campus Chapel

Project Kent R. Hance Chapel, Lubbock

Client Board of Regents of the Texas Tech University System

Architect McKinney York Architects

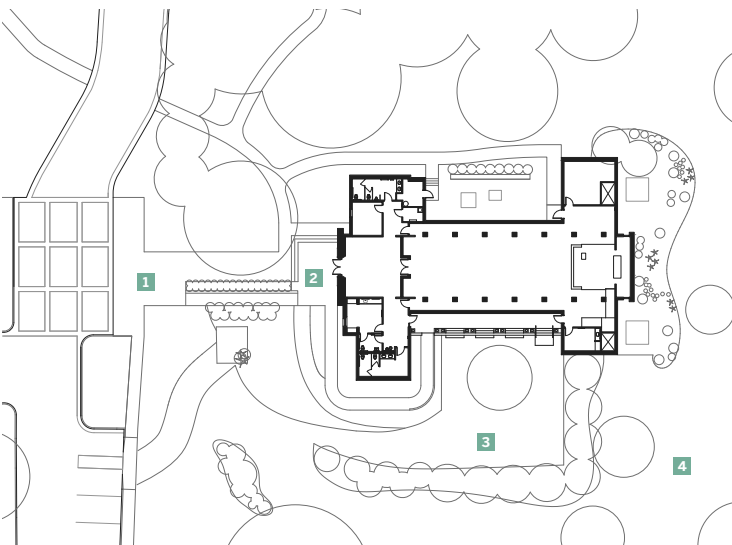
Design team Heather McKinney, FAIA; Al York, AIA; Jeff Featherston, AIA; Will Wood, AIA

Photographer Dror Baldinger Architectural Photography

Completed in May of 2012, the Kent R. Hance Chapel stands on the southeast corner of the Texas Tech University Campus. Classical ideals of mathematical proportions, simplicity, and order are evident in this 7,000-sf non-denominational Spanish Renaissance chapel.

External ornamentation is judiciously utilized to celebrate only the most important architectural features, such as the tiled roof, decorative stone medallions, and bell tower, or *campanario*. Texas Tech brick ties the chapel to the campus vocabulary while a strong ermine pattern on the east and west gable walls acknowledges the unique significance of the structure within the campus community. The entry doors feature sculpted metal panels hand-forged by Texas artist Joe Barrington, and an arcade lines a courtyard garden on the south side of the building.

Inside, pendant chandeliers and clerestory stained-glass windows illuminate the 250-seat main hall, which is also lined with arches and features configurable furniture. A stained glass rose window and gold-tinted, hand-plastered accent wall provide a focal point for the chapel. The simple-but-elegant, multifunctional building supports a broad range of religious services, as well as weddings, funerals, memorial services, and other events. ■ □



- SITE PLAN**
- 1 VEHICULAR DROP-OFF
 - 2 ENTRY
 - 3 RECEPTION GARDEN
 - 4 CAMPUS GROVE

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... with Emily Little, FAIA

written by Canan Yetmen

photography by Nicole Mlakar

Emily Little, FAIA, knows where the bodies are buried. Literally. In the mid 1990s, the Austin architect and preservationist — now practicing with Clayton & Little Architects — took on one of the most vaunted sites in all of Texas: the Texas State Cemetery. As project manager for its renovation, she coordinated a brigade of professionals from architects to archaeologists, and eight government agencies — to say nothing of the powerful Lieutenant Governor who had taken a personal interest in the work. The revered cemetery, the final resting place of prominent Texans dating back to the Republic of Texas, was a natural fit for Little's tenacity and enthusiastic attention to historic detail, even in the most modern and contentious contexts.

Little is that rare breed: native Austinite working in a city of itinerant students, transient politicians, and — lately — hundreds of thousands of newcomers. Her influence on her hometown reaches not only deep, but far as well. Even though most of her work is done in the proverbial trenches — on the site, at the hearing, in the meetings — she is also a familiar and trusted public face of preservation. Her job description is part educator and part cajoler, and there isn't much she doesn't know about Austin's history. Working in a field that is often driven by people's passions, and where projects can ignite the zealot

in even the most genteel southern lady, she seeks to weave the past and the present together. Yes, the historical has an important role to play in our world, but Little also believes in evolution. "Adaptive reuse is the path that will help us maintain a continuum of style," she says. "It's not necessarily all one way or the other." She notes that historic Texas structures bring with them the foundations of the modern sustainable design movement. Siting and orientation, ventilation, local and recycled materials — it's all already there. Why lose that?

Little's work ranges from projects requiring a careful dance of negotiations to those demanding detective work. In the late 1990s, the 1873 Schneider Store was the only historic building on a block slated for development along Austin's lakefront. Little worked with PageSoutherland-Page and the city not only to restore the historic building's facades but also to create an appropriate juxtaposition of the new and old fabric. A decade or so later, Little liberated another downtown gem, the late-19th-century Byrne-Reed House, from its banal 1970s white stucco cladding and unwieldy warren of interior interventions. Careful analysis and an unexpected shard of evidence in the attic led to the pristine restoration of the house.

On the flipside, and around the same time, Little also worked with developer Liz Lambert on Austin's ultra-hip Hotel St. Cecilia. Housed in an 1888 Victorian estate (recognized by the City of Austin as the landmark Miller-Crockett

Even though most of her work is done in the proverbial trenches — on the site, at the hearing, in the meetings — she is also a familiar and trusted public face of preservation.

Previous page *Emily Little stands in front of Jeffrey's restaurant.*

Below *View of a suite in the Hotel St. Cecilia, Little worked with Liz Lambert to transform the historic house into a wildly popular hip hotel in South Austin.*

House), it is a very far cry far from a staid, chintz-soaked bed-and-breakfast. Tucked secretly into its south Austin neighborhood, the hotel is the expression of a visionary developer who needed no education on the value of the city's historical fabric and brought a decidedly fresh interpretation to the project. Designed as an exclusive accommodation "to stir the poet and artist" in its guests, the old house (alongside new additions designed by Little) has a brand new rock 'n' roll life with vintage furnishings and atmospheric inspiration taken from William Burroughs, Hunter S. Thompson, and other icons of American counterculture. Unexpected and inventive, the work represents a lively collaboration between architect and developer, which took some unconventional turns that, Little admits, "sparked several meetings of the minds." In the end, Little conceded that Lambert's unwavering vision of painted black trim and woodwork in the old house worked out okay. "She was right — it does look better," Little says. She smiles and adds, "But the original woodwork is still intact."

Currently Little's office is wrapping up the renovation of Jeffrey's, the storied West Austin eatery, a job she considers a great honor. The restaurant is actually four early-20th-century retail buildings "strapped together by steel Band Aids," making for an interesting traversing of different floor heights and small doorways. The much-anticipated rebirth, now in the hands of successful Austin chef-owner Larry McGuire, means another Austin landmark will stick around for awhile: "We were hired to do the work because we understood 'old Austin.' But the nature of the project requires a definite agility," says Little.

Little's work requires her to be flexible and adapt to all the things a building can throw at her team daily. Jeffrey's holds a sweet spot in the community's heart, and there is high anticipation for its comeback. Little notes with a sense of humor, "When we first started the work, people

would say to me, 'oh it's wonderful that you're working on it.' Now they say, 'when the hell will you be finished?'" In the interim, people have been appeased by the recent rehabilitation of the neighboring house to the north of the Jeffrey's site. Little's firm adapted the 1920s house for use as a more casual wine bar and eatery that opened in February of 2013.

Little is also currently acting as the historical consultant to the redevelopment of the Seaholm Plant, arguably the city's most high-profile and closely watched project. The 1950s power plant building, with its Art Deco-style signage, has always held a special fascination for her, as it has for many Austinites. But even so, during her research Little discovered a little-known fact about the building's original construction: the Seaholm building was designed by a woman named Ethel Wonderly. For Little, this was another irresistible historical shard to be investigated.

"Ethel Wonderly was an architect in Kansas City. I couldn't resist going to visit her, and she very reluctantly agreed to talk with me. I came armed with postcards and coasters with the Seaholm image on them, the things you can buy anywhere on South Congress now." Little says that, ironically, Wonderly was incredulous that the building had achieved such an iconic status. "She told me she had designed the lettering and even the lightning bolt for the signage herself. When I asked her why she would worry about that level of detailing for a building that is basically a concrete box designed to fit around a machine, she just smiled sweetly and said, 'Well, I didn't want to get bored!'"

Austin's evolution from sleepy college town to booming mini-metropolis requires constant vigilance. And while the city's entertainment district is migrating to the east, managing exploding land values there is a challenge looming on the horizon. Little laments that the East Side's small-scale commercial buildings will be lost. "We just have to figure out how we can have it all," she says. Luckily, Austin has Little firmly in its corner, keeping one eye trained on the erupting city skyline and the other on the places that tell the stories of what got us here. And, judging by the dozens of construction projects currently underway in the city's historic core, Emily Little won't be getting bored any time soon.

Formerly publisher of *TA*, Canan Yetmen is principal of CYMK Group in Austin.



HOTEL SUITE PHOTO BY CASEY DUNN



Above Little recently rehabilitated a historic home, neighboring Jeffrey's, as a wine bar and restaurant.




Below The work at the storied West Austin eatery, Jeffrey's involved creating seamless transitions between four early 20th century buildings. Attention to detail helps Little ensure that the old and new work together as a conversation.




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The event featured an opening address by Richard Haag, designer of Seattle's Gas Works Park.

CELA Annual Conference

The 2013 Council of Educators in Landscape Architecture (CELA) conference took place at the University of Texas at Austin on March 27–31. Themed “Space and Time, Place and Duration,” the event featured an opening address by Richard Haag, designer of Seattle’s Gas Works Park, and a keynote by Amy S. Weisser, director of exhibition development for the National September 11 Memorial and Museum. John R. Stilgoe, landscape historian at Harvard University, delivered the CELA Fellows’ Address, titled “Beyond the Larger Landscape, Beauty.”

CELA is composed of virtually all the programs of higher learning in landscape architecture in the United States, Canada, Australia, and New Zealand. Its annual conference focuses on recent research and scholarship in all aspects of the field.



James Surls’ “Reflecting Flowers,” on exhibit from June 13–July 19 at ArCH.

James Surls Houston Exhibit

Architecture Center Houston (ArCH) is hosting an exhibit of works by AIA Houston 2012 Artist of the Year James Surls from June 13–July 19. Surls, a native Texan of international importance in the art world, was honored by the chapter last October for the many public works he has contributed to the city, including sculptures at Market Square Park, the Rice University campus, the City Parks and Recreation headquarters, and others.

Surls has also received a 2013 Texas Medal of Arts in Visual Arts from the Texas Cultural Trust Council, which spotlights and celebrates the creative excellence, exemplary talents, and outstanding contributions by Texans in various categories.

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Trends of the Trade



Pelli Clarke Pelli-Designed Computing Center Opens at UT Austin

On March 6, The Bill & Melinda Gates Computer Science Complex and Dell Computer Science Hall (GDC), a state-of-the-art computing center designed by Pelli Clarke Pelli Architects, opened at the University of Texas at Austin. The 232,000-sf GDC is the new home of the University's Computer Science Department, which is known for its work in cybersecurity, computer systems, artificial intelligence, and robotics.

The GDC complex comprises two buildings connected by a large glass atrium.

The complex comprises two buildings connected by a large glass atrium, and contains nearly 24,000 sf of instructional space and 20,000 sf for research. Wide bridges crossing the atrium include study lounges with links to outdoor terraces, and the center's ten research clusters each have glass-walled laboratories surrounded by offices and discussion areas. Artwork was selected for the project as part of UT Austin's public art program and includes Sol LeWitt's "Circle with Towers," which has been placed at the front of the complex.

"The open design and spectacular light and architectural features of the Gates Dell Complex create an inspiring environment for computer science researchers, faculty, students, and staff," stated Pat Clubb, vice president for University Operations. The ribbon-cutting ceremony featured a talk by Bill Gates — and a welcome by an intelligent robot proclaiming the University's celebrated motto, "What starts here changes the world."



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Historic Building Bill Making Its Way Through Texas Legislature

A bill introduced by State Senator Eddie Lucio, Jr., to help preserve historic buildings across Texas was unanimously passed out of the Senate in March. Senate Bill 111 requires the Texas Historical Commission to designate certain buildings as "Texas Historical Use Buildings." This designation is to be given to any Texas building that is considered worthy of preservation because of its history, culture, or architecture. Additionally, a building must have been used for at least 150 years for a purpose that benefits the community in which it is located, as determined by the Commission.

If the bill passes into law, these buildings would be eligible to apply for grant funds through the Preservation Trust Fund, which provides financial assistance for the acquisition, survey, restoration, or preservation of historic buildings, as well as for planning and educational activities leading to the preservation of historic property in the state.



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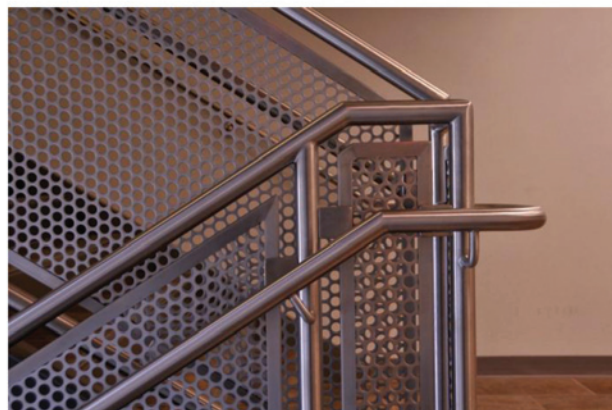
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Consultants **INTERIOR DESIGN:** Bodron+Fruit; **LANDSCAPE ARCHITECTURE:** Reed Hilderbrand; **LIGHTING DESIGN:** Craig Roberts Associates; **AV/CONTROLS:** Axiom Design; **WINDOW TREATMENTS:** Horner and Company; **STRUCTURAL:** Walker Structural Engineering; **MEP:** M.E.P. Associates, James Johnston & Associates; **CIVIL:** O'Brien Engineering; **FOUNDATION:** Dan Euser Water Architecture; **ACOUSTIC:** PMK Consulting Engineers

Resources **STONE/LIMESTONE:** Stone Source; **ARCHITECTURAL METAL WORK:** Dallas Metal Fabricators; **ARCHITECTURAL WOOD WORK:** Khoury; **LAMINATES:** Pionite Decorative Surfaces; **METAL DOORS AND FRAMES:** Fleetwood; **UNIT SKYLIGHTS:** Ski-Line Skylights; **WINDOW FILM:** 3M, Amersol; **TILE:** DalTile; **TERRAZZO:** American Terrazzo; **WOOD FLOORING:** Woodwright; **EXTERIOR SUN CONTROL DEVICES:** Arquati USA; **FOOD SERVICE EQUIPMENT:** Sub-zero, Miele, Thermador; **KITCHEN AND BATH CABINETS:** Bulthaup

City of Houston Permitting Center, Houston

Contractor Manhattan Construction Company

Consultants **CIVIL:** Walter P Moore & Associates; **GEOTECHNICAL:** HVJ Associates; **STRUCTURAL:** Haynes Whaley Associates; **MEP:** E & C Engineers & Consultants; **LANDSCAPE:** SWA Group; **VEGETATED ROOF:** Charles Tapley, FAIA, & Scott Barnes; **GRAPHICS:** FMG Design; **ENVELOPE:** Apollo BBC; **LOW VOLTAGE SYSTEMS:** 4B Technology; **LIGHTING:** gandy2 lighting design; **ACOUSTICS:** HFP Acoustical; **ELEVATOR CONSULTANT:** Persohn/ Hahn Associates; **SPECIFICATION WRITERS:** Jordan Consultants; **LEAD ARTIST:** Mary Margaret Hansen

Resources **WATER DISTRIBUTION SYSTEMS WITH FITTINGS:** Diamond Plastic (Sigma); **MANHOLE BOXES:** Headwaters, Gerdau Ameristeel, Ivey Steel & Wire, East Jordan Castings (Oldcastle Precast); **STORM SEWER PIPING:** Plastic Trends (JM Eagle); **CEMENT STABILIZED SAND:** Gulf Coast Stabilized Materials; **FENCES, GATES, AND HARDWARE:** C.E. Shepherd, Ingersoll Rand Security Technologies; **VEGETATED ROOF TRAYS:** LiveRoof (Sullivan Land Services); **CONCRETE:** TXI (Baker Concrete); **REINFORCING STEEL:** Nucor; **STYROFOAM:** Houston Foam Plastics; **ROOF INSULATION PANELS:** StarrFoam; **SYNTHETIC GYPSUM/FLY ASH/MILL SCALE/IRON SLAG/SHALE AND LIMESTONE FOR PORTLAND CEMENT:** Alamo Cement Company; **AERATED BLOCK:** Xella Mexicana; **CAST STONE:** Site Works; **UNIT MASONRY WALL ASSEMBLIES:** Headwaters; **GLASS BLOCK:** Pittsburg Corning; **MASONRY RESTORATION AND CLEANING:** Chamberlin Houston, Lyle Coston or Art Canales; **STRUCTURAL & MISC. STEEL:** Nucor, Bayou Steel Corporation/ArceleorMittal LaPlace; **METAL STUDS:** Clark Western; **STAINLESS STEEL PLATE, RAILS, MESH:** Western Group; **METAL PLATE, RAIL:** Nucor; **PLYWOOD WALL BOARD/ROOF BLOCKING:** Deer Park Lumber; **PLYWOOD UNDERLAYMENT:** Deer Park Lumber/National Terrazzo; **MISC. ROOF BLOCKING:** Bayou City; **DECK FRAMING LUMBER:** Austin Lumber; **COMPOSITE DECKING (PLASTIC PLANKS):** MoistureShield; **TIMBER PLANKS (RECLAIMED):** Texas Timber; **MILLWORK-PLASTIC LAM:** Wilsonart; **MILLWORK-MELAMINE/PLYWOOD & MDF:** Roseburg; **MILLWORK-VENEER:** Flakeboard Professional Distribution Center; **MILLWORK-CABINETRY:** Mason's Mill and Lumber Company; **MILLWORK-DRAWERS:** Drawer Box Specialties; **ECO STONE COUNTERTOPS:** Consentino; **BUILDING INSULATION:** Johns Manville; **SS STYLE RIB METAL PANELS/METAL WRAP-INSULATED CORE METAL PANELS:** Centria; **MEMBRANE ROOFING:** John A. Walker Roofing Co.; **ROOFING MEMBRANES:** GAF Materials Corp.; **SS FLASHING, TROUGHS, GUTTERS:** North American Stainless; **METAL DOORS AND FRAMES:** Door Pro Systems; **HM FRAMES/DOORS:** CECCO; **ALUMINUM DOOR AND WINDOW FRAMES:** RACO; **WOOD DOORS:** VT Industries; **OVERHEAD COILING GRILLES:** Cornell (ABC Steel Products Co.); **ALUMINUM WINDOWS:** Bonnell Aluminum; **BULLET RESISTANT FRAME AND DOOR:** Krieger Products; **DOOR HARDWARE:** H.B. Ives, Von Duprin, Best, Falcon; **GLAZING:** Admiral Glass & Mirror Glass and Glazing; **CURTAIN WALL AND STOREFRONT:** EFCO (SouthwestGlass); **FIRE RATED STOREFRONT:** Alufam; **GYPSUM BOARD FRAMING/SHAFT LINER:** Temple Inland; **MOLD RESISTANT DRYWALL:** National

Gypsum; **CERAMIC/PORCELAIN TILE:** DalTile; **GLASS TILE:** Verde Glass; **TERRAZZO:** National Terrazzo; **TERRAZZO AGGREGATE:** Cactus Canyon; **TERRAZZO SAND:** Circle Sand; **ACOUSTIC CEILING GRID SYSTEM/TILE:** USG; **CARPET TILE:** Mohawk; **FABRIC PANELS:** Decoustics; **ACOUSTIC ALUMINUM FRAMING:** Dickey Manufacturing; **ACOUSTIC INSULATION:** SonaSpray (H.A.D. Interiors); **SS TOILET COMPARTMENTS:** Hadrian Manufacturing; **ACCESS FLOORING:** Tate (Evans Interiors); **FLAGPOLE:** Valmont Ind (Gardner & Martin); **SIGNAGE AND GRAPHICS:** Ad Display Sign Systems; **OPERABLE PARTITIONS:** Modernfold Door & Specialties; **TOILET ACCESSORIES:** Hadrain Manufacturing; **BENCHES:** Sauder Manufacturing Company; **SOLAR ENERGY SYSTEMS:** SunPower-308 panels

Comal County Courthouse, New Braunfels

Construction Management RBR Construction

Consultants **STRUCTURAL:** Sparks Engineering; **MEP:** HMG & Associates; **CIVIL:** Baker-Aicklen & Associates

Resources **CONCRETE PAVEMENT:** Myers Concrete; **BUILDING DEMOLITION:** Robles1; **CONCRETE MATERIALS:** Ingram Ready Mix (Myers Concrete Construction); **CONCRETE RESTORATION AND CLEANING:** Sherwin Williams, Sika Construction (Myers Concrete Construction); **FOUNDATION UNDERPINNING:** Duderstadt Foundation and Construction; **UNIT MASONRY:** Brick Selections (Curtis Hunt Restorations); **LIMESTONE:** San Jacinto Stone (Curtis Hunt Restorations); **GRANITE:** Cold Spring Granite (Curtis Hunt Restorations); **MASONRY RESTORATION AND CLEANING:** ProSoCo, Edison Coatings, Keim Mineral Coatings of America (Curtis Hunt Restorations); **STRUCTURAL STEEL:** American Welding & Fabrication; **METAL FABRICATIONS AND RESTORATION:** Abatron (Premier Metalwerks); **RAILINGS AND HANDRAILS:** American Welding & Fabrication; **SPIRAL STAIRCASE:** Stairways; **TOWER LADDER:** Alaco Ladder Company (Reynolds Specialty Products); **PRE-FABRICATED STRUCTURAL WOOD:** Weyerhaeuser (Bauhaus); **ARCHITECTURAL WOODWORK:** Bauhaus, River City Builders; **COUNTERTOPS:** Wilsonart (River City Builders); **COLD FLUID APPLIED WATER-PROOFING:** BASF (Jim Connelly Masonry); **BUILDING INSULATION:** Certainteed (Lone Star Interiors); **MEMBRANE ROOFING:** Carlisle Syntec (Beldon Roofing); **METAL ROOFING, FLASHING, AND SHEET METAL:** Premier Metalwerks; **METAL DOORS AND FRAMES:** Curries (River City Builders); **WOOD DOORS AND FRAMES:** Bauhaus; **ACCESS DOORS AND PANELS:** JL Industries (Lashley South Texas); **WOOD WINDOWS:** Red River Restoration; **UNIT SKYLIGHTS:** Bristolite Daylighting Systems (Walls Across Texas); **HISTORIC AND REPRODUCTION HARDWARE:** Hager, Schlage, Crown City, Baldwin, Accurate, Pemko, Von Morris, Frank Allart, Dorma (Alexander Marchant Hardware); **PLASTER AND LATH:** USG (GRW Construction Services); **ORNAMENTAL PLASTER:** GRW Construction Services; **GYPSUM BOARD FRAMING AND ACCESSORIES:** Temple Inland (Walls Across Texas); **TILE:** DalTile, Laticrete, Schluter (J & R Tile); **TILE RESTORATION AND REPRODUCTION:** Craven-Dunhill, TileSource (Installation Resources); **ACOUSTICAL CEILINGS:** USG (Lone Star Interiors); **WOOD FLOORING:** River City Builders; **WALL COVERINGS:** Laura McCoy Designs (Peter Hausmann Installation); **ACOUSTICAL TREATMENTS:** Fellert Acoustic Plaster (Acoustical Surfaces); **DECORATIVE FINISHES-VAULT DOOR RESTORATION:** van Enter Studio; **DECORATIVE FINISHES-FAUX BOIS GRAINING:** Source Design Studio; **PAINTS:** Benjamin Moore Paints (Willis Company); **FLAGPOLE:** Pole Tech; **SIGNAGE:** Sign International; **FIRE EXTINGUISHER CABINETS:** Larsen's Manufacturing Co. (Austin Acoustical Materials); **TOILET ACCESSORIES:** Klinger Specialties Direct; **ELECTRIC PROJECTION SCREEN:** Da-Lite; **WINDOW TREATMENTS:** Hunter Douglas (Longhorn Blinds of Austin); **FIXED AUDIENCE SEATING:** Irwin Seating Company; **ELEVATORS:** Schindler Elevator; **MECHANICAL SYSTEMS:** Trane, Johnson Controls (Gillette Air Conditioning); **FIRE PROTECTION:** Genesis Fire Protection; **ELECTRICAL:** Masters Electric; **CUSTOM REPRODUCTION LIGHTING:** Parham Custom Lighting; **AUDIO VISUAL SYSTEM:** Ford AV; **LIGHTNING PROTECTION:** Bonded Lightning Protection

United States Courthouse, Austin

Contractor White Construction Company

Consultants **STRUCTURAL:** Architectural Engineers Collaborative; **MECHANICAL, ELECTRICAL, PLUMBING, CIVIL, AND FIRE PROTECTION:** Page Southerland Page; **SUSTAINABILITY:** Center for Maximum Potential Building Systems; **LANDSCAPE:** Hargreaves Associates; **SECURITY:** Kroll Security Services Group; **LIGHTING:** Lam Partners; **BLAST:** Hinman Consulting Engineers; **ACOUSTICAL:** Shen Milsom & Wilke; **VERTICAL TRANSPORTATION:** Lerch, Bates & Associates; **CURTAINWALL:** Curtainwall Design Consulting; **SIGNAGE:** Perkins + Will; **LIFE SAFETY:** Rolf Jensen & Associates

Resources **UNIT PAVERS:** Ackerstone; **CONCRETE MATERIALS:** Lauren Concrete; **MASONRY UNITS:** SpectraGlaze (AMP Brick & Stone); **LIMESTONE:** I-1 Building Materials; **METAL MATERIALS:** CMC Alamo Steel; **RAILINGS AND HANDRAILS:** Made of Metal; **ARCHITECTURAL WOODWORK:** Ebénisterie Beauvois Ltée; **MEMBRANE ROOFING:** Johns Manville (Johnson Roofing); **METAL DOORS AND FRAMES:** Republic (Transdor); **GLASS:** Viracon (Harmon); **GYPSUM FABRICATIONS:** Casting Designs (Marek Brothers Systems); **TILE:** DalTile (Boyd Tile and Stone); **TERRAZZO:** National Terrazzo; **ACOUSTICAL CEILINGS:** Star Silent (Arahd Plaster); **PAINT:** Sherwin-Williams (Schnurr); **SIGNAGE AND GRAPHICS:** Ion Art; **BLINDS, SHUTTERS, AND SHADES:** Meco Shades (Austin Shade Works)

4415 Perry Street, SRO Apartments, Houston

Contractor Camden Builders

Consultants **STRUCTURAL:** Matrix Structural Engineers; **MEP:** Collaborative Engineering Group; **LANDSCAPE:** Asakura Robinson Company; **GREEN:** Contexts Consultants & Architects; **CIVIL:** G&G Design and Consulting; **PROJECT MANAGER:** JD Miner Systems; **ACCESSIBILITY:** American Construction Investigations; **SPECS:** Specification Services

Resources **UNIT PAVERS:** Pavestone (Tartaglia Construction); **POROUS PAVING:** Construction EcoServices; **OUTDOOR FURNISHINGS:** Landscape Forms; **PLANTING ACCESSORIES:** Serralunga (Design Within Reach); **CONCRETE MATERIALS:** Cemex (Nationwide Concrete); **MASONRY UNITS:** Acme Brick Company (Nationwide Masonry); **CONCRETE MASONRY UNITS:** Headwaters Construction Material; **RECONSTRUCTED STONE:** Vetrazzo (Mainland Custom Marble); **CAST STONE:** Siteworks, Inc. (Nationwide Masonry); **GLAZED MASONRY UNITS:** Elgin Butler Brick Company (Upchurch Kimbrough); **METAL MATERIALS:** Metal Construction Materials; **LUMBER, 2X SYP:** Temple-Inland, Louisiana Pacific, Weyerhaeuser (Double G Forest Products); **WALL SHEATHING:** Zip System Wall Sheathing (Double G Forest Products); **FLOOR SHEATHING:** iLevel (Double G Forest Products); **ROOF SHEATHING:** Roy O Martin (Double G Forest Products); **PRE-FABRICATED WOOD JOINTS AND TRUSSES/GLUE-LAMINATED TIMBER:** TrussWay Manufacturing; **CEMENTITIOUS WOOD:** Trex Decking (Double G Forest Products); **LAMINATES:** Formica, WilsonArt; **CEMENTITIOUS SIDING:** James Hardie (Double G Forest Products); **BUILDING INSULATION:** Celbar (Perfection Wholesale Supply Co.); **STUCCO:** MagnaWall Stucco Systems; **SHINGLES:** GAF; **PRE-MANUFACTURED TRIMS FOR HARDIE INSTALLATION:** Tamlyn Trims (Contract Builders Supply); **METAL ROOFING:** Berridge Manufacturing Company (Great Dallas); **PRE-FABRICATED ROOF SPECIALTIES:** Cobra Vents; **PREASSEMBLED METAL DOOR AND FRAME UNITS:** SteelCraft, Ingersoll Rand (Universal Forest Products); **WOOD DOORS:** Graham Wood Doors (Universal Forest Products); **ENTRANCES AND STOREFRONTS:** YKK AP America/Tormax Automatic (Hou-Tex Glass and Mirror); **METAL WINDOWS:** Atrium Windows and Doors (Champion Window); **VINYL WINDOWS:** Champion Window; **UNIT SKYLIGHTS:** Solatube International Inc. (Griesenbeck Architectural Products); **GLASS:** Oldcastle Building Envelope (Hou-Tex Glass and Mirror); **GYPSUM BOARD FRAMING AND ACCESSORIES:** DensGlas (International Drywall); **GYPSUM FABRICATIONS:** Temple-Inland (International Drywall); **TILE:** DalTile (KV Tile); **VINYL FLOORING:** Armstrong (Texas Contract Floors); **PAINTS:** Sherwin-Williams (Smart Painting); **HIGH-PERFORMANCE**

COATINGS: Carboline Company (Smart Painting); **SIGNAGE AND GRAPHICS:** Hardman Signs; **AWNINGS:** DEFI (EPI); **FOOD SERVICE EQUIPMENT:** True Food Service Equipment (Manna Distributors); **RESIDENTIAL APPLIANCES:** GE Appliances, Frigidaire (Manna Distributors); **FLOOR MATS AND FRAMES:** Construction Specialties (Maintenance Builders Supply); **BLINDS, SHUTTERS, AND SHADES:** U.S. Window and Floor; **DORM FURNITURE:** Bippity

Robert J. and Helen C. Kleberg South Texas Heritage Center at the Witte Museum, San Antonio

Contractor Guido Brothers Construction

Consultants **MEP:** TTG Goetting; **STRUCTURAL:** Danysh & Associates; **CIVIL:** Pape Dawson; **LANDSCAPE:** Dixie Watkins, III & Associates; **LIGHTING:** Available Light

Resources **ORNAMENTAL FENCING:** The Anchor Group; **GRASS PAVERS:** Invisible Structures; **CONCRETE MATERIALS:** Alamo Concrete Products; **LIMESTONE:** I-10 Stone Source (Hunt Restorations); **MASONRY RESTORATION AND CLEANING:** Prosoco; **METAL MATERIALS:** Empire Structural & Miscellaneous Steel; **GLASS RAILINGS AND HANDRAILS:** Julius Blum & Co.; **GLASS-FIBER REINFORCED PLASTIC GRATING:** McNichols; **IPE WOOD DECKING:** Everwood Decking Partners; **WATERPROOFING AND DAMPPROOFING:** Sharkskin Kirsch Building Products; **BUILDING INSULATION:** K-13 International Cellulose Corporation; **ROOF TILES:** Ludowici Roof Tile; **FLUID APPLIED ROOFING:** Derbigum; **METAL ROOFING:** Berridge Manufacturing Company; **METAL/WOOD/PLASTIC DOORS AND FRAMES:** Architectural Division 8; **GLASS:** PPG Industries (Craftsman Fabricated Glass); **STRUCTURAL GLASS CURTAINWALL:** Arrowall Co.; **INTERIOR STORM WINDOWS:** Allied Window; **TILE:** American Olean (DalTile); **TERRAZZO RESTORATION:** American Terrazzo Company; **PAINTS:** Sherwin-Williams; **QUARTZ COUNTERTOPS:** Okite; **LETTERS AND PLAQUES:** The Southwell Co.; **ELEVATOR:** ThyssenKrupp; **CUSTOM LIGHT FIXTURES:** Isaac Maxwell Metal

Kent R. Hance Chapel, Lubbock

Contractor Western Builders of Amarillo

Consultants **MEP:** Tom Green & Company Engineers; **STRUCTURAL AND CIVIL:** Jaster-Quintanilla & Associates; **LANDSCAPE:** Winterowd Associates; **ACOUSTICS:** Dickensheets Design Associates; **GEOTECHNICAL:** W.C. Hamilton Engineering

Resources **LIMESTONE:** Leuders Quarry (Llano Masonary); **GRANITE:** Cold Springs (Llano Masonary); **CAST STONE:** United Commercial Cast Stone; **MASONRY VENEER ASSEMBLIES:** ACME Brick (Llano Masonary); **ARCHITECTURAL WOODWORK:** Pioneer Millworks; **SOLID POLYMER FABRICATIONS:** Silestone (Pioneer Millworks); **WATERPROOFING AND DAMPPROOFING:** Henry Company; **WATER REPELLANTS:** Hamilton Roofing Company; **BUILDING INSULATION:** Demilec USA (Alpha Insulation & Waterproofing); **ROOF TILES:** Gladding, McBean (Hamilton Roofing Company); **METAL DOORS AND FRAMES:** Rocky Mountain Metals (The Hallgren Company); **WOOD AND PLASTIC DOORS AND FRAMES:** Algoma Hardwoods, Pioneer Millworks (The Hallgren Company); **METAL WINDOWS:** Custom Window Company (Horizon Glass); **GLASS:** Oldcastle Building Envelope (Horizon Glass); **GLAZED CURTAINWALL:** Vistawall Architectural Products (Horizon Glass); **GYPSON BOARD FRAMING AND ACCESSORIES:** American Gypsum, USG, National Gypsum (Rollo Gurs); **TILE:** DalTile; **GROUT:** Laticrete; **ACOUSTICAL CEILINGS:** USG; **ACOUSTICAL WALL TREATMENTS:** Conwed Designscape; **PAINTS:** Sherwin-Williams (Palmer Painting Co.); **DECORATIVE FINISHES:** Variance Specialty Finishes; **SIGNAGE AND GRAPHICS:** Benchmark Signs; **ECCLESIASTICAL FURNITURE:** Pioneer Millworks; **BELLS:** Verdin; **CHANDELIERS:** Two Hills Studio; **STAINED GLASS ROSE WINDOW:** Lynchburg Glass; **ARCHITECTURAL DESIGN SOFTWARE:** Autodesk Revit (D|J|C|A|D|D)

Rio Roca Chapel, Palo Pinto

Contractor English Heritage Homes of Texas

Consultants **STRUCTURAL:** Myers-Beatty Engineering; **MEP:**

HP Engineering

Resources **CONCRETE PAVEMENT/RETAINING WALLS/ CONCRETE MATERIALS:** Ramer Concrete; **STONE:** Arnold Stone; **LUMBER:** Frisco Wholesale Lumber, Disdero Lumber Company; **WATERPROOFING AND DAMPPROOFING:** Carlisle; **BUILDING INSULATION:** Garland Insulating; **SPECIALTY DOORS:** Pierce Hardware; **GLASS:** Oldcastle Building Envelope; **DECORATIVE GLAZING:** Spectrum Glass; **WOOD CEILINGS:** Disdero Lumber Company; **PAINTS:** Benjamin Moore; **ARCHITECTURAL DESIGN SOFTWARE:** Google Sketchup Pro, AutoDesk AutoCAD; **STRUCTURAL DESIGN SOFTWARE:** RISA-3D, Autodesk Revit

St. Peter's Roman Catholic Church, Lindsay

Contractor Owner

Consultants **STRUCTURAL:** Frank Neal and Associates; **ROOFING:** Nationwide Clay Tile and Sheetmetal; **PAINTING, PLASTERING, AND MASONRY:** Darrell Mayo; **ART:** Lallier Art Restoration; **STAINED GLASS:** Foster Stained Glass Studio

Resources **WATERPROOFING:** Firestone Building Products Company; **CLAY TILE ROOFING:** Ludowici Roof Tile; **MEMBRANE ROOFING:** Firestone Building Products Company; **SEALANTS:** Tremco Commercial Sealants & Waterproofing; **PLASTER:** United States Gypsum Company; **CERAMIC FLOOR TILE:** Ceramic Tile Company, UK; **PAINTS:** Sherwin-Williams Paint Company



Project LifeWorks, Austin
Architect Miró Rivera Architects
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Uncovering Spanish Frescos

by Rebecca Roberts

On Sunday mornings in San Antonio, parishioners file into Spanish colonial missions, just as they have for the past three centuries. Integral in the founding and development of San Antonio as we know it today, Mission Concepción, Mission San José, Mission San Juan, and Mission Espada were constructed by Spanish missionaries in the 18th century. Today, the Archdiocese of San Antonio operates the four active parishes in conjunction with the National Park Service, which manages the sites. A fifth mission, familiar to many as The Alamo, is run by the State of Texas and is the only one of the colonial missions that does not operate as a church.

In 2010, Old Spanish Missions of the Archdiocese of San Antonio raised over \$15 million toward preserving the buildings. The funds have made possible current preservation efforts guided by Ford, Powell & Carson. Principal Carolyn Peterson, FAIA, who has worked on the missions since the 1960s, headed the recent restoration charge while also contributing to the proposal to include the buildings on the UNESCO World Heritage List. The completed restoration of Missions San Juan and San José, as well as an interior restoration of Mission Concepción, are helping to gain recognition for the buildings and the architects' exquisite work.

The interior restoration of Mission Concepción required the removal and replacement of crumbling plaster. Although the structure was originally built during the 1730s and 1740s, the contemporary mission walls incorporate more

recent plaster from repairs done in the 19th and 20th centuries. Ford, Powell & Carson's plan was to remove any loose plaster and replace it with a

In 2010, Old Spanish Missions of the Archdiocese of San Antonio raised over \$15 million toward preserving the buildings.

lime-based plaster replicating the historic 19th-century plaster. However, as they began to work, they made an interesting discovery: remnants of Spanish frescoes on the original wall beneath the 19th-century plaster.

Restoration Associates of San Antonio was brought onto the project to perform a paint investigation. They began by removing the 19th-century plaster from areas of the walls suspected to cover original frescoes. Where 18th-century frescoes were discovered, they were consolidated by injecting an acrylic aqueous emulsion to reattach original paint flakes and loose plaster to the wall.

Due to their delicate condition, much of the original artwork was recovered with plaster replicating the composition and texture of 19th-century finishes. When the interior was repainted at the conclusion of the project, the hues were mixed to match the pigments of the unearthed frescoes, creating a historically accurate backdrop for next Sunday's mass.

Rebecca Roberts is currently pursuing a master's degree in architecture at the University of Texas at Austin.

The restored interior of the Mission Concepción was finished to match the colors of the original 18th-century frescos. Small details of the original frescos are displayed.



PHOTOS BY MARK MENJIVAR



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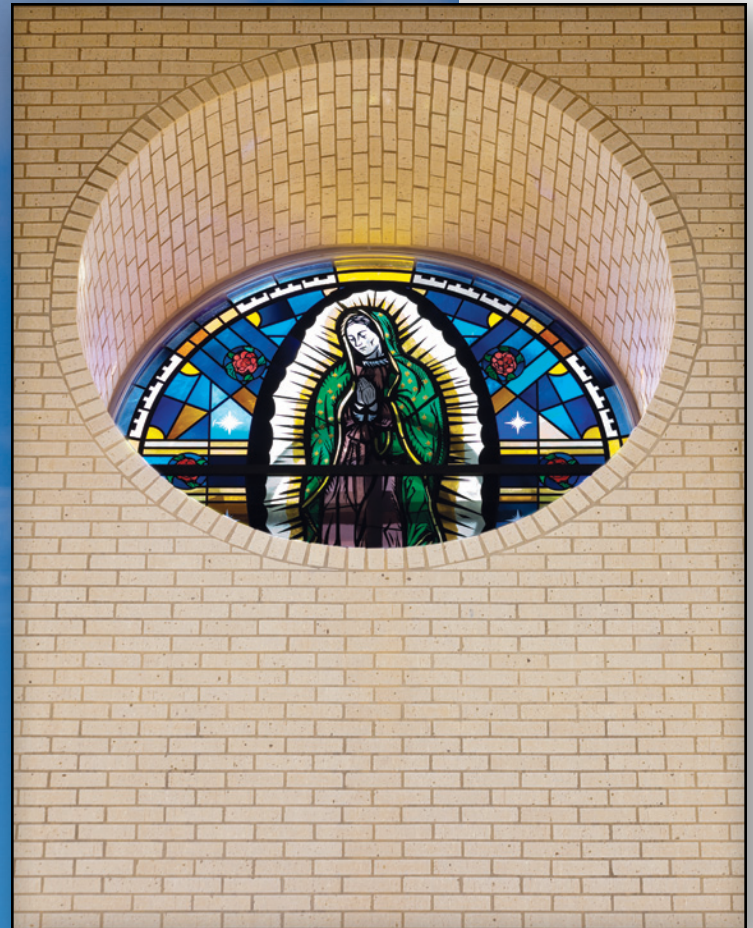
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— Mark Mortimer, Senior Design Architect,
VAI Architects



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