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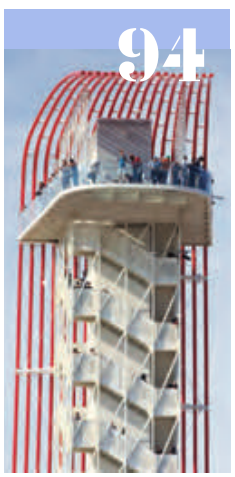

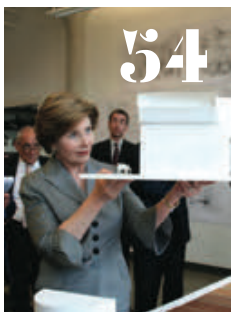

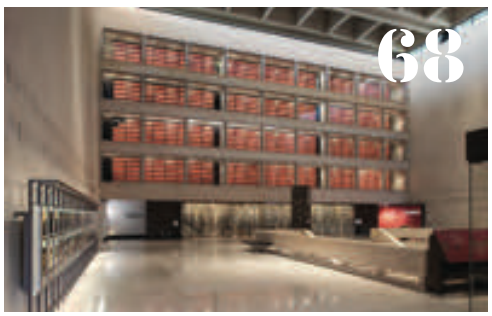

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Texas Society of Architects | Texas Architect

November/December 2013
Volume 63, Number 6

The Official Publication of the Texas Society of Architects (Texas Architects) *Texas Architect* (ISSN: 0040-4179) is published six times per year (bimonthly) by the Texas Society of Architects, 500 Chicon St., Austin, Texas 78702. Phone: 512 478 7386. The Texas Society of Architects is the state component of the American Institute of Architects (AIA). Copyright 2013 by the Texas Society of Architects.

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

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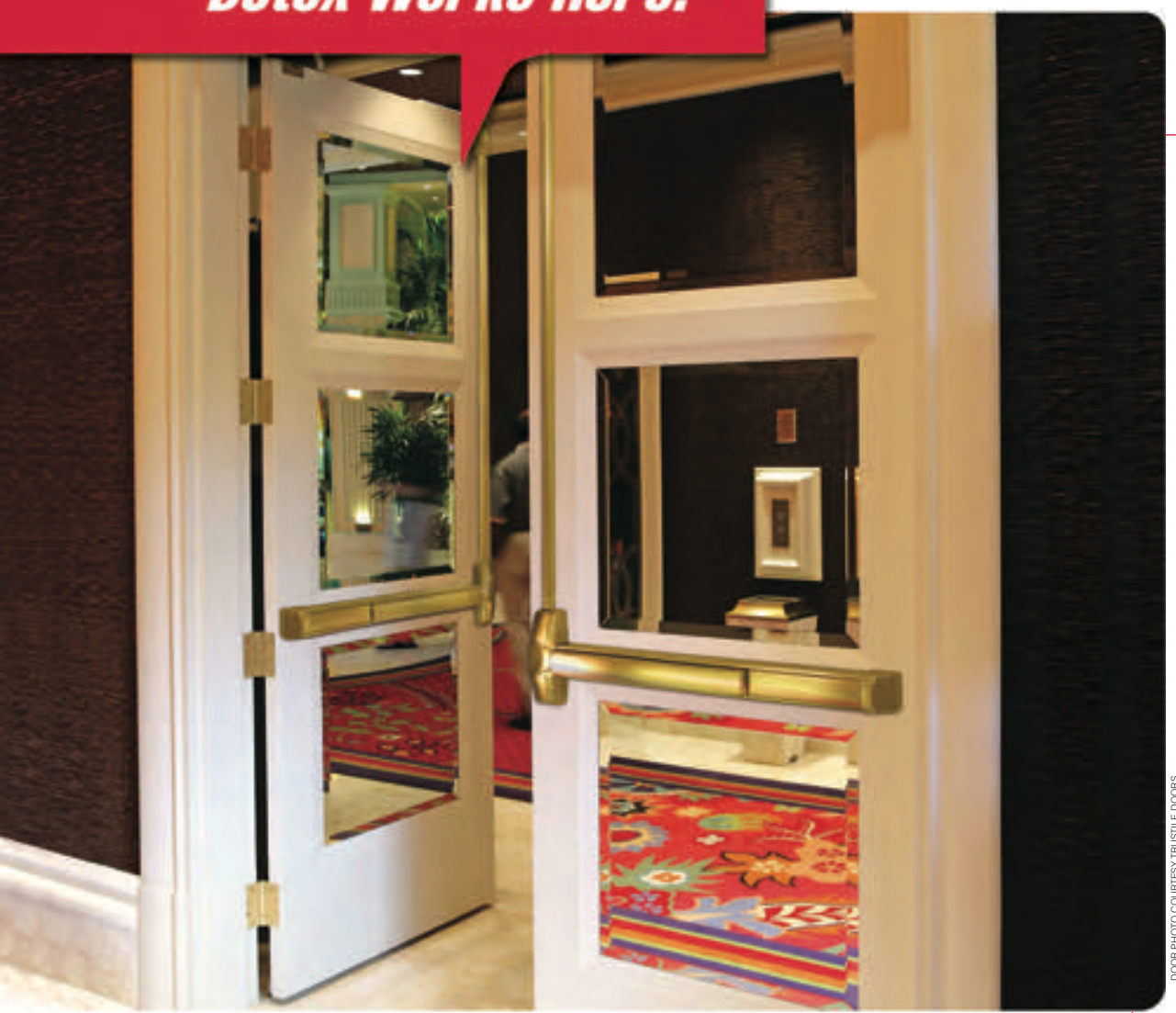

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Trinity University Looking Forward

by Catherine Gavin, Editor

In 1948, the planning and design process for an innovative, informal campus on a rocky terraced bluff overlooking San Antonio began. The unique site chosen for Trinity University was impossibly difficult to build on and made it clear from the beginning that a traditional campus just would not do. The campus grew naturally from the contours of the topography, with buildings that clung to the hillside, a network of bridges and staircases connecting the distinct levels, and sparse native plants that defined the tightly arranged spaces between the buildings. The Lift-Slab construction employed at most of the buildings piqued national interest.

Trinity University's campus is testament to the work of O'Neil Ford, and his strained but productive relationship with Bartlett Cocke. The two men completed 46 buildings on the campus. William Wurster's influence as a consulting architect ensured that the campus would grow from its site with low-slung linear buildings defined by wide cantilevers. Arthur and Marie Burger's landscape architecture enhanced the informality of it all.

"The historic campus of Trinity is hugely significant to the story of architectural history in Texas," said Kathryn O'Rourke, assistant professor of art history at Trinity. The campus has grown significantly over the last 65 years, and the university is currently looking to develop a new master plan that will allow for continued growth. O'Rourke noted that a plan allowing for a diversity of buildings and respecting the historic nature of many of them would be a step in the right direction. "Much of the recent development is abrupt and arguably has interrupted the original campus design," said O'Rourke. As Trinity moves closer to adopting a master plan, the question of protecting the integrity of the original campus should come into play. Sensitivity to the scale and materials of Ford's work can be used to encourage creativity and need not act as a constraint that stifles the architects working on new campus buildings.

"The historic campus of Trinity is hugely significant to the story of architectural history in Texas."

This issue of *Texas Architect* looks at new buildings in different campus settings. It begins with a discussion of the three presidential libraries in Texas. These buildings are all located on university campuses and are integrated into their settings to varying degrees. The remaining features look specifically at buildings that add to their campus contexts with interventions that make sense. They address their sites; they are thoughtful designs; and they all introduce diversity into their immediate contexts. They are all fine examples of new campus architecture and are relevant precedents for new design in any setting.

O'Neil Ford designed 46 buildings at Trinity University. The campus grew from the contours of the topography, and the Lift-Slab construction allowed many of the buildings to cling to the hillside.

PHOTO AND DRAWING COURTESY FORD, POWELL & CARSON.

Contributors

Michael Malone, AIA is busy planning the Third Annual Texas Architects Design Conference to be held next February. He took time away from his schedule to visit the George W. Bush Presidential Center and interview its architect, Robert A. M. Stern. Read Michael's review of the new building on page 54.

Audrey McKee wears many hats at the office of Austin-based MF Architecture; previously, she worked for Kohn Pedersen Fox Associates in London. Audrey received a master's degree from The University of Texas at Austin School of Architecture and holds a Bachelor of Arts in Art History and French from Vanderbilt University. Read her article on public art programs on page 18.

Thomas McConnell is an Austin-based architectural photographer who regularly contributes stunning images to *TA*. He also photographs and produces videos of the Texas Society of Architects events. Thomas' many, many photos are found throughout this issue.

Canan Yetmen writes about architecture and architects every single day. Her first novel, "The Roses Underneath," will be released in January. For this issue of *TA*, she spent time with four young architects for the profile piece "Four Under 40," found on page 111.

Aaron Seward is a regular contributor to *TA* and is the managing editor of The Architect's Newspaper (AN) in New York. He will bring the publication's unique blend of architecture-related news, information, and cultural criticism to Texas with the launch of AN Southwest. Read his review of the Circuit of the Americas on page 94.

Ronnie Self is an associate professor at the Gerald D. Hines College of Architecture at the University of Houston. He is also the author of "The Architecture of Art Museums: A Decade of Design: 2000–2010," which will be released in March 2014. His review of the renovated Blaffer Museum appears on page 80.

Brantley Hightower, AIA is the founder of HiWorks in San Antonio. He took a break from writing for *TA* earlier this year after the birth of his second daughter. She has grown quite a bit since then, and now that everyone is sleeping better, he decided to return to writing. His story about the evolution of UT Austin's campus is on page 33.

Brett Koenig Greig is an architect based in Austin. She has admired the architecture of Fehr & Granger for years and hopes to one day publish a book on their work. Brett wrote about Anderson-Wise Architects' work at the St. Stephen's School campus, which was originally designed by Fehr & Granger. Read her article on page 86.

Matt Fajkus, AIA previously worked for Max Levy, FAIA, Brinkley Sargent Architects, and Foster + Partners' London office. Today, he teaches at UT Austin and runs MF Architecture. He is thrilled to have an incredible team of employees: David Birt, Sarah Johnson, Audrey McKee, Travis Cook, Jeffrey McCord, Ian M. Ellis, Thomas Johnston, and Garland Fielder. Read his article about public art on page 20.

Tommy Upchurch, AIA travels to high country when he can but also enjoys working close to home in Brenham. In addition to his practice, he works with the Main Street program to facilitate improvements to downtown, including strategies for implementation of a downtown master plan completed in 2012. He took some time to review the George H. W. Bush Presidential Library and Museum. Read his article on page 62. ■

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Val Glitsch, FAIA, Texas Architects 2014 President

by Nonya Grenader, FAIA

When Val Glitsch, FAIA, begins her presidency of the Texas Society of Architects in 2014, she will bring with her the experience of 30 years as principal of her own distinguished firm and 15 years of meaningful leadership with the Society's programs. Her small architectural studio has produced a large number of exemplary projects that have been recognized with numerous honors and awards at the local, state, and national levels. Her work has been widely published and is often noted for its clarity, sensitive fit within its context, responsibility to its environment, and carefully detailed spatial sequences.

In her engagement with Texas Architects, Glitsch has served on the Publications Committee (1997–2005, chair 2006–2007) and as a contributing editor. She has served as vice president of the Outreach Commission (2009–2010), chair of the Honor Awards Committee (2011–2012), and a member of the task force that revitalized the website to better communicate the vast number of resources and opportunities that the Society offers to both its members and the general public.

A mix of early experiences provided a strong foundation for Glitsch's work as an architect. She graduated with a Bachelor of Arts (1976) and a Bachelor of Architecture (1978) from Rice University, and a Master of Architecture (1979) from Harvard Graduate School of Design. William Cannady, FAIA, one of Glitsch's professors at Rice (and later her employer at Wm. T. Cannady & Associates) recalled, "Val had this uncanny ability to hit a problem running, solving it quickly and skillfully." When Glitsch began her practice in the early '80s it was a challenging economic time for architects, and her commissions were for small projects or renovations. She focused on putting materials together with economy of means, and, as an active participant in the construction and remodeling of her own first house, she refined her ideas about the act of making.

One of her early commissions, the McAshan Townhouse, received a Progressive Architecture award in 1981, with jurors noting, "It is done artfully and without pretension." Since then, she has completed over 80 houses, both new and remodel projects, each achieving a perfect balance of contextual sensitivity and design innovation. And her houses respond to unique client needs. The Bennett House+Studio (Texas Architects Design Award, 1993) demonstrates Glitsch's flair for sectional complexity, which allows living and working spaces to elegantly connect and reference one another. Working outside an urban context, the Grinstead-Wood House (AIA Houston Design Award, 1998) reflects the beauty of its Wimberley site with massive stone walls that catch the Hill Country light and deep porches that offer expansive views. Val's own house (AIA Houston Design Award, 2004) demonstrates the potential of a minimal footprint made larger by an elongated sequence of movement. Walking through a translucent gate along a slim pool, the small house reveals itself: a master class in the careful collage of materials. A burnished masonry wall begins outside and slips inside, becoming the backdrop to maple shelves holding a lifetime of artifacts: books read, mementos/souvenirs of places visited, sculptures made. A luminous photograph by her son, Eric Hester, hangs above her desk, and a steel handmade book about her daughter, Skyler Inman, sits on the table. The efficient 2,000-sf house is rich in detail and memory.

On a larger scale, Glitsch collaborated with Natalye Appel, FAIA, on the Unitarian Fellowship of Houston (AIA Houston Honor Award, 1995). Working with a modest budget, the two architects understood how careful orientation could result in a spectacular view and how humble materials could be transformed by meticulous detailing. During construction, the project

PHOTOS COURTESY VAL GLITSCH, FAIA. PHOTO OF PERRY STREET BY HIEBERT PHOTOGRAPHY & PROFESSIONAL IMAGING.

superintendent was concerned about leaves from the wooded site falling on the exposed concrete. Appel recalled: "Val turned to me with a gleam in her eye and sketch paper in hand, and a few weeks later we were pounding around 200 custom-cut aluminum leaves into the slab as the concrete began to cure. Her knowledge, professionalism and talent, combined with her fun-loving nature, made the Unitarian Fellowship a great first collaboration for me, not to mention the beginning of a lifelong friendship."

In 2001, Glitsch began her work with New Hope Housing, and has since designed over 500 affordable housing units. She interprets the single-room occupancy typology in generous and innovative ways, designing communities where individual rooms and gathering spaces have the same level of detail as a custom home. Those rooms open to garden areas with ample seating, lush native landscaping, and shaded walkways and are infused with Glitsch's astute sense of color: At her Perry Street project, a muted moss tone is punctuated by apple green, and at the Sakowitz Street project, she pairs orange masonry with a calm blue siding. Sakowitz was the first affordable housing project in Texas to receive Platinum certification in the LEED for Homes program; the same recognition followed for Perry, and Glitsch's earlier Canal Street project (AIA Houston Honor Award, 2009) was a finalist for the Urban Land Institute's Development of Distinction. These projects employ energy-saving strategies but are also sustainable in other significant ways, offering stability and economic security to their inhabitants.

"Val [has] this uncanny ability to hit a problem running, solving it quickly and skillfully."

In 1995, Glitsch was elevated to the College of Fellows; she was, and still is, the youngest woman in Texas to receive that distinction. She has mentored younger architects who have worked with her in practice. Karen Lantz, AIA, said: "She encouraged me to consider all trades while solving design problems, which has been the cornerstone of my practice. She creates the most beautifully detailed drawing sets and understands how to build." Glitsch has taught at Rice University, The University of Texas at Austin, and Texas A&M University, and in many ways, the teacher remains a student. Throughout her career, she has sought out art classes that encouraged boundless creativity, and her art pieces are personal narratives that take the form of houses, bodies, books, and boxes.

As president-elect, Glitsch has been visiting the 17 Texas AIA Chapters over the past few months and sharing the importance of the larger network of Texas Architects to her own small practice: "Leave your desk, your own small world, and go talk to your friends about architecture." And, as she has done in her own work, at every scale and at every level of professional engagement, she will bring her considerable talents to the Texas Society of Architects in 2014.

Nonya Grenader, FAIA, is a Houston-based architect and professor at Rice University.

Val Glitsch, FAIA, elevated to Fellowship in 1995, is the youngest woman in Texas ever to receive that honor. She has completed over 80 houses including the McPike House in Houston (left). Her piece "Hazards of Home" (far left) was on exhibit in Houston in 2006, and her Perry Street project (top) is one of her latest designs.

Elizabeth Chu Ritcher, FAIA, 2014 First Vice President/2015 President of the AIA

by Lauraine Miller, Hon. TxA

When Elizabeth Chu Richter, FAIA, closes her eyes, she sees the light, colors, and textures of the parks, harbor promenade, urban plazas, and open-air markets that shaped her childhood in Asia. "In Hong Kong, everyone has to share space," said Chu Richter. "Public spaces are the landmarks of people's lives. They are where communities socialize and where memories are built."

Chu Richter immigrated to Dallas at the age of 13, but she credits the vibrant urban spaces of her early years as the inspiration for her many civic projects in Texas. The diverse portfolio of the firm she shares with her husband, David Richter, FAIA, includes roadside rest areas and travel information centers; coastal research and conference facilities; public schools; museums; and U.S. ports of entry, to name only a few.

Chu Richter is CEO of Richter Architects in Corpus Christi, and she is the 2014 first vice president/2015 president of the American Institute of Architects. From 1998 to 2011, she also was the creator and co-executive producer of "The Shape of Texas." The public radio series is now an archive of more than 500 two-minute episodes that promote the importance and impact of architecture throughout the state.

"The show talks about gems within communities that citizens help bring about," said Chu Richter. "We shared the stories with listeners so

that they could see possibilities and apply them to what they do in their own communities."

At the office, she works in concert with her husband/business partner, and together, they have built an award-winning, 15-member firm. Imagery, discovery, and a sense of place characterize their designs, which have earned local, state, and national honors. In 2011, the Texas Society of Architects recognized Richter Architects as Firm of the Year.

Richter Architects meets challenges with innovative solutions. At the high-profile National Museum of the Pacific War in Fredericksburg, their design addresses two disparate themes: the big story of the war and the Texas Hill Country community's pedestrian-scaled downtown. Stone walls and storefront windows reference Fredericksburg's early 20th-century architecture, while metal roofs evoke the region's agricultural structures and iconic Quonset huts. The design is also playful: A submarine artifact near the museum's entrance bursts through a sea of Asian jasmine — an illusion so convincing that visitors often ask if the entire sub is buried on site.

Purpose often combines with metaphors in Richter Architects' work. The Harte Research Institute for Gulf of Mexico Studies at Texas A&M University in Corpus Christi references its seaside location and program. The metal canopies shading the entry pathway suggest a school of fish, and buff-brick exterior walls embrace a three-story staircase like a stylized clamshell protecting a treasure.

"Public spaces are the landmarks of people's lives. They are where communities socialize and where memories are built."

Yet for all the big-ticket projects, there are many more smaller-scaled projects where Richter Architects have transformed the ordinary into something extraordinary. The revamped Brooks County Safety Rest Area on Highway 281 was a $1.2 million project funded by the Texas Department of Highways that replaced haphazard facilities built in the 1970s. Located south of Falfurrias, the 12.5-acre site was a windswept, 1,000-tree oak mott about 100 miles from the Texas-Mexico border.

Richter Architects studied the area's ranching heritage and the vernacular architecture of the border, weaving the two themes seamlessly into the final design. They tucked restroom facilities and picnic arbors into the trees. The structures appear to grow out of the landscape, and the design anchors the rest area's civic space with a sunny quadrangle defined by a band of stone and brick. The result is a mix of organic elements and formal geometries inspired by the historic plazas along Los Caminos del Rio, the 200-mile heritage corridor that stretches from Brownsville to Laredo.

The design for the undulating wall marking the periphery of the site grew from a family trip to Thailand, where the architects' then-young children explored ruins, running up and down walls and peeking through openings. Today, the low walls and openings in the picnic facilities are magnets for children.

To minimize hauling and landfill costs from the remote site, the architects incorporated rubble from the original facilities into the brickwork. "A wrinkle in the brick adds imperfection and a sense of time as a building settles," Chu Richter said. "We told the brick layers to throw away string lines. We didn't want anything to be too straight and precise." When the project was finished, the masons brought their families to show them their work. "They were not in a hurry to leave," Chu Richter said. "They cooked barbecue and played horseshoes. The place has a spirit about it."

Freelance writer Lauraine Miller, Hon. TxA, was the producer/editor of "The Shape of Texas."

Richter Architects' Harte Research Institute for the Gulf of Mexico Studies at Texas A&M University in Corpus Christi (top) and the National Museum of the Pacific War in Fredericksburg (bottom) both reference the history of the site and the significance of the program in their designs.

PHOTOS COURTESY RICHTER ARCHITECTS. PHOTO OF HARTE RESEARCH INSTITUTE FOR GULF OF MEXICO STUDIES BY DAVID RICHTER, FAIA. PHOTO OF NATIONAL MUSEUM OF THE PACIFIC WAR BY JOE AKER.

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Campus Public Art Programs

by Audrey McKee

Campus public art is an invaluable asset, both to university communities and to the public at large. The University of Texas at Austin's Landmarks and Rice University's Public Art Program both feature successful public art programs that offer lessons for designers who seek to set up a series of spaces to lead pedestrians and visitors from here to there while having a meaningful impact on their experience.

While architecture is often conceived as a series of sequential, adjacent, or arrayed spaces, public art is instead a series of objects that challenge, reinforce, and respond to existing paths, buildings, and routines. Art objects command the focus of the space around them, whereas a sequence of arrayed rooms may not exhibit a particular focus and consequently may not have such an impact on the viewer.

Drawing on the success of campus public art at lending a more meaningful spatial experience to visitors, architects can broaden their design thinking.

Visiting the two campuses, one can readily see the effect of their art. Students, faculty, and visitors alike stop to admire, photograph, and occupy the art objects. The campuses, in addition to being institutions for higher learning, become large-scale, indoor/outdoor galleries that enrich their surrounding communities.

Part of Rice University's Public Art Program, "Mirror," designed by Jaume Plensa is located in the Central Quad. Michael Heizer's "45°, 90°, 180°" marks paths and emphasizes the space of the Engineering Quadrangle. The smaller-scaled "Monumental Barn Owl" by Geoffrey Dashwood presides over the Milus E. Hindman Garden.

Both the UT Austin Landmarks program and Rice University's Public Art Program place site-specific works into the campus landscape and interior spaces. The programs propose to challenge and inspire both the academic community and the general public. Drawing on the success of campus public art at lending a more meaningful spatial experience to visitors, architects can broaden their design thinking to consider the impact of the focal object as a moment in space. More than placing a sculpture in a room, this process encourages architects to define what is most important and meaningful in a given space — its focus. A particular condition of light; a perfectly framed view; the texture of a building material; or a threshold, edge, ledge, or path can all elicit powerful responses as art objects on display, bringing a singular focus to a space or series of spaces.

Campus art programs like Landmarks and Rice Public Art teach architects that the cultural and emotional effects of art are not simply reserved for museums, galleries, and sculpture gardens. Architects can harness this energy and re-imagine their spaces to perform as a sculpture would on a campus: commanding focus, stimulating dialogue, asking to be engaged. Spaces for objects may then transcend to elicit and capture the joy of objects in space.

Audrey McKee is a designer, project manager, and co-office manager at MF Architecture.

PHOTOS BY JULIE PIZZO WOOD.

Lines, Numbers, and Colors

by Matt Fajkus, AIA

"Space can be thought of as the cubic area occupied by a three-dimensional volume. It is the interval between things that can be measured, and the intervals and measurements are important." — Sol LeWitt

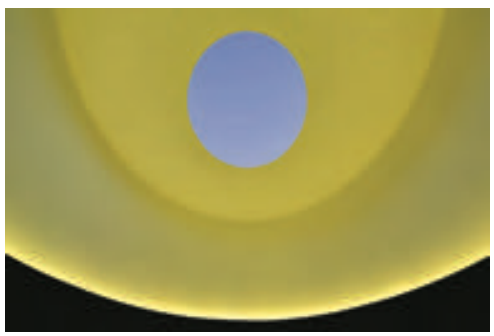
The University of Texas at Austin's Landmarks program recently procured a pair of works by Sol LeWitt and a new "Skyspace" by James Turrell — impressive additions to an already respectable collection. The first Sol LeWitt piece, "Circle with Towers," was cleverly sited by Landmarks Director Andree Bober at the Speedway entrance of the new Bill & Melinda Gates Computer Science Complex, designed by Pelli Clark Pelli. It commands prominence as part of the building's entry procession. Composed of concrete masonry units forming a low, circular wall at seating level with eight protruding vertical elements, the sculpture, or "structure," as LeWitt referred to his three-dimensional pieces, will become an increasingly interactive object once the vehicular asphalt on Speedway is replaced with a pedestrian corridor.

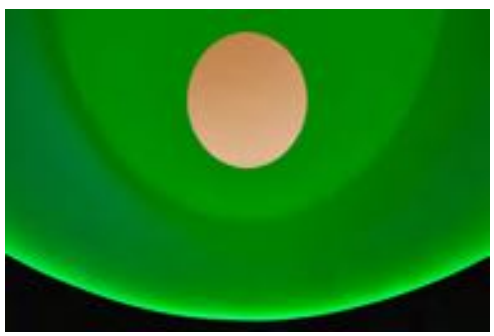
LeWitt's works, particularly structures such as "Circle with Towers," reach beyond the typical realm of sculpture and may be interestingly compared to architecture. Each structure comes with a set of instructions for assembly, akin to an architect's construction documents, with explicit sequential operations, building materials, and methods — all to be constructed within narrow tolerances. The instructions enable the work to be reproduced in various locations by approved craftsmen and overseen by the entity Sol LeWitt Structures. (In this case, Jeremy Ziemann was charged with the oversight.)

Tectonics are thus invariably considered as a part of the creative artistic process, and, as with most of LeWitt's work, this structure takes the form of an abstracted Platonic shape. The work departs from architecture in its lack of obvious utility. Function and literal meaning are removed, inviting the viewer to consider it in more abstract terms, such as its scale in relation to the human body. Through rigorous conceptualization and organization of simple forms, LeWitt went on to create a taxonomy of form in his work, establishing a critical language for a generation of contemporary artists. One of the more powerful aspects of LeWitt's structures is the use of minimal means to create maximum effect, which is arguably the goal of architecture at its finest.

LeWitt's sculpture is inextricably linked to its physical make-up and tectonic narrative, while Turrell's piece is only interested in tectonics to the extent that it ensures that the piece disappears.

The second LeWitt piece constructed by UT Austin, "Wall Drawing #520: Tilted forms with color ink washes superimposed," is located on a series of three walls of the north building of the Gates complex, the Dell Computer Science Hall. The title of the work itself could very well be part of the actual specification document from which it was generated. When viewed in architectural





"CIRCLE WITH TOWERS." COURTSEY THE UNIVERSITY OF TEXAS AT AUSTIN. PHOTO BY MARK MENJIVAR. DETAILS OF "THE COLOR INSIDE." COURTSEY THE UNIVERSITY OF TEXAS AT AUSTIN. PHOTO BY PAUL BARDAGJY. WALL DRAWINGS COURTESY OF THE ESTATE OF SOL LEWITT. PHOTOS BY MARK MEJIVAR.

terms, perhaps the most interesting aspect of this series is the treatment of the wall surface and artwork as a singular and integrated whole, rather than as a piece of art on the wall. The wall drawings are carefully calculated, but as a means to an end, intended to transcend the prosaic nature of their creation and achieve a poetic plane.

The work of LeWitt raises questions of authorship in the arts and brings up the issue of intellectual property. Decisions are made that require delegation to a production team. As in architecture, more emphasis is given to the idea and the final artifact, and less importance is placed on the role of production. This inclusiveness not only extends the reach of LeWitt's influence and presence, but arguably, it also makes his work immortal.

The "Circle with Towers" sculpture might be contrasted with the new "Skyspace" piece by James Turrell atop the Student Activity Center, also part of UT Austin's Landmarks program. While the former embodies the abstract essence of minimalist art, the latter also aims to transcend its physical presence to become an instrument for experiencing nature — in this case, the sky — beyond the confines of the sculpture. Both pieces maintain a direct relationship to the scale and the human body, yet LeWitt's sculpture is inextricably linked to its physical make-up and tectonic narrative, while Turrell's piece is only interested in tectonics to the extent that it ensures that the piece disappears as much as possible to the viewer inside. In short, it can be argued that Turrell sculpts with light and that Lewitt sculpts with rigorous forms in which Platonic geometry is the topic explored.

At first glance, one might conclude that LeWitt and his work are nothing if not methodical. With rigorous explorations of variations on theme-based, self-imposed constraints, the work may come off as exclusively rational and devoid of the expressiveness one expects in the fine arts. However, in his seminal piece "Sentences on Conceptual Art," LeWitt stated: "Conceptual artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach. Irrational thought should be followed absolutely and logically."

Ultimately, this quote gets to the core of abstraction and its promise in art and architecture, as well as the cooperative collaboration in the balance between universality and site-specificity. Part of the intrigue of this artistic series is the fact that it does not spell out an idea completely, but rather suggests larger ideas by means of diagrams. These aspects, in addition to careful consideration of the relationship between part and whole through timeless abstraction, reinforce the brilliance of the Landmarks program in bringing pieces by LeWitt and Turrell to the Austin campus. Landmarks will continue to add interesting art to the campus and looks forward to the transformation of the East Mall into a scenic gateway designed Peter Walker Partners Landscape Architecture. Plans are already underway for numerous installations.

Conceptual artists are mystics rather than rationalists. They leap to conclusions that logic cannot reach. Irrational thought should be followed absolutely and logically.

The Sol LeWitt installations at the new Pelli Clark Pelli Gates Computer Science Complex and the new James Turell "Skysapce" atop the Student Activity Center are two prominent additions to the Landmarks public art program at UT Austin.

Matt Fajkus, AIA, teaches and practices architecture in Austin.

In Memory of Natalie de Blois, FAIA (1921–2013)

by Emily Little, FAIA

In 1980, when Natalie de Blois, FAIA, hit Austin, she dove with gusto into local politics, zoning issues, and Barton Springs Pool. She was a clear-eyed speaker of truth who set an admirable example as a talented, wise architect, teacher, and friend. She also just happened to be a woman who had designed some of the most innovative modern buildings in the United States; she is the unsung visionary behind the design of Lever House, the Pepsi-Cola Corporation World Headquarters, the Union Carbide Building, and the Connecticut General Life Insurance Company Headquarters — all American modernist icons. Her friends recall a woman who found joy in working hard. That joy allowed her to thrive in a world where she often received little recognition for a body of work that shaped entire cities and left an indelible mark on the profession.

Between 1980 and 1993, when she taught at The University of Texas at Austin, Natalie touched a broad group of individuals. And, in true Austin style, she got involved. My simple call to friends for memories resulted in an outpouring of emails that recalled the warmth, sparkle, and magic of this unique and revered woman. Karen McGraw, AIA, who worked with Natalie on the Downtown Revitalization Task Force in the early 1980s, recalls that her work with Natalie taught her more than any advanced degree. "I don't know how Natalie balanced all the things she did, but she continued to balance multiple efforts throughout her life," said McGraw. "I would have relished a friendship with Natalie at any point in her life, but her civic activism phase connected exactly with what I was about."

Indeed, Natalie left her mark on Austin, both on its civic fabric and on a generation of planners and architects still shaping the city today. "Natalie inspired me with her forthright tackling of building the city — employing her strong design sense and uncommon common sense to create structures, city blocks, downtowns, and neighborhoods," said Jana McCann, FAIA. "She was a person with bracing conviction and rigor, both professionally and personally. She has been a priceless mentor, both in her career and in her way of living — honestly, fully, and with fun and fresh air."

In 1990, Natalie worked with Graeber Simmons & Cowan (now GSC Architects) on the re-skinning of 816 Congress, an early harbinger of Austin's downtown boom. The building was later home to the Texas Society of Architects. Kelly Halls, AIA, was on the team and remembers Natalie's boundless energy and complete devotion to the work, down to the smallest detail. "She was direct and expedient when it came to expressing her design vision," said Halls. "She would scrutinize the width of the flanges on the air conditioning grilles to make sure they conformed to her vision of how they fit with other elements in the ceiling. Nothing was allowed to be out of place." Leslie Stricklan, AIA, was also on the team. She recalled: "No design challenge could intimidate her, as her formidable inner strength had been forged in battles with titans. Her vision included reshaping the building mass to harmonize with the historic form and scale of Congress Avenue, consistent with the zoning code that she had helped develop a decade earlier — itself a forerunner of today's form-based code trend."

"She has been a priceless mentor, both in her career and in her way of living — honestly, fully, and with fun and fresh air."

When Natalie came to UT Austin, she received carte blanche from Dean Hal Box to teach what she wanted, when she wanted. "When I went down there, Hal Box said he didn't think that the students would like doing high-rise buildings," Natalie said in an interview in 2004. "But the students loved doing high-rise buildings. They came to the class once, and they wanted to take it the next year and the next. I had some students who were able to wrangle themselves into my class three years running. They just thought it was the best thing in the world." Tom van den Bout, AIA, who now practices in New York, recalled the same: "When a group of us 'discovered' her and signed up for her high-rise studio, she seemed quietly pleased by our passion and keen attention, immediately rewarding us with the assignment of outlining the entire Uniform Building Code. That pretty much sealed my love of all things Natalie." Architect and builder Peter Dick remembers her soaring imagination, tempered by rock-hard discipline. "She was singular in merging challenge and delight, educating by inspiring self-education, and projecting expectations upon us to form concepts that always had rigor," said Dick. "Whenever she witnessed us being confounded by the pragmatic limitations of reality, her counsel was always to transcend it with finesse."

Natalie De Blois, FAIA, taught at UT Austin from 1980 to 1993. As an integral member of the Skidmore, Owings & Merrill team, her work is defined by exceptional buildings like the Union Carbide Building.

PORTRAIT COURTESY SOM. PHOTO OF THE UNION CARBIDE BUILDING BY EZRA STOLLER/ESTO. COURTESY SOM.

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"She was singular in merging challenge and delight, educating by inspiring self-education."

Natalie spent many of her retirement years at her home in France, where she often hosted many of the students whose lives and careers she had shaped. Many people recall Natalie's endless generosity as a friend and mentor. She fiercely enjoyed travel, cooking, gardening, and people. She took delight in simple and gentle pleasures. Long-time friend and artisan Susan Wallace spent many summers with Natalie in France and remembers her sly sense of humor. "Natalie was enamored with weekend *marchés*. We drove her around to the various towns, and at one, she spied a lounge chair," said Wallace. "She asked me if I thought it was the same style chair that Matisse was sitting in when he was photographed in his later years." They decided it most assuredly was, and Natalie bought it on the spot. She finally allowed herself well-earned moments of luxury after a long and formidable career. "I think Natalie took every opportunity to enjoy putting her feet up and doing her best Matisse imitation possible," Wallace said.

Natalie died this summer in her beloved Mies-designed Chicago apartment. When I was asked to write this article, my own memories turned immediately to 2010, the last time I saw Natalie in Austin. It was a cool, gray morning. She was 90 years old and wore an overcoat. She had always loved Austin and wanted to swim in Barton Springs. So, of course, in we went.

Emily Little, FAIA, is an Austin-based architect at Clayton&Little Architects.

De Blois was a key designer for architectural icons such as the Connecticut General Life Insurance Company Headquarters and Lever House.

PHOTOS OF SOM BUILDINGS BY EZRA STOLLER/ESTO, COURTESY SOM. PHOTOS OF GINGERBREAD BUILD-OFF AND BOOK COVER COURTESY AIA HOUSTON.

Calendar

Nasher XChange: 10 Years. 10 Artists. 10 Sites. Citywide.
Ongoing through February 16, 2014
www.nashersculpturecenter.org

Commemorating its 10th anniversary, the Nasher Sculpture Center will present Nasher XChange, a dynamic public art exhibition consisting of 10 commissioned works by 10 renowned artists at 10 diverse sites throughout the city of Dallas.

AIA San Antonio Design Awards
November 14
www.aiasa.org

Jurors for the San Antonio Design Awards will be Brad Cloepfil, AIA, of Allied Works; Josh Shelton, AIA, of el dorado; and Rusty Smith of The Rural Studio. The jury lecture will be held at the Center for Architecture and is free and open to the public. The Annual Awards Banquet will be held at Pearl Stable on Friday, November 15.

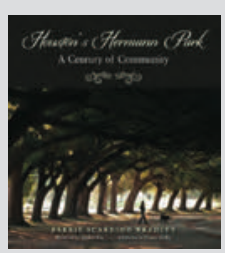
Kimbell Art Museum's Piano Pavilion
November 27
www.kimbellart.org

The Kimbell Art Museum's highly anticipated new building will open directly across the lawn from the iconic Kahan building.

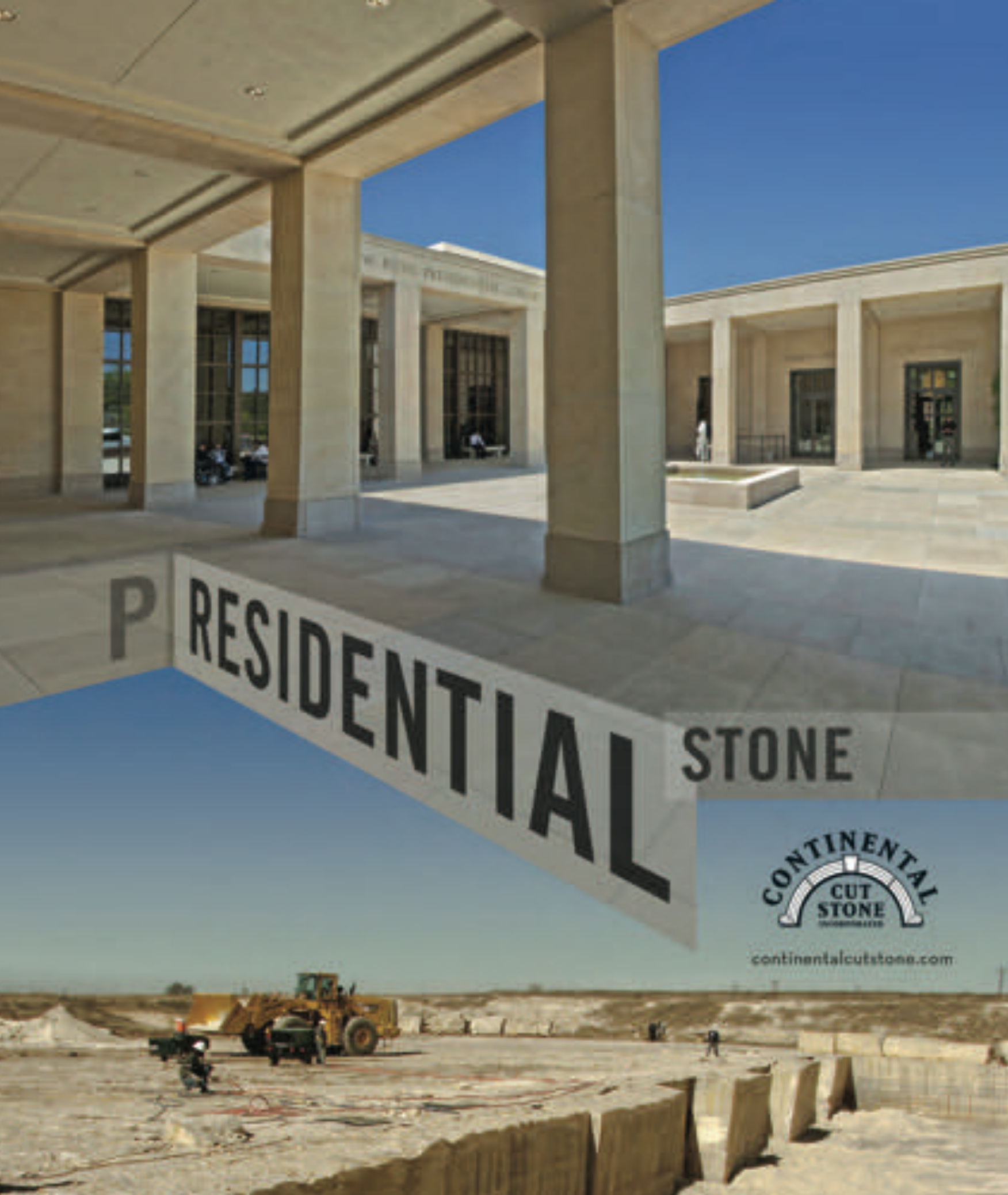
Gingerbread Build-Off
December 14
aiahouston.org

Architecture Center Houston, in partnership with C2 Creative, will host the 5th Annual Gingerbread Build-Off at Hermann Square. Over 20 competing teams will create their masterpieces using 100 percent edible materials.

Authors in Architecture
December 12
www.aiahouston.org



Barrie Scardino Bradley will present her new book, "Houston's Hermann Park: A Century of Community." With a foreword by Stephen Fox, the book is richly illustrated with rare period photographs and provides a vivid history of Houston's oldest park. ■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PHOTOS BY PAUL HESTER

Texas Society of Architects 25-Year Award

Making Light: The Menil Collection Receives 25-Year Award

by Ben Koush

This year, the Menil Collection, designed by Renzo Piano with Richard Fitzgerald & Associates and inaugurated in 1987, was selected by the Texas Society of Architects for its 25-Year Award. The annual award recognizes one building completed 25 to 50 years earlier that has stood the test of time by retaining its central form, character, and overall architectural integrity. The museum also received the American Institute of Architects Twenty-Five Year Award earlier this year.

Piano, who was commissioned in 1980 by the Franco-American art collector Dominique de Menil to design a building to house her and her late-husband's art collection, was actually the third architect for the evolving project. In 1973, after purchasing 71 residential lots just west of the University of St. Thomas, John and Dominique de Menil commissioned Louis Kahn to design what was at first to be an "art storage" building. This project came to naught after John died six months later, and Kahn died shortly afterward in March 1974. After this, Dominique de Menil resumed the project on her own, this time working with Howard Barnstone, Houston's best-known modern architect. Barnstone produced a series of ultimately unsatisfactory schemes throughout the second half of the 1970s. (In 1974, however, Barnstone suggested that all the Menil-owned bungalows should be painted the same shade of dove grey — the proposal that was accepted and helped set the stage for the museum, which was eventually built a dozen years later.)

Pontus Hulten, then-director of the Centre Pompidou in Paris, the controversial, high-tech museum designed by Piano and the British architect Richard Rogers that opened in 1977, suggested to Dominique de Menil that she meet with Piano. Despite the aggressive appearance of the Centre Pompidou, the relationship clicked and Piano was awarded the commission with the charge that the galleries be naturally lit and that the building appear small on the outside, but large inside. This last part was an indication of Dominique de Menils's sensitivity to the intimate scale of the museum's precinct, by now nicknamed "Do-ville" by her colleagues, surrounded as it was by all the little grey bungalows.

Piano's built design is so successful because it appeals on many levels. The first, perhaps, is purely phenomenological. As architectural critic Reyner Banham enthused about the building in 1987, "the quality of the light is like nothing else … and may well set standards to make other architects lie awake at night." This ethereal lighting — achieved with an elaborate system of organically shaped, precast concrete sunshades hung from steel trusses that are set, somewhat counterintuitively, just below a glass roof — was devised in conjunction with the British engineers Peter Rice and Tom Barker. The second is its cunning ability to cloak its programmatic grandiosity in a completely compelling veil of ascetic modesty. The Menil Collection is a very large building inserted in a sea of very small bungalows that, due to the architect's near-miraculous ability to gauge scale, seems perfectly at ease in its setting. The third layer of the building's appeal comprises its specific, multi-coded references to both lowly bungalows and high-tech,

"The quality of the light is like nothing else … and may well set standards to make other architects lie awake at night."

contemporary architecture. Through the use of grey-stained cypress siding, a large front lawn, and the porch-like extensions of the roof plane, the Menil Collection evokes tropes of domestic architecture. Through the use of exposed structural steel members and a complicated glass-and-precast-concrete-louvered ceiling-and-roof assembly, it is at the same time an example of the most technically modern architecture. A fourth is the unaffected manner in which it succeeded in architecturalizing the apotheosis of the wealthy private art collector who managed to transcend her slightly déclassé, industrially-produced fortune (courtesy of the Schlumberger Well Services Co.) to become a cultural fountainhead for the entire city. And for all of this, Houston will always be grateful.

Ben Koush is a Houston-based architect and writer.

Project Block 21, Austin
Architect Andersson Wise Architects
Photographer Andrew Pogue

Texas Architect | Texas Society of Architects

Coming Next Issue

January/February 2014

Featured Projects: Ecologies

Imagine Austin City Plan

Klyde Warren Park, Dallas
Thomas Phifer and Partners (Architect) with The Office of James Burnett (Landscape Architect)

San Antonio River: Mission Reach
Ford, Powell & Carson (Architect) and Ball-Nogues Studio (Landscape Architect)

Buffalo Bayou Park, Houston
SWA Group and Reed Hilderbrand (Landscape Architects) with PageSoutherlandPage and Lake|Flato Architects (Design Architects)

Block 21, Austin
Andersson-Wise Architects (Design Architect) with BOKA Powell (Architect of Record)

Paisano Green Community, El Paso
WORKSHOP8

Residential Feature

Edgeland House, Austin
Bercy Chen Studio: Architecture + Construction

Case Study: Oklahoma City

Myriad Botanical Gardens, Oklahoma City
Gensler (Architect) and The Office of James Burnett (Landscape Architect)

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Texas Society of Architects 2013 Honor Awards

In August, the Texas Society of Architects announced the recipients of our 2013 Honor Awards. These annual awards recognize exceptional members, firms, individuals, and organizations for their outstanding achievements in support of the profession of architecture, the built environment, and the quality of life in Texas. All recipients will be honored at our upcoming 74th Annual Convention and Design Expo, to be held in Fort Worth on November 7–9.

Medal for Lifetime Achievement in Honor of Llewellyn W. Pitts, FAIA

1 **Reagan W. George, FAIA**, Dallas/Willow City
Described as "a man of the highest character" and "a great ambassador for our profession," Reagan W. George, FAIA, has been awarded the 2013 Medal for Lifetime Achievement for his distinguished architectural career marked by leadership within the profession, commitment to the environment, and mentorship to architects across Texas.

George received his Bachelor of Architecture from Texas A&M University in 1959. He worked at William B. Tabler Architects in New York City before moving to Dallas in 1963, where he was a founding partner of The Architects Partnership and principal of HOK and LAN/Leo A Daly, among other positions. In 1977, George was elected president of AIA Dallas. He has also served as a director and vice president of Texas Architects, and on various committees for AIA National. He has received numerous honors and awards, including AIA Fellowship in 1982 and a Lifetime Achievement Award from AIA Dallas in 2009.

George was an advocate for the environment long before today's emphasis on sustainability. In the mid-1960s, he initiated the AIA Dallas Environmental Awareness Committee to foster environmental education among teachers and students. He has also promoted respect, sensitivity, and protection for the environment in his own work, which has often focused on designing outdoor spaces where people and nature coexist — everything from camping and recreational facilities to campus master plans to his work as chair of the City of Dallas' Urban Design Task Force.

George has promoted respect, sensitivity, and protection for the environment in his own work.

One theme running throughout the letters nominating George for the Society's Lifetime Achievement Award was the selfless mentorship and inspiration he has provided to a great number of architects over the years. He is described a "true mentor" — a role model who, by his example, has taught many people how to grow as architects, team players, and leaders, and how to give back to the profession and the community.

George is now semi-retired but continues his practice designing environmentally sensitive residential projects in the Texas Hill Country.

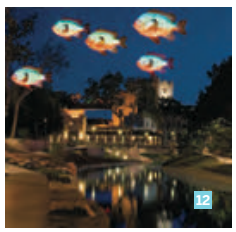
Architecture Firm Award

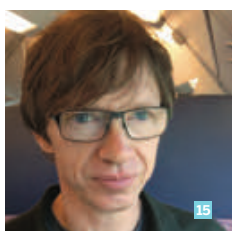
2 **McKinney York Architects**, Austin
McKinney York Architects, a leader in modern residential, commercial, and institutional design, has been selected by the Texas Society of Architects as the recipient of its 2013 Architecture Firm Award.

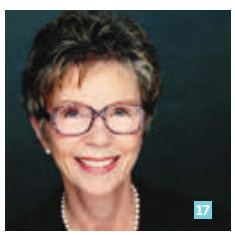
Established in 1983 and led by founding principal Heather McKinney, FAIA, and principals Al York, AIA, and Michelle Rossomando, AIA, the firm has a long history of design excellence. Starting with an AIA Austin Design Award for its first project ever, McKinney York has gone on to receive more than 21 design awards at the local, regional, and national levels, and its projects have been extensively published.

The firm has also exhibited tremendous devotion to the Society and to its local AIA chapter. McKinney served as president of the Society in 2010, a pivotal year for the association, and both she and York have served as presidents of AIA Austin. Members of the firm have also participated in and chaired many committees and held board positions at the state and local level. For these contributions, AIA Austin honored McKinney York with its own Firm Achievement Award in 2007.

Texas Architects is also recognizing McKinney York for its support of the profession, specifically the spirit of mentorship that characterizes its workplace and extends well beyond its doors, and for encouraging its members to find meaningful ways to use their talents to give back to the community.







Society Honor Awards (continued)

Honor Awards

3 **Mark Schatz, AIA**, of Houston was recognized with the Award for Young Professional Achievement in Honor of William W. Caudill, FAIA

4 **Thomas H. Hatch, FAIA**, of Austin received the Award for Community Service in Honor of James D. Pfluger, FAIA

5 **Elizabeth A. Danze, FAIA**, of The University of Texas at Austin School of Architecture was recognized with the Award for Outstanding Educational Contributions in Honor of Edward J. Romieniec, FAIA

6 **Steven Marrone, Assoc. AIA**, of San Antonio received the Associate Member of the Year Award

7 **AIA Dallas Emerging Leaders Program** was recognized with the Society's Mentorship Award

Award for Excellence in the Promotion of Architecture through the Media in Honor of John G. Flowers, Hon. AIA

8 **Texas Foundation for the Arts**, Houston

Citation of Honor

9 **The City of Bryan**
10 **Jubilee Park and Community Center**, Dallas
11 **The Trail Foundation**, Austin
12 **San Antonio River Foundation**, San Antonio

Artisan Award

13 **Gate Precast Company**, Hillsboro
14 **Curtis R. Hunt III**, Elmendorf
15 **Mark Maček**, Austin

Texas Architects Honorary Membership

16 **John F. Crawford**, Dallas
17 **Melba Whatley**, Austin ■

2013 Cornerstone Award

Each year, the Texas Society of Architects presents its Cornerstone Award to an individual who has made outstanding contributions that enhance the quality of life by elevating architecture and the arts, promoting the value of community, or preserving the natural environment. Our 2013 Cornerstone Award recipient is Kay Kimbell Carter Fortson, president of the Kimbell Art Foundation.

Mrs. Fortson is the beloved niece, namesake, and sole heir of Kay Kimbell, the benefactor of the Kimbell Art Museum in Fort Worth. She

Fortson became a director of the Kimbell Art Foundation in 1956; she was named its president in 1976 and remains so today.

grew up in Fort Worth surrounded by art and culture and attended the Hockaday School and then the University of Texas, where she received her Bachelor of Arts degree in 1956. Upon graduation, she became a director of the Kimbell Art Foundation; she was named its president in 1976 and remains so today.

Mrs. Fortson and her husband Ben Fortson were instrumental in carrying out Kay Kimbell's dream "to build a museum of the first class." The resulting Kimbell Art Museum — both its inspirational Kahn-designed building and acclaimed collection — is still overseen by Kay Fortson and the board of the Kimbell Art Foundation, which includes, among others, Mr. Fortson and their four children: Kimbell Fortson Wynne, Ben Fortson III, Karen Fortson Davis, and Lisa Fortson Burton. ■

PHOTO BY TOM BONNER.

What Starts Here...

by Brantley Hightower, AIA

Even an Aggie would have to admit that The University of Texas at Austin has an impressive campus. The Spanish-Mediterranean buildings that define its core are stately to be sure, but so too are the landscaped malls and courtyards in between them. Framed by the red tile roofs that pop against the blue of the Texas sky, these outdoor rooms are as recognizably part of the campus as the buildings themselves.

As the university has grown, it has faced the opportunities and challenges that come with building on a campus defined by a historic core. Some eras produced better buildings than others, but by the closing decade of the 20th century, it had become apparent that the campus needed a strategy of growth that would preserve its unique character. In response, UT Austin hired Cesar Pelli & Associates (now Pelli Clarke Pelli Architects) to create a comprehensive campus master plan. The goal was to identify an intelligent approach to growth that would result in a campus that fostered a greater sense of community while at the same time increasing density and improving the pedestrian experience.

One of the most important moves of the master plan was to call for the construction of parking structures that pulled automobile traffic to the edge of campus. In addition to reducing the number of cars on campus, this move allowed new structures to be built on what had been surface lots. The plan also included a detailed analysis of existing campus buildings and provided a set of architectural guidelines that broadly defined massing and characteristics that future buildings were to reflect. Despite a few notable lost opportunities where these guidelines were interpreted too literally, nearly two decades after its implementation, the Pelli plan has clearly led to a better campus. After the turn of the 21st century, architects were allowed greater freedom to push the envelope of the architectural language of the campus. The resulting buildings, three of which are profiled here, speak to the importance of a strong master plan that is intelligently implemented. Although all three buildings lie outside the "forty acres" that define the historic core of the UT Austin campus, they all owe a stylistic debt to those original structures while being of their own time.

As the university has grown, it has faced the opportunities and challenges that come with building on a campus defined by a historic core.

Belo Center for New Media

For years, the northwest corner of campus had been defined by the Jesse H. Jones Communication Center. Completed in 1972, the building's design had been subjected to significant value engineering efforts, and the replacement of its original cladding made the structure a stylistic outlier. When the Lawrence Group was charged with providing additional facilities for the College of Communication, the architects faced several challenges, not the least of which was how to relate to the original building.

Their solution was to create a series of interlocking building masses that referenced both the cast-in-place concrete of the original facility as well as the more recognizable brick masonry

Previous page *The UT Tower is framed by the Norman Hackerman Building.*

Top left and right *The Belo Center for New Media is made up of a series of interlocking cast-in-place concrete and brick building masses. The building houses the broadcast facility for the university's public radio station.*

found on campus buildings. This allowed the old and new communication buildings to act as a cohesive contextual whole. The new building has the remarkable effect of making the older building make sense on campus in a way it never did before.

Functionally, the 120,000-sf facility deftly navigates the requirements of a variety of programmatic elements, including both a 300-seat and a 75-seat auditorium as well as the broadcast facility for the university's public radio station. The L-shaped building defines a landscaped court that also acts as a natural filtration system for the building's rainwater runoff.

Norman Hackerman Building

To the southeast of the Belo Center sits the Norman Hackerman Building. Here, the architects were tasked with replacing an existing science building with a much larger facility that would still respect its surrounding context. At 300,000 sf and more than six stories in height, the building by CO Architects (in association with Taniguchi Architects) is much larger than its neighbors, but the design mitigates its scale through skillful modulation of its mass and facade.

Early in the design process a red tile roof was considered to match those of older adjacent buildings, but this was eventually abandoned in favor of a flat roof that also acted as an armature for solar hot water collectors. Although it is an unabashedly modern addition to the campus, the Norman Hackerman Building does possess a familiar tripartite organization with a limestone base topped by a brick shaft and a large overhanging roof. Toward the eastern portion of the building, this organization erodes as the brick is replaced by a glass curtain wall that faces a part of campus made up of more modern buildings. Like the Belo Center, the Norman Hackerman Building acknowledges the specifics of its immediate context while referencing familiar elements that define the campus as a whole.

College of Liberal Arts Building

Situated at the end of the East Mall, where the recognizable fabric of the campus begins to break down, the new 200,000-sf Liberal Arts Building arguably had the least rarified context to address. Overland Partners leveraged this freedom to create a building that is at once daring in its departure from the stylistic norms of other buildings at UT Austin, and still loyal to the spirit of the campus. The base and attic stories of the structure are set back to reduce the apparent mass of the large structure. At the ground level, this gesture echoes the first-floor arcades of other buildings on campus. At the top, the corresponding setback accentuates the overhanging roof canopy in a move that likewise references older buildings on campus.

Providing for a large number of offices and classrooms, the design acknowledges that the spatial needs of such a facility can change radically over time. The interior makes use of demountable partitions to allow for flexibility, while the exterior window pattern was designed to accommodate changing partition placements. The design also sensitively interconnects the building to its immediate context. It locates a student lounge on the Waller Creek Greenbelt and is connected by a bridge to the Student Activity Center (also by Overland Partners).

When all three of these buildings were under development, the need for a new campus master plan became apparent. Most of the infill sites identified by the original Pelli plan had by then been utilized, and for the campus to continue to grow, it needed a new strategy for expansion. Completed by Sasaki Associates in 2012, the new campus master plan acknowledges that although the symbolic center of the campus will always be the tower, the geographic center of the campus has shifted significantly to the east. As a result, the plan focuses much of its attention on the vast swath of campus beyond the College of Liberal Arts Building that includes everything between Waller Creek and I-35. This currently includes the LBJ Presidential Library, Bass Concert Hall, and many of the university's athletic facilities,

The new campus master plan acknowledges that although the symbolic center of the campus will always be the tower, the geographic center of the campus has shifted significantly to the east.

all of which vary wildly in function, scale, and character. The challenge moving forward will be to stitch this area together with a new medical school to create a cohesive whole while also developing a comprehensive landscape plan for the campus.

And it is critical that this be done. A campus can teach much more about the importance of the built environment than any professor can in a classroom. Every UT Austin student that steps foot on campus is able to experience the benefits of a place that is dense, pedestrian-focused, and well designed. Students given that experience cannot help but go on to change the world.

Brantley Hightower, AIA, is the founding partner of HiWorks in San Antonio.

Top *The College of Liberal Arts Building is situated on the East Mall. Plans for this section of campus to be transformed into a scenic gateway are underway.*
Left *The Sasaki Associates master plan aims to create a denser campus and identifies future building opportunities.*

PHOTOS OF THE BELO CENTER BY S.FRANCES. PHOTO OF THE COLLEGE OF LIBERAL ARTS BY DROR BALDINGER. UT AUSTIN MASTER PLAN BY SASAKI ASSOCIATES. COURTSEY PAGESOUTHERLANDPAGE.

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Giesecke and Vosper at Texas A&M

written by Nancy McCoy, FAIA
photography by Thomas McConnell

In the midst of the Great Depression, two architects transformed the campus of Texas A&M University with 10 new buildings in just five years. The resulting architectural legacy has received less attention than it deserves, particularly in comparison to the acclaimed campus of the school's rival, The University of Texas at Austin.

The two universities were in fact founded together. In 1839, plans for a state university were originated by the Republic of Texas, but it was not until 1876 that land grants and an endowment finally facilitated the official opening of the Agricultural and Mechanical College of Texas in College Station. That same year, the legislature provided a second land grant of one million acres in West Texas, and in 1923, the state universities struck black gold as the Santa Rita oil well gushed. It took eight more years before UT Austin and Texas A&M finished negotiations that split the revenues 2:1 in favor of UT Austin. All of this set the stage for the 1930s expansion of the Texas A&M campus.

Wunderkind Dr. Frederick E. Giesecke played a pivotal role in the development of both institutions as an educator and as an architect. Giesecke graduated first in his class from Texas A&M in 1886 and joined the faculty that same year, at the age of 17. He later studied at Cornell University and received a degree in architecture from the Massachusetts Institute of Technology and a PhD from the University of Illinois. He returned to Texas A&M in 1905 to develop the first architectural engineering curriculum in the state. In 1910, he designed the first campus plan and introduced classicism as the preferred style for campus buildings, replacing the earlier Victorian style, red brick structures. In 1912, he left for Austin to serve as the second head of the architectural engineering program at UT Austin, where he remained for 15 years. In 1927, with the oil revenue available for a building program on the campus of Texas A&M, Giesecke returned to College Station.

Working together, Giesecke and Vosper, along with Frederick Hensel, the chief planning and landscape advisor, transformed the Texas A&M campus.

In 1928, Samuel C. P. Vosper, who taught architecture with Giesecke in Austin, joined him at Texas A&M. Vosper studied architecture at

Pratt Institute and Columbia University in New York City before finding his way to Dallas and then Austin. In Austin, he taught from 1922 to 1927 and worked as chief designer for Ralph H. Cameron, for whom he designed several buildings in Austin and San Antonio.

Working together, Giesecke and Vosper, along with Frederick Hensel, the chief planning and landscape advisor, transformed the Texas A&M campus. Not only did they literally turn the campus around, reorienting the main entrance to face east, toward a new state highway rather than west, where the train station was located, but they also created a cohesive fabric of buildings that have become part of the architectural legacy of the campus today. After 80 years, many of the buildings have been repurposed, renovated, and restored. It is important that preservation continues to be part of the equation to ensure the legacy of Giesecke and Vosper endures. ⊡

Nancy McCoy, FAIA, is principal of Quimby McCoy Preservation Architecture in Dallas.

Previous page *The Civil Engineering Building was completed in 1932 and originally functioned as the Veterinary Hospital.*

This page clockwise from top left *The elaborate entry surround at Scoates Hall is typical of the buildings that Giesecke and Vosper designed. Decorative details such as owls, elaborate bronze and copper grilles, and low-relief carved stonework mark the facades and interiors of the 1930s buildings.*

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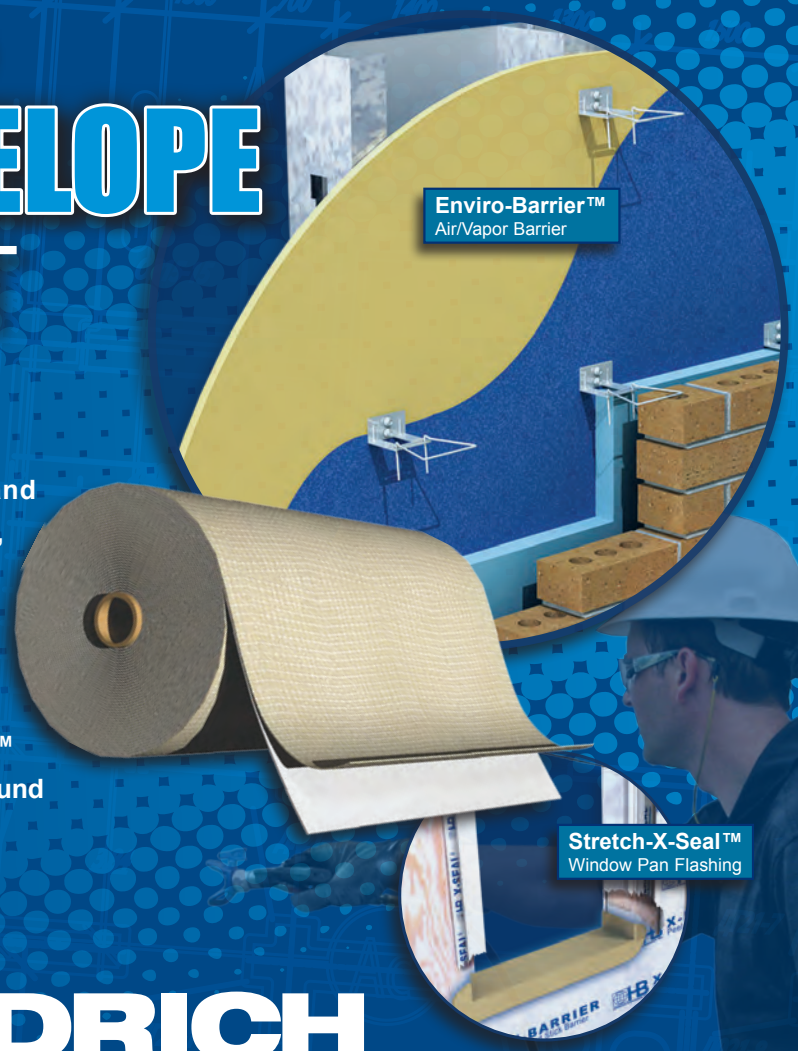

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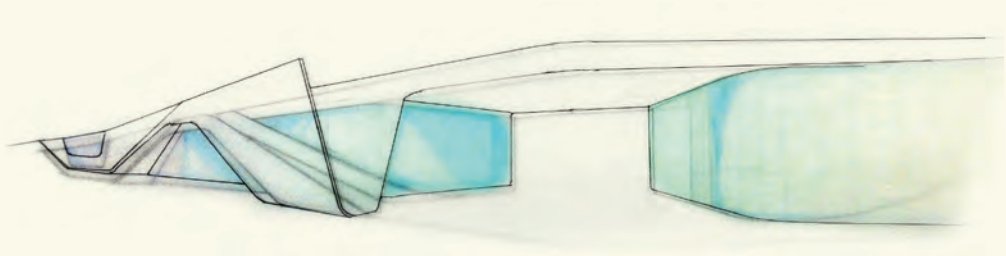
2013 Studio Awards

An elaborate swimming pool with an ecological filter, a minimalist house in the desert, a modular mirco-house, and a wall of coat hangers — this year's Texas Society of Architects Studio Awards recognized four creative concepts. The jury consisted of New York-based Paul Lewis, AIA, of LTL Architects, Amale Andraos of WORKac, Lyn Rice, AIA, of Rice+Lipka Architects, and Gordon Kipping of G TECTS. They convened at the Center for Architecture in Manhattan on July 18 and selected the winners from a pool of 59 entries. Presented here are all four winners from this year's program, which recognizes excellence in unbuilt, often strictly conceptual, architectural design as well as studio projects by professors and students.



Austin Aquatic Center

Runa Workshop, Austin

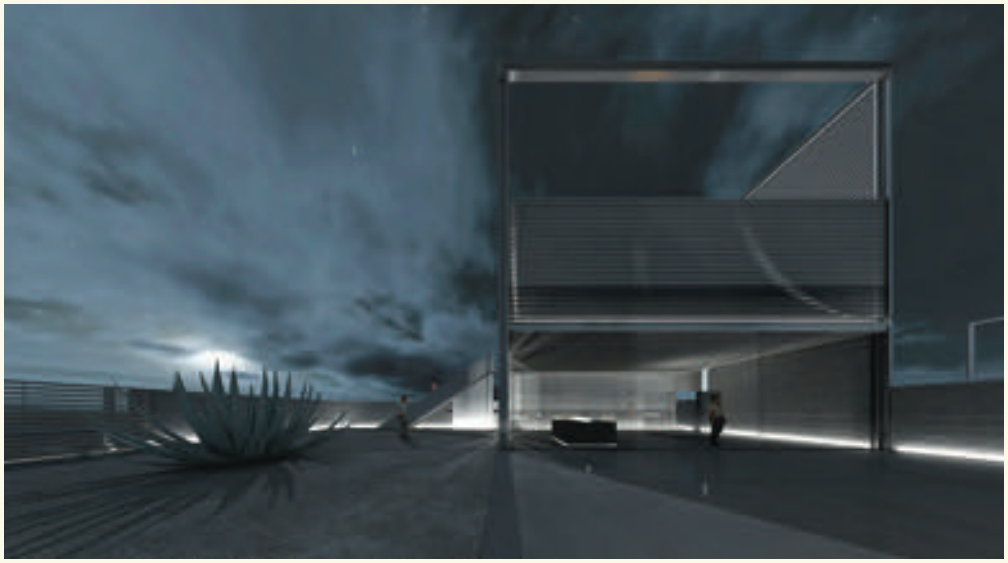
The Austin Aquatic Center integrates landscape and architecture to create a water management system with real ecological benefits. With its proposed location along the shores of Austin's Lady Bird Lake, Runa Workshop's design rethinks an existing seven-acre park at the intersection of Cesar Chavez Street and North Lamar Boulevard.

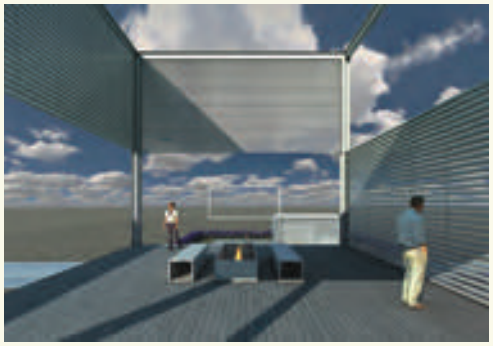
The plan integrates water capturing and cleaning systems (bioswales, biofiltration, water storage, and water harvesting) to help supply the

"This [pool] goes beyond leisurely recreation and is responsible."

pool. The 40,000-sf building manages the water and seamlessly works within layers of green space and pedestrian paths. Early site analysis of both water runoff and pedestrian traffic informed the building's form, the orientation of the pool, circulation nodes, and view corridors. The proposal provides a diversity of experiences on the site with little hint of the complicated system below.

Juror Gordon Kipping appreciated the sustainable elements of the project. "Pools are great, but they use a lot of resources," he said. "This proposal goes beyond leisurely recreation and is responsible. It is also a nice layering of the architecture and landscape." Lyn Rice noted the success of the form. "They are slicing the ground plane and pulling it up as a strategy," he said. "It works."



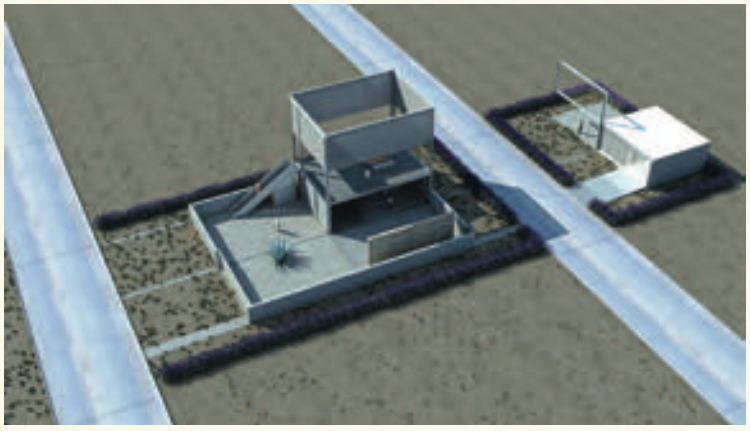


R J Marfa

Rand Elliott, FAIA, of Elliott + Associates Architects, Oklahoma City

Situated on Yale Avenue and overlooking the Chinati Foundation property, the R J Marfa proposal is minimalistic and modest in scale, form, and materials. The 1,062-sf house is a series of cubic forms detailed in concrete, glass, and metal. The rough, generic materials are rendered crisply and elegantly — with details that recall the work of artist Donald Judd. Views from the living spaces frame the landscape, and the outdoor spaces (a 3,000-sf courtyard and a 1,000-sf roof deck) are equally as bare as the home's interior.

"This proposal dials the architecture all the way back, and the landscape becomes part of the building just by framing it."



Juror Lyn Rice summarized the proposal: "I think it does what minimalists do, which is to strip out everything that is unnecessary. It is both an object in the landscape, and it frames the landscape." Amale Andraos compared the project to the Austin Aquatic Center, noting that the R J Marfa house represents a distinct integration of architecture and landscape. "This proposal dials the architecture all the way back, and the landscape becomes part of the building just by framing it," she said. "With the pool, you are connected to the natural landscape through the materiality of the design. Here, the building is reduced to its bones within the landscape."

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Thick Skinned Regionalism

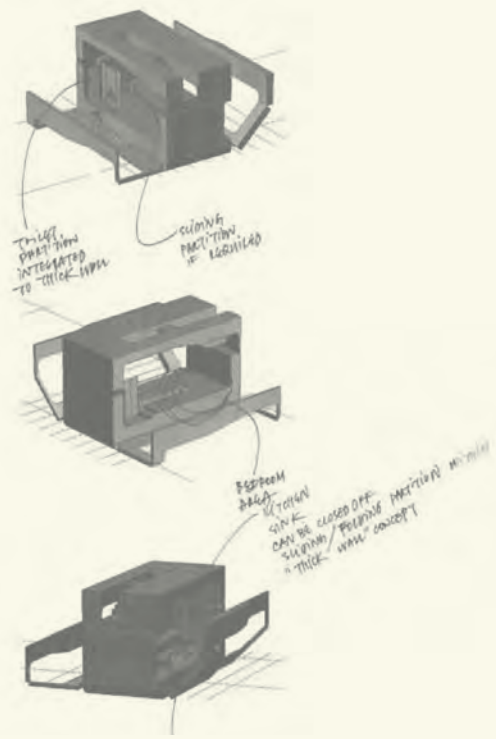
Matt Fajkus Architecture, Austin

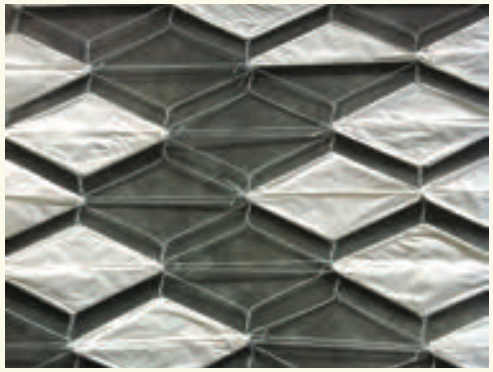
Thick Skinned Regionalism is a prefabricated 13 ft by 30 ft, 400-sf house for two adults. The prototype flips a typical construction model on its head and starts with the section rather than the plan. It is defined by two distinct systems: a universal starter frame (structure) and two plug-in walls (skin). The ribs of the frame are CNC routed from local renewable wood, and the plug-in walls consist of cubic modules, which provide insulation, storage, or fenestration. The

"The level of invention in the sections leaves you wanting more."

thickened structural frame comprises the floor, the ceiling, and two of the walls. The kitchen, bathroom, storage, and services fit within the thickness of the wooden frame.

The jury noted that this project, more than any other, had a "very simple and strong original idea with a really beautiful execution." Lyn Rice said, "The level of invention in the sections leaves you wanting more." Amale Andraos commented: "It is a different way of thinking about modularity. Usually you think about either the shipping container or the kit of parts, and this is in between: the structural fin has spatially."





Fashion[ING] Objects

Matt Fajkus Architecture, Austin

Matt Fajkus Architecture proposes a wall made of coat hangers for a runway show. The backdrop is a tool for pattern, light, and shadow incorporating rigid and fluid layers — a tension between a grid system and an amorphous organic form. The hanger is both a literal and figurative representation of the fashion industry. It acts as a surrogate for shoulders, providing structure for clothes. The design incorporates 5,000 hangers arranged in four layers to create the 40-ft-long,

"It is raw and quick; it doesn't try to be more than it is; it is an excellent idea."

10-ft-high, 2-ft-deep hanger wall. The organic feather layer provides the background for three additional rigid, diamond-patterned layers. These hangers are either sheathed in white paper or left exposed as white wire frames. The wall is suspended from pipes, which cantilever from a scaffolding placed to the rear of the wall; three lights arranged behind the scaffolding illuminate the wall.

The proposal was built as a temporary installation with a budget of $3 per square foot. It took one day to construct with the help of 10 volunteers. All of the materials were recycled. The idea focuses on creating a big impact with minimal resources.

The jurors appreciated the simplicity of the project as well as its creativity. "The use of the hangers is elegant and extremely effective," said Gordon Kipping. "I wish I had thought of it." Lyn Rice commented: "It is raw and quick; it doesn't try to be more than it is; it is an excellent idea." ■

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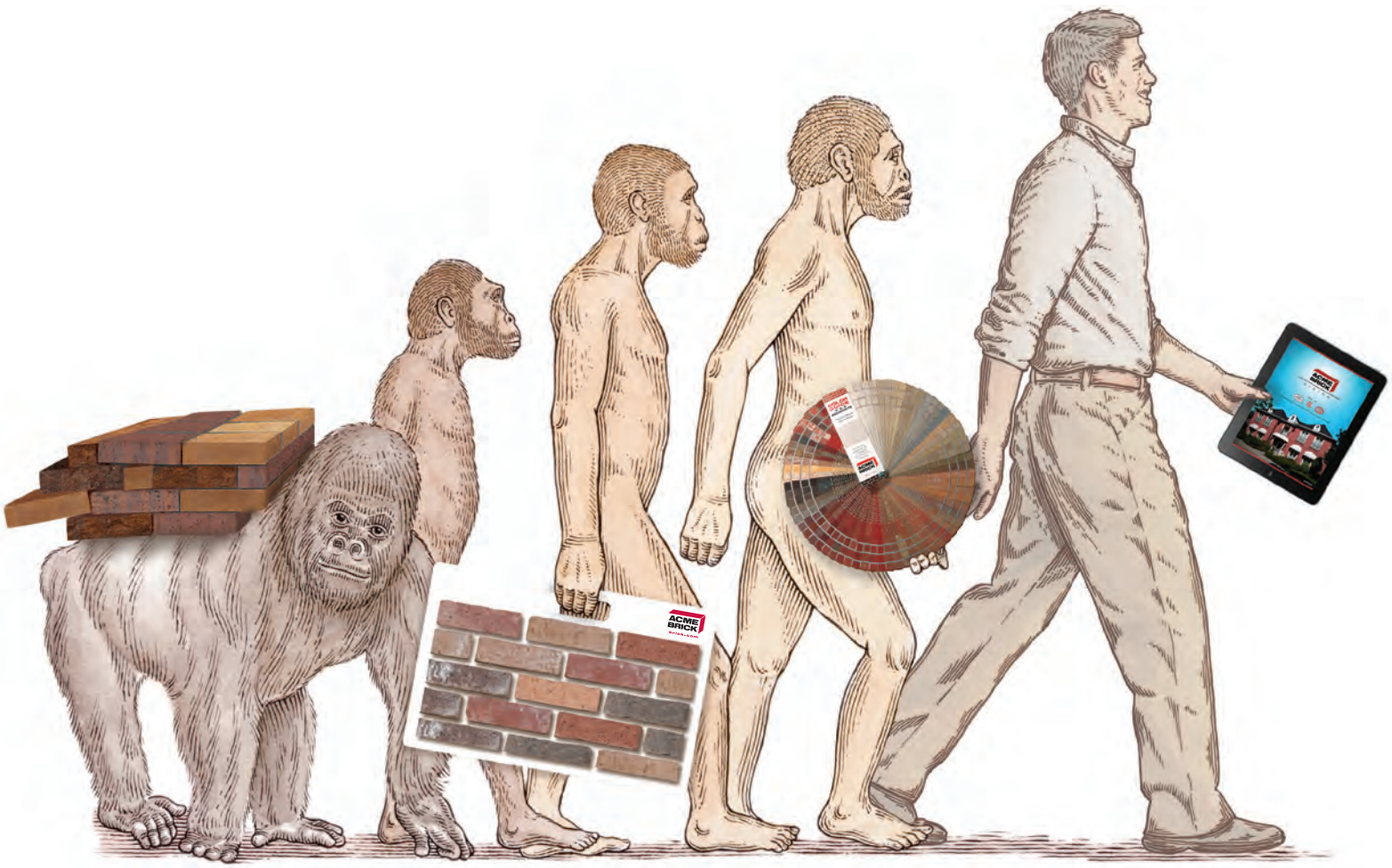

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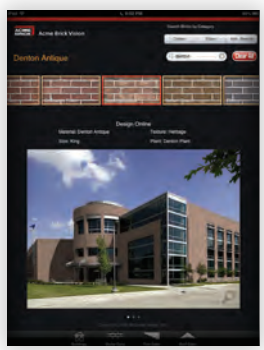

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Binary House

by Ben Koush

Project Binary House, Houston
Architect Collaborative Designworks
Design Team James M. Evans, AIA
Photographers Taggart Sorensen

The Binary House is a new single-family dwelling in Houston that by virtue of its materiality and scale stands out on its Southgate-area street, which is lined mostly with one-and-two-story, brick-veneer 1930s bungalows. Designed by Jim Evans, AIA, of Collaborative Designworks and located two blocks south of Rice University, this two-level house is composed of interlocking, slightly angled stucco volumes painted white and pale grey. The massing is accented on the street facade by a section of ground-level brick veneer below the windows and by an inset panel of vertical wood planks on the second-level balcony. It is also very tall.

Unlike in the older houses with eight-or-nine-ft-high ceilings and floors framed with two-by-twelve joists, here ceiling heights range from 10 ft to 13.5 ft, and the framing is 20-in-deep trusses. Thus, despite having a flat roof and being made up of only two levels, the Binary House rises above its neighbors. Like a lot of architecture designed after the widespread use of 3-D computer modeling programs, the geometric, abstracted massing and the minimally detailed door and window openings imbue a certain indeterminacy to the scale of the building, especially since they are set within such a traditional context.

The Binary House was conceived as part of a collection of modest, pre-designed, modern suburban houses curated by Hometta. Houston-based Hometta was created in 2008 by real estate developer Mark Johnson, freelance writer Jenny Staff Johnson, and designer Andrew MacFarland. It currently lists 29 architect-designed residential plans that run for about $1000–$3000. As Evans explained, "It was a great idea hobbled by bad timing." The Great Recession froze the Houston residential design/construction industry just as Hometta came online, and so far, only about eight of the designs have actually been built. Although the houses are intended to be relatively modest in size and cost, most of them are larger than 2,000 sf and have the appearance of including complicated custom features. Even with a relatively low budget of $150

Previous spread *The Binary House is a starkly modern addition to its neighborhood. The interior is defined by open spaces and clean lines.*
Right *The carport does double duty as a foyer for the front door, which opens directly onto the kitchen.*

per square foot, costs can easily total more than $300,000, not including the land.

Zoom to 2012 in the midst of Houston's reinvigorated, oil-fed, white-hot real estate market. According to Evans, the clients had decided their original one-story bungalow on the site not only was too small, but it also was not fit to be remodeled. However, they were hesitant to hire an architect without some pre-established idea of how their new house would look. Here, Hometta was helpful. The description of the Binary House on the downloadable Hometta brochure emphasizes simplicity and sustainability:

> *The Binary House explores several simple dualities of modern living: flexible open spaces with user-defined areas, abundant natural lighting without excessive heat gain, and a strong relationship to the exterior without sacrificing privacy. These dualities inform the basic interlocking masses of the building and the spaces within. The house's exterior is an interplay of solid and void, coded with specific material designations. The Binary House intentionally relies upon common construction methods and readily available materials used in inventive ways to address the unique design challenge of the Hometta project delivery method. The house is relatively simple to construct without specialized labor and adaptable to many geographic and climatic conditions. The Binary House is designed for a comfortable, modern lifestyle in an efficient house that is easily built and uncomplicated to live within.*

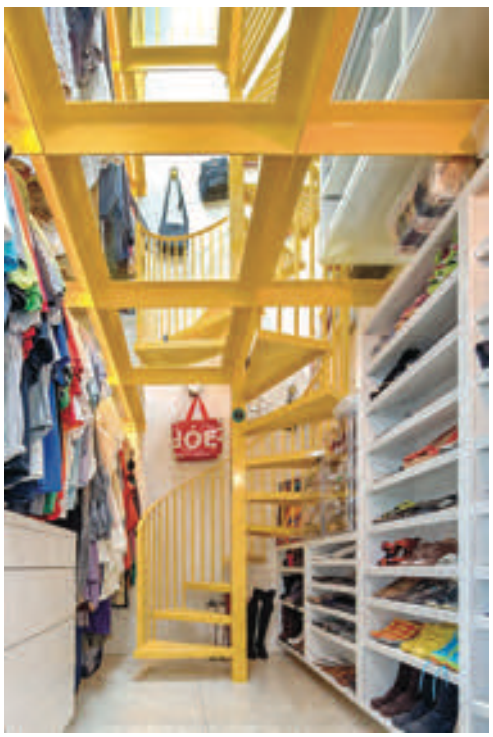
After seeing the Binary House online, the clients felt comfortable with the design direction — an efficient plan with lots of open space and privacy from the street all wrapped in a crisp, modern shell with now-requisite sustainable features thrown into the mix. And as part of the Hometta program, the flexible plans could either be built as presented or modified to accommodate specific programmatic or site requirements.

Designed as only 2,480 sf, the house was wasn't quite big enough to include all the programmatic elements the clients desired. Evans solved the problem by extending the main volume of the house further toward the rear property line and by eliminating the back garden. The newly enclosed space was used for a ground-level master suite complete with what is perhaps the most unusual feature of the house: a three-level, top-lit master closet with transparent glass floors and a steel spiral staircase painted yellow. The wing overhanging the car parking area, originally intended as the master bedroom, was repurposed as a rather grand home office. An extra bedroom was also installed on the second level, which in addition to the enlarged master suite below added a total of 500 sf to the plan. Since the orientation of the original design was not suited to the north-facing lot, the plans were mirrored so that the largely blank, two-story wall of the main volume would face west, and the predominately transparent windowed facade would face east to catch morning sun. Thus, in a few simple moves, a standard design was rapidly customized.

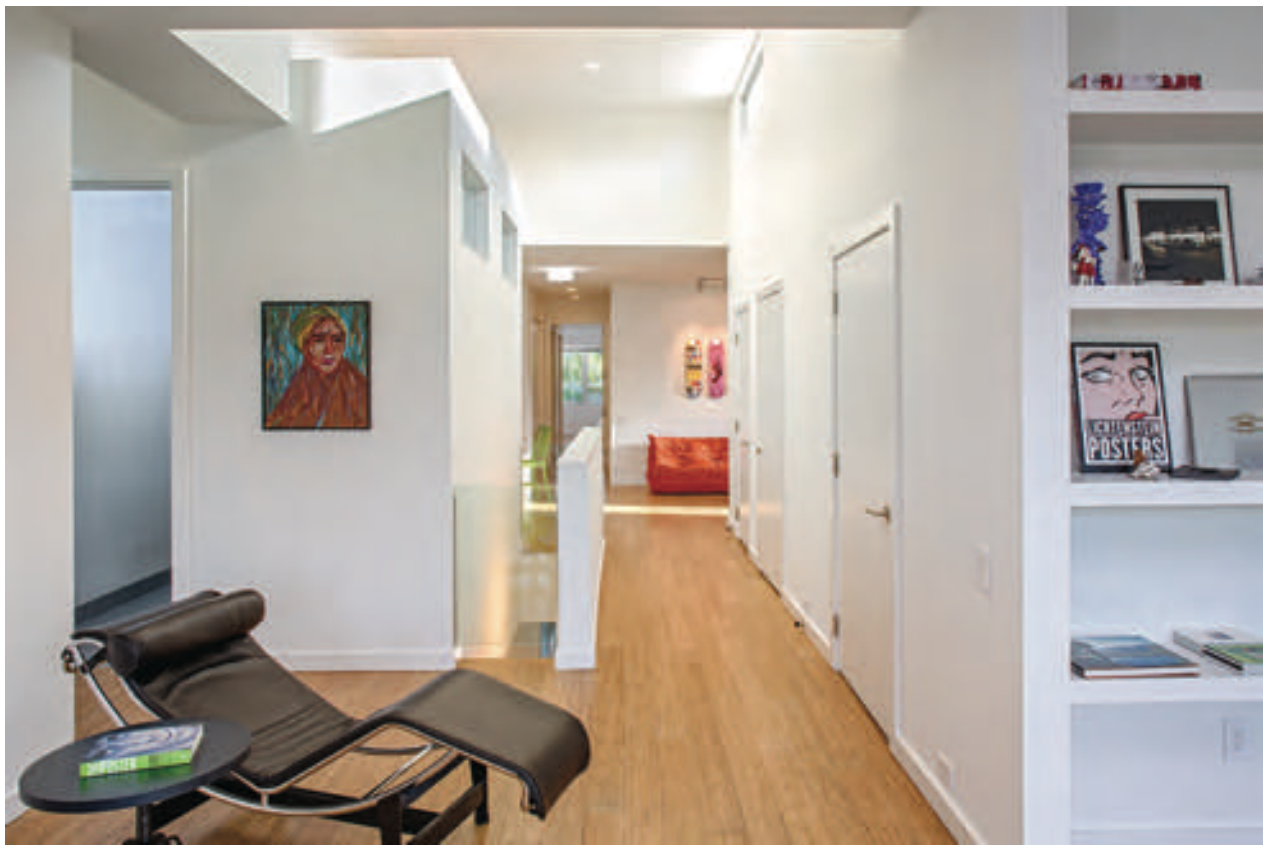
One aspect that adds flash to the design of the original Hometta scheme — and which also nudges it ever so slightly in the direction of the modern movement's mostly ignored social utopianism — is the substitution of the typical enclosed garage (which is now inevitably used as a store room) with an open carport. Here, the owners' decision not to install a gate was crucial, for now the carport (which is mostly car-free since they've started parking on the street) is made available as a quasi-public, covered play space for the children whose families reside on the block. According to Evans, the carport has actually become something of a focal point for the area and is often teeming with happily squealing kids.

The carport has actually become something of a focal point for the area and is often teeming with happily squealing kids.

Left *Light-colored terrazzo and cutouts in the ceiling increase the sense of space inside the kitchen-dining area.*
Below clockwise from left *A three-story closet was installed in a two-level house. The first-level master bedroom opens off living area and was added to the original plan of the house. The prefab kitchen cabinets are by Poggenpohl; teak lava was used for the finish of the base and light grey finishes the upper cabinets.*



Right *Cutouts in the drywall enliven the second-level bedroom corridor.*
Opposite page left *Sustainable bamboo finishes the second-level floors.*
Right *Originally planned as the master bedroom, a private office now occupies the volume that projects from the house to create the carport.*



However, despite the carport-cum-playground and the sensitivity toward solar orientation, the material and scale of the house seem to remain as contrasts to their surroundings. When asked, "Why a stucco box for a Houston house?" Evans gave an intriguing reply: "Stucco is considered urban and sophisticated in Houston." It is true. Stucco has gained in popularity and prominence, especially in comparison to the other three commonly used exterior claddings for houses in the city: brick, cementitious clapboard siding, and corrugated galvalume.

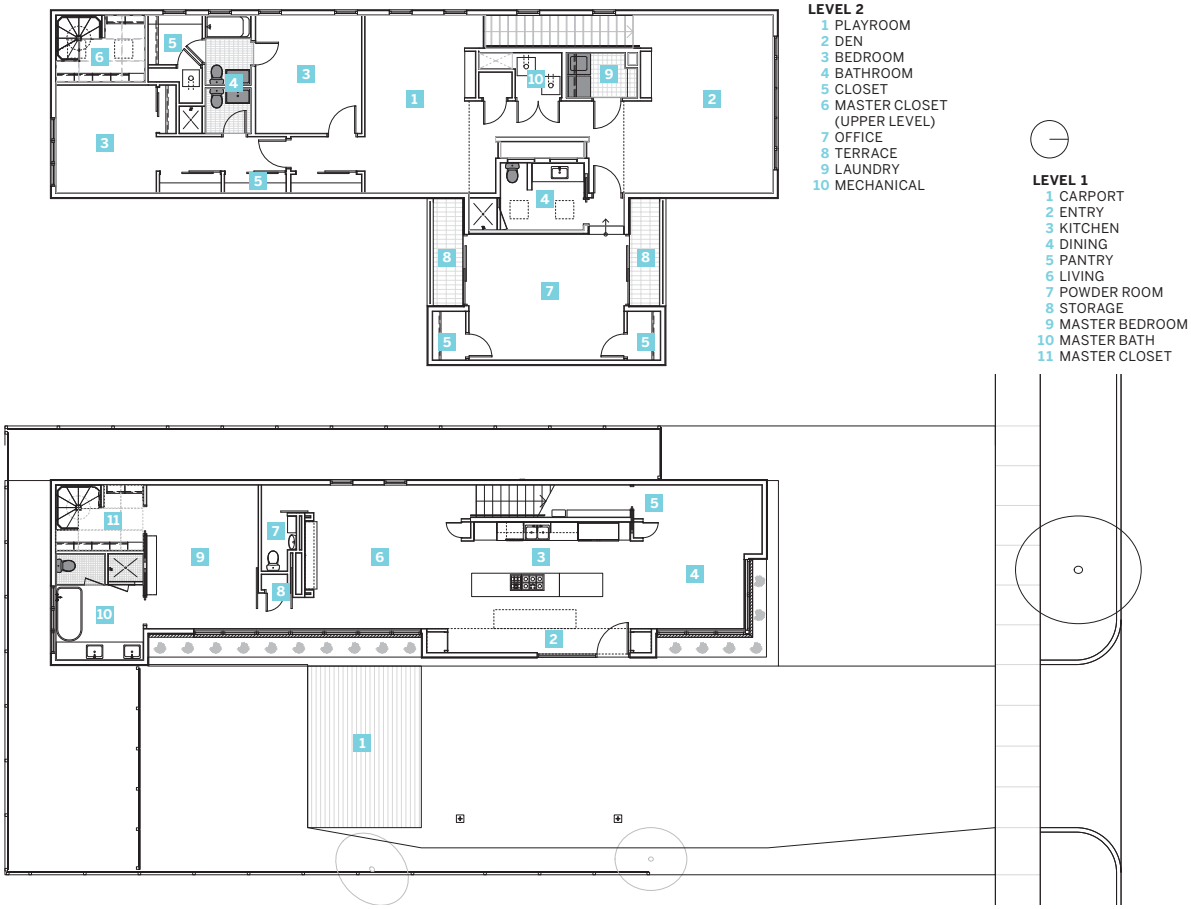
Brick used to be associated with aristocratic Miesian houses built in the 1950s and 1960s following the example of Philip Johnson's 1952 design for the home of art collectors Dominique and John de Menil. Now, brick, along with rubbery cementitious siding, seems to be used mostly on spec houses. Galvalume was first used on some slyly modern buildings, such as the Rice Media Center and Museum (1969–1970) and a duplex residence on Roy Street (1974) in the semi-rural Brunner Addition. Both were designed by Eugene Aubry, FAIA, (again, under the de Menils' aegis) as abstracted versions of humble industrial buildings. These buildings inaugurated a trend in Houston — later formalized as the "Tin House" movement — which captivated some of Houston's best architects for the following 20 years. It is often hard, however, for present day architectural patrons to get past galvalume's rural and proletarian origins, especially when building in more deluxe parts of town.

Today, white stucco is definitely the comeback kid. First used to clad cubic modernist houses in the 1930s (the best-known local example is the Allen House, designed by Wirtz & Calhoun in 1936 and remodeled by Glassman Shoemake Maldonado in 2002), it went out of fashion during the postwar years only to reappear with a vengeance in the 1970s. Raymond Brochstein, FAIA, scion of the eponymous woodworking company, built an austere and purposely wood-free, white stucco box for himself in 1974. That house went on to win a Texas Society of Architects Design Award in 1976. But by the 1990s, the material was sputtering along in postmodern pastel colors and lumpy Tuscan beige, and white stucco seemed on the way out.

The de Menils again demonstrated their uncanny ability to predict trends, this time by proxy: Elsian Cozens, the de Menils' longtime personal assistant, commissioned the couple's second-youngest child, architect Francois de Menil, FAIA, to design a white stucco house to be built across the street from Rice University (and coincidentally just two blocks north of the Binary House) in 1997. Cozens' house was the first of a new generation of white stucco boxes, and in 1999, shortly after its completion, it was featured in no less august an institution than the Museum of Modern Art, as part of "The Un-Private House" exhibition.

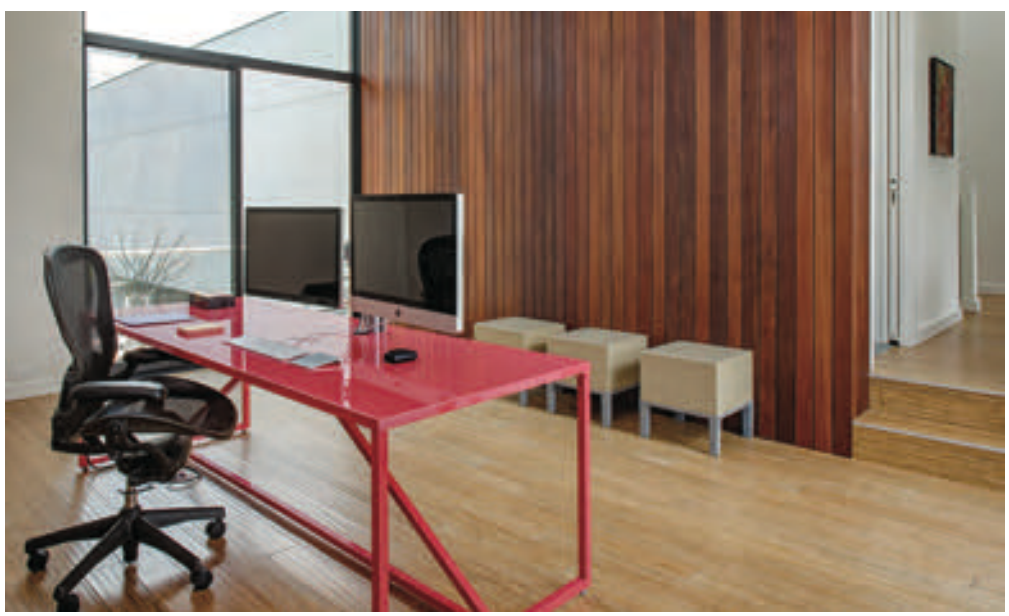
So in the end, rather than being anti-contextual, the white stucco box, now in its third iteration, clearly has a long and respected history in Houston's architectural scene. The material continues to have relevance for the city's architects and their patrons. One final coincidence that seems to cement the Binary House's place in Houston's architectural universe is the fact that its neighbor — directly across the street — is a first-generation white stucco box designed by Bailey Swenson in 1936. That original now seems like a miniature playhouse in comparison to its big new neighbor!

Ben Koush is an architect and writer based in Houston.



LEVEL 2
1 PLAYROOM
2 DEN
3 BEDROOM
4 BATHROOM
5 CLOSET
6 MASTER CLOSET (UPPER LEVEL)
7 OFFICE
8 TERRACE
9 LAUNDRY
10 MECHANICAL

LEVEL 1
1 CARPORT
2 ENTRY
3 KITCHEN
4 DINING
5 PANTRY
6 LIVING
7 POWDER ROOM
8 STORAGE
9 MASTER BEDROOM
10 MASTER BATH
11 MASTER CLOSET



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Connections, entry sequences, materials, and massing are just a few of the issues that come into play when architects are working within campus settings — especially those with a strong master plan and a cohesive or historic fabric.

This issue explores the value of architectural diversity and creative responses to context. The discussion begins with a series on the three presidential libraries in Texas. Located on university campuses, the libraries all respond to their academic settings in unique ways. Connection is a driving element of the other projects presented — a business school, museum, student center and dining hall, and race track. All strive to tie their respective campuses closer together with individual design statements.

Campus Architecture

It's George, Not Georgian

by Michael Malone, AIA

Project George W. Bush Presidential Center, Dallas
Client George W. Bush Foundation
Architect Robert A.M. Stern Architects
Design Team Robert A.M. Stern, FAIA; Augusta Barone; Alexander P. Lamis, AIA; Graham S. Wyatt, AIA; James Pearson; Jennifer Stone; Charles Toothill; Enid De Gracia; Thomas Lewis; Salvador Peña-Figueroa; Susan Ryder; Paul Zembsch
Photographers Peter Aaron/OTTO and Michael Malone, AIA

The Civil Rights Act; wars in Vietnam, Kuwait, Iraq, and Afghanistan; the Energy Economy; the Americans with Disabilities Act; and 9/11. These are just a few of the seminal events that occurred during the administrations of Lyndon Baines Johnson, George H. W. Bush, and George W. Bush — the three former presidents from Texas. The newly dedicated George W. Bush Presidential Center at Southern Methodist University (SMU) in Dallas joins the LBJ Presidential Library at The University of Texas in Austin and the George H. W. Bush Presidential Library at Texas A&M University in College Station as Texas-based repositories of the lives and works of these past presidents.

Presidential libraries preserve, catalog, and maintain the vast compendium of materials generated by the presidents as they served their terms. These libraries are fairly recent phenomena initiated by Herbert Hoover who, unlike previous presidents, felt that the papers of his White House (1929–1933) should be accessible to the public and donated them to the Hoover Institution, which he founded at Stanford University in 1919. (In the 1950s, additional archives were donated to the Herbert Hoover Presidential Library and Museum in West Branch, Iowa.) Franklin D. Roosevelt followed in Hoover's footsteps, but commissioned a unique building on the grounds of his home in Hyde Park, N.Y., thus setting an architectural precedent. All subsequent U.S. presidents (or their descendants) have commissioned and constructed archives.

The George W. Bush Presidential Center is the latest of these presidential archives, and it is the first to specialize in a truly 21st-century administration, as demonstrated by the use of digital and electronic media on a new scale for presidential libraries. For example, while the William J. Clinton Presidential Library and Museum can store its electronic records in four terabytes, the Bush Presidential Library and Museum uses 80 terabytes. Although previous presidents created libraries in addition to separate

Previous spread *The pecan-paneled Library opens onto the gardens. The austere entry court frames the Freedom Tower's glowing lantern. Despite this strong axial view, the entry is off to one side.*

Clockwise from top left *The Library and Museum entry court is formal and oddly Nordic in character. The cafe lobby is illustrative of the interplay and extension of interior and exterior spaces, a hallmark of the Center's planning. The north entry opens to SMU Boulevard and parking.*

Opposite page *An imposing portico provides entry to the Bush Institute. Here, Stern's careful siting of the massive building to take advantage of the sloping site is best appreciated.*

policy institutes, the George W. Bush Presidential Center, which houses the Bush Library and Museum and the Bush Institute, is the first building that actually combines the two institutions:

It is located on the University Park campus of SMU, the alma mater of Laura Bush. Dr. Gerald Turner, SMU's activist president, lobbied hard for the Center. The university and the proposed site had a number of attractive considerations that supported the Bushes' mission. The couple had already identified Dallas as their post-White House home, and they desired an urban location for the Center, envisioning it as part of a vibrant city that included access to the Center via public transport — all factors that favored SMU.

Robert A. M. Stern Architects (RAMSA) was selected to plan and design the Center. Stern and his team worked closely with the Bushes and what he described as a very good building committee. "Mrs. Bush was actively involved," he said. "As a contractor's daughter, she enjoys and understands the design and construction process." Turner pushed for the new building to be an extension and reflection of the predominantly Georgian architectural values of the SMU campus. Working with his team, Stern created a building that he describes as "modern" rather than Georgian that was nevertheless in keeping with the desires of the Bushes and SMU.

It is a building that fits well within the prevailing language of the campus and is a primer on how to reflect and expand upon the context of a place while not copying it. If this isn't Georgian, then it's too bad there's not more of this in the other new buildings at SMU. The Center is a considerably richer architectural experience, and is more carefully scaled, thought out, and crafted than many of the other new buildings on campus.

The building is large, at 226,500 sf, and the archives occupy about one third of that space. The Bush Library and Museum resides within the structure as a distinct entity physically separated from the Bush Institute. Although both components are housed under one roof, each has its own

Skillfully separating the two entities and allowing them distinct identities is handled cleverly, as are the solutions for the overall massing and siting of the enormous building.

mission, programs, and staff, and its own exterior entry. The entrance to the Library and Museum is through an intimately scaled one-story courtyard that opens onto SMU Boulevard and offers an axial view through the entire structure. This courtyard has an oddly Nordic Classical feel and a sense of detail and proportion reminiscent of the work of Swedish architect Gunnar Asplund — especially in the spare, rectilinear columns and shallow porches ringing its perimeter.

The Institute's entry is through a more formal motor court, and a large portico helps shield the three-story bulk of the building while creating an appropriately formal entrance for events and visiting dignitaries. The National Archives and Records Administration administers the Library and Museum, while the Institute is a foundation designated to support the legacy of the former president and his particular interests. Skillfully separating the two entities and allowing them distinct identities is handled cleverly, as are the solutions for overall massing and siting of the enormous building. Stern has taken advantage of the sloping site, concealing much of the building's bulk. This nice trick of scale screens the secured, inaccessible storage areas and archives from view.

The Library and Museum encompasses displays, with a perfectly replicated Oval Office and a flexible exhibit space, supported by a cafe and gift shop. The museum's centerpiece is Freedom Hall, a grandly scaled, top-lighted space that feels European. Like the building's entry court, it also recalls precedents by Asplund and Karl Friedrich Schinkel more than it does

Right *Pecan paneling and bronze details contrast the Permian Basin limestone throughout the interior. The bronze handrails and balusters are particularly elegant.*
Opposite page top left *The Freedom Hall, the literal and figurative heart of the building, is enlivened by a digital mural.*
Top right *An interior courtyard connects the Library and Institute.*
Center left *Opening off the portico, the Institute's lobby is an elegant limestone-clad formal reception area.*
Center right *Constantly changing shadows in the coffered ceiling of Freedom Hall highlight the rich pecan finish.*

American federal spaces. Freedom Hall is bordered by a massive (and impressive) digital display, a kind of electronic frieze that can be changed and programmed. This electronic addition was a specific contribution of RAMSA in collaboration with Niles Creative Group, a way to create a digital mural that could evolve with the Center and its exhibits.

The modern, informal, and open exhibit spaces are organized for the displays, which RAMSA did not design. The exhibits narrate and acknowledge the Bush years and the accomplishments of his administration. Appropriately, the emotional core is the space given to 9/11, which has as its focal point several twisted pieces of steel from the World Trade Center. Passing through this area is cathartic. Visitors are uniformly affected; many are moved to tears. The transition from the museum into the Oval Office and Texas rose garden ultimately leads back to the luminous Freedom Hall and provides an optimistic spatial counterpoint to this painful collective national memory.

The attention to execution and quality in the construction is obvious (and in some areas breathtaking). Details are innovative and surprising in many places, crisp and confident in others. This is high-stakes construction — a building project for which clients, architects, and builders were provided with resources to execute at an elevated level and were then notably committed to achieving their objective.

Stern characterizes the Center as a "second look building." While first impressions of "heroic" buildings are always meant to be striking, in this instance closer inspection reveals subtle layers of textures, fine materials, and lovingly crafted details, which are surprisingly contemporary, and not at all academic. Specific examples include beautiful bronze balusters at the stairs and the balcony rails in the Institute. At first glance, they appear to be fairly typical traditional turnings but reveal themselves to be more delicate — almost botanical in silhouette. They are a particularly elegant, whimsical touch in spaces that are largely formal, with walls and floors paved in light-toned stone.

The stone and brick throughout the building create a visual dictionary of finely executed masonry. Exterior brick is darker (and richer) than typical masonry units used on other, recently completed buildings at SMU. The courses of brick are laid in elaborate patterns and are carefully adjusted, providing for a variety of bonds, resulting in tricks of scale. Bricks set at angles alternate with ashlar courses, providing a sense that the exterior skin is woven. The interior public spaces are largely finished with limestone from the Permian Basin in West Texas, the birthplace of Laura Bush and the

At first glance, they appear to be fairly typical traditional turnings but reveal themselves to be more delicate — almost botanical in silhouette.

childhood home of the former president. Stone is used on floors and walls. The light color seems to glow in the abundant natural light. The overall feel is more like a fine fabric than heavy masonry.

The building has obtained LEED Platinum certification, remarkable for a building of this size and complexity of program, especially when considering the petroleum industry, carbon-friendly background of the former president. The sustainable aspects of the building are well integrated into the overall design and often handled by traditional means. Stern cites the use of traditional elements of Southern architecture, such as porches and

Right *An ocular overlook, marked by beautiful bronze railings, provides a visual link to the Institute's lobby below.*

Clockwise from right
Slatted awnings provide shade and open onto views of the garden. Only in the springtime can Van Valkenburgh's glorious use of wildflowers in the meadow-like garden be fully appreciated. Deep porches provide shade on the south facade. The Center houses a replica of the Oval Office, which opens to the Texas rose garden.

Opening to Van Valkenburgh's park, the south facade's deep porches have views of downtown Dallas. The seemingly casual nature of the landscape is a discordant note with the formality of the Center.

awnings used to shade the building and various openings. Most visitors will appreciate the abundant natural light. Pecan wood, again from Texas, is used for millwork, molding, paneling, and trim, adding a warm and pleasant counterpoint to the stone.

Amidst all this thoughtful composition and careful integration of program, systems, and materials, one aspect of the completed complex seems glaringly discordant: The Center, as befits its role as a public building, is formal and rigidly hierarchical, but its placement in the casual landscape designed by Michael Van Valkenburgh Associates of New York seems inappropriate. Both the building and its attendant gardens are the result of great care and careful planning on the part of their very gifted design teams, but the visual disconnect warrants mention.

Everyone associated with the Center interviewed for this story expressed great enthusiasm for the landscape and pointed out how it contributes to the overall sustainability of the complex. Stern calls it "the park." It has also been described as a model for future planning for the SMU campus. But to the observer who knows SMU and the delicious shade its allees and groves of oaks provide to those walking through and about it, the building seems isolated and detached, as if the planners ran out of money before they could put in the grass and trees. Those very trees are the single greatest unifying elements of the present SMU campus, and they generate a microclimate unique in all of Dallas, perhaps all of North Texas. The choices associated with the landscape at the Center certainly make it a worthy example of a type of landscape, but it is arguably not an example of landscape as extender and definer of context.

Ultimately, if we posit that this building is a reflection of the era that defines the presidency of George W. Bush, it is given further concrete expression upon entering the Center. For all of Stern's formal planning and the resulting strong axial relationships of the primary spaces, after passing through the courtyard and entering the building, a visitor is shunted off-axis through a metal detector, manned by uniformed security guards. It seems a misstep, in a building that has arranged and articulated the circulation sequence so carefully. Like so many airports whose entry halls and public spaces are interrupted by lines, check points, and conveyor belts, the George W. Bush Presidential Center manifests this age's overarching concern with security. For a facility with a message and mission all about freedom, this mandatory diversion is a reminder of just how fragile and tenacious the pursuit of that ideal has become.

Michael Malone, AIA, is the founding principal of Michael Malone Architects in Dallas.

A Quiet, Stately Statement

by Thomas Hayne Upchurch, AIA

Project George H. W. Bush Presidential Library and Museum, College Station
Architect HOK
Photographer Thomas McConnell

As the story goes, former President George H. W. Bush was first approached by representatives of Texas A&M University about building his presidential library on their campus right after he had won the 1988 election. Surely, those decisions were not in the forefront of Bush's mind at that time; but after several years of conversation, an agreement was reached to build the Presidential Library and Museum on the Texas A&M campus in College Station. It was dedicated on November 6, 1997, almost five years after Bush left office. He noted later that it was the spirit of the place that won him over, and he decided to locate his library in Aggieland.

Texas A&M donated a 90-acre site on West Campus, approximately 2.5 miles from the center of the school's main campus, for the construction. In addition to the Library and Museum, the complex includes the Annenberg Presidential Conference Center, the George Bush Presidential Library Foundation, and the George Bush School of Government and Public Service.

The complex occupies more than 300,000 sf of building area: The Library and Museum constitute 119,000 sf; the Conference Center and Foundation are housed in 60,000 sf; and the Bush School is 141,000 sf. The complex was designed by HOK, with the three buildings sited as an informal "village scheme" connected by public plaza spaces. These open spaces separate the buildings and provide casual pedestrian experiences between them with multiple pavement patterns, lawns, oak trees, manicured plantings, benches, and site lighting. A central sculpture of Texas mustangs crashing through remnants of the Berlin Wall is placed in the plaza area between the Library and Museum and the Conference Center, a reminder of one of the most significant events to occur during Bush's administration.

The architecture of the Library and Museum is not boastful; rather, it is quiet and stately, with its rotunda entrance facing west, on axis with a wide sidewalk connecting parking to the complex. The Conference Center and Bush School buildings are clearly secondary in the complex hierarchy, as evidenced by their two- and three-story scales, modest appearances, and positioning on the site relative to the Library and Museum. The predominant cladding materials of the Library and Museum are Texas limestone and pink granite, while the Conference Center and Bush School incorpo-

rate limestone and the Aggie buff-brick typical of Texas A&M buildings. These natural stone materials are a tip of the hat to local materials.

Although the Bush Library and Museum complex integrates material and design qualities that connect it to the university in physical appearance, its distance from the main campus creates a less-than-easy access for students and professors — library staff noted that political science and other interested students rarely request records. Even Bush School students do not fully utilize this asset; it is mostly their professors who do research there. However, the Library and Museum complex is very accessible to the general public; its expansive parking and proximity to a major roadway provide convenient entry to exhibits and conferences.

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Public access is a priority, and this element of the design is reminiscent of former President Bush, himself, who frequently communicated a sincere interest in people, decency, and the common good. His humble and gracious persona is exemplified by the Americans with Disabilities Act that he signed into law during his administration. When we see a busload of elderly visitors, two playful boys, and a remarkable Great Dane moving through the

Previous spread *Completed in 1997, the George H. W. Bush Presidential Library and Museum is part of a complex of three buildings sited alongside a pond on the Texas A&M University campus.*

Opposite page top and bottom *The formal, primary entry to the Library and Museum leads to its rotunda. A sculpture of bronze Texas mustangs jumping over remnants of the Berlin Wall is a focal point of the grounds and emphasizes the fall of the Iron Curtain as a seminal event during Bush's presidency.*

This page clockwise from top *The exhibits demonstrate the chronology of Bush's life and political career. Replicas of the U.S. Capitol and the White House are shown alongside iconic international government buildings. A reconstruction of half of the Oval Office is one of the more popular installations.*

Top *The school and the presidential apartment (located to the left of the school) both enjoy direct views of the pond and gardens.*
Left *A sequence of plazas connects the three buildings.*
Right *A pavilion in the wildflower garden marks the entry to the woods where the presidential cemetery is located.*

Top *A horseshoe court in one of the many plazas reflects the casual atmosphere of the complex.* **Bottom** *The pond and gardens provide inviting spaces for walking, reading, and fishing.*

exhibits and rotunda space on a recent summer day, it brings some focus to the broader meaning of public acceptance and accessibility for the Library and Museum.

The complex is not architecturally flamboyant or cutting-edge. The design does, however, include thoughtful features and spaces where the Bushes can work and relax. An office and private apartment accommo-

The complex is not architecturally flamboyant or cutting-edge. The design does, however, include thoughtful features and spaces where the Bushes can work and relax.

date their frequent visits; the ample grounds are often used for walking the family dog; and a horseshoe pit, a catch-and-release fishing pond, and their private cemetery are all included in the complex. These elements contribute to the sense of place at the Bush Library and Museum, leading visitors away from expectations of presidential grandeur. For instance, just beyond the fishing pond, a small rose and native plants garden was later added to the master-planned site. Created by local hands and sponsors, the garden sits in gentle contrast to the more rigid landscaping plan.

Bush stated in his acceptance speech for the Republican Party's nomination that he wanted to see a "kinder, gentler America," and that spirit carries through the George Bush Presidential Library and Museum complex. The fishing pond is open to the public, and I wouldn't be surprised if there were a place to check out horseshoes.

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

Not A Little Cozy Affair

by Al York, AIA

Project Lyndon Baines Johnson Presidential Library, Austin
Architects Skidmore, Owings & Merrill (Design Architect, 1966–67) and Overland Partners (Design Architect, 2009) with ARCHITEXAS
Photographer Thomas McConnell

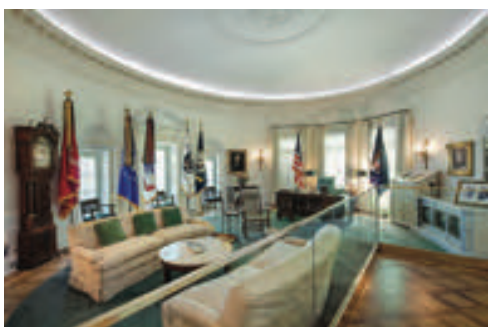
Plans for the Lyndon Baines Johnson Presidential Library were initiated in 1965, and it was designed in 1966. At that point in time, Johnson stood at the pinnacle of his power; he was guiding into law some of the most sweeping social changes our country had ever undertaken. The public uproar arising from the United States' escalating involvement in the Vietnam War would not reach a boiling point until 1967, after the Library design was complete. As Gordon Bunshaft of Skidmore, Owings & Merrill was putting pencil to trace, with the help of a team that included Austin architect Max Brooks, Johnson was a giant.

In recalling the design and the president, Bunshaft told chronicler Betty J. Blum: "He was a powerful man, and the site was a dramatic one — at [one] end of a long axis of the campus, up on a little mound. It called for a building of some size. Considering the site and considering the relationship to the other buildings in the area and this axis, that building couldn't be any little low cozy affair."

And indeed it is not. The LBJ Presidential Library is monumental. Through its scale, proportions, elevated placement, and materiality, the building responds, not to the humanely scaled Spanish revival architecture of The University of Texas at Austin campus proper, but rather to the temple architecture of ancient times. The travertine-clad library is an eight-story, mostly windowless mass set atop the broad podium on an elevated hillside just east of the UT Austin campus. The axis to which

Previous spread *Gordon Bunshaft's 1966 design for the LBJ Presidential Library is a starkly modern statement.*

Clockwise from top *The presidential papers make up a dramatic display in the Grand Hall. The recent renovation removed non-original displays, which had accumulated over time, and returned the Grand Hall to it original sparse monumentality. The entry level now has more room for exhibits. The replica of Johnson's Oval Office was a late addition to the original program.*



Opposite page top to bottom *Sid Richardson Hall provides a measured datum behind the Library. Most visitors approach the Library through the colonnaded Sid Richardson Hall. Views of the Library can be appreciated from the park to the south of the fountain.*

Bunshaft refers is the East Mall, extended. Beyond the Library, Bunshaft placed the nearly 1,000-ft-long Sid Richardson Hall which, among other things, houses the LBJ School of Public Affairs, the Dolph Briscoe Center for American History, and the Teresa Lozano Long Institute for Latin

"He was a powerful man, and the site was a dramatic one — at [one] end of a long axis of the campus, up on a little mound. It called for a building of some size."

American Studies. The repetitive grid of this low structure set atop an insistent colonnade provides a measured backdrop for the Library when viewed from campus, and a perforated screen when approached from the large parking lots to the east, where almost all visitors arrive.

The interior continues the sense of monumentality. After entering through a compressed sequence, the visitor ascends an elegant, broad, yet gentle travertine stair to the six-story-tall Grand Hall. Somewhat reprising his magnificent concept for Yale University's Beinecke Rare Book & Manuscript Library, Bunshaft placed the presidential papers on display in neatly ordered red file boxes embossed with gold presidential seals. Protected behind a towering glass wall, they dominate and define one side of the Grand Hall. Bunshaft, no doubt, intended the space to inspire awe, and he succeeded.

Almost from the start, leaks plagued the Library, especially within the spaces that sat below the grand plaza of the plinth. Also, the travertine pavers of the plaza proved too brittle for the loads occasionally placed on them. The fountains placed on the east side of the Library proved perpetually troublesome as well. To resolve these and the many other issues that arose after

Right *The Library sits like a temple on its monumental podium. Overland Partners' rehabilitation included new planted beds, which pay tribute to Lady Bird Johnson's dedication to Texas' wildflowers.*
Bottom left *The iconic UT Tower designed by Cass Gilbert is visible from the podium.*
Bottom right *New planting beds depict the native flora of Central Texas.*
Opposite page *The new landscaping retains the spirit of the original design.*

nearly half a century of use and exposure to the harsh Texas weather, UT Austin turned to Overland Partners of San Antonio.

Overland approached the undertaking with a light hand and a sincere respect for the genius of Bunshaft's work. Overland's most visible contribution to the Library is the replacement of the original fountains with raised planters that pay homage to Lady Bird Johnson's commitment to and love of the native landscapes of Central Texas. Overland's

Overland's most visible contribution to the Library is the replacement of the original fountains with raised planters that pay homage to Lady Bird Johnson's commitment to and love of the native landscapes of Central Texas.

work inside the Library is most evident in the Lady Bird Johnson Center located on the lower level inside the podium. Here, they enlivened the dark space with a backlit, colorful glass mural by Gordon Huether depicting the significant contributions of Lady Bird Johnson to the cultural life of the nation. The new mural honoring the former first lady resonates meaningfully with the bronze mural in the Great Hall that commemorates the former president.

While it is clear that Bunshaft intended a symbolic connection to the university, it is equally evident that the Library was never envisioned to be an integral component of the day-to-day life of the campus; however, in 2012, UT Austin adopted a new master plan that, when realized, will substantially change the Library's relationship to the campus. With little room to accommodate future growth within the core campus area, the master plan designates the areas between that core and the I-35 interstate highway to the east of the Library as the most appropriate for future expansion. The immediate environs of the LBJ Presidential Library are slated to accommodate over 2 million gross square feet of new construction. For perspective, this is equivalent to about 10 percent of the current campus, or, as the master plan estimates, about a decade's worth of growth. The plan will replace the vast parking lots to the east of Sid Richardson Hall with a more dense fabric of campus structures and open spaces reminiscent of those in the core campus.

If carried out as envisioned, the denser campus will avoid impinging on the prominence of the Library, and by bringing more humanely-scaled spaces in close proximity, the growth will likely accentuate the monumentality that Bunshaft thought so well suited LBJ's character.

Al York, AIA, is principal of McKinney York Architects in Austin.

Bold Moves

by Audrey Maxwell, Assoc. AIA

Project Business Leadership Building, Denton
Client University of North Texas System
Architects Polshek Partnership (now Ennead Architects) with Jacobs Engineering Group
Design Team Kevin McClurkan, AIA; Robert Young, AIA; Jena Rimkus; Bryan Floth, AIA; Robert Mooney, AIA; Nathan Carruth, AIA
Photographers Thomas McConnell and Aislinn Weidlele

In a state replete with universities, the University of North Texas (UNT) is often overlooked. Located just north of the bustling Dallas-Fort Worth metroplex in Denton, UNT is most notable locally for its music program and as a commuter campus. Over the last several years, however, the university has been making a quiet comeback.

In 2005, Sasaki Associates issued the Denton Campus Master Plan as part of an effort to boost enrollment, broaden its reputation, and launch a building campaign to bring the campus into the 21st century. The plan cataloged existing campus conditions and summarized the university's goals for new housing, modern educational facilities, and a more pedestrian-friendly environment. The campus has been bustling with construction activity since. New buildings completed over the last several years include a stadium, a performing arts center, and an events center. Although several of the new buildings departed from existing campus architectural styles, they were primarily limited to the university's periphery — until the new Business Leadership Building (BLB) broke ground in the heart of campus.

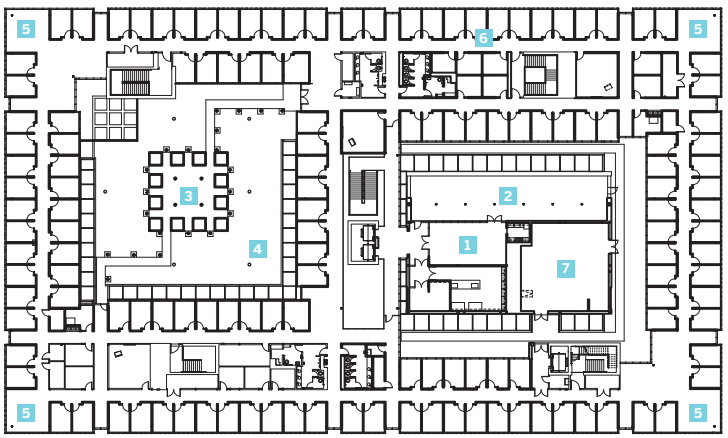
The BLB is an anomaly, establishing a distinctive typology in the midst of a part postmodern, part Georgian Revival campus. The building's final form evolved from a deliberate design approach carried out by the Ennead Architects/Jacobs Engineering Group team. When asked to participate in a planning charrette with the building committee as part of the final selection process, the team was more than enthusiastic. Kevin McClurkan, AIA, management partner at Ennead noted, "It was a way for us to distinguish ourselves from the other prize pigs at the fair." Recognizing the risk they were taking, they arrived with a box of model building supplies, foam blocks, and trace paper. McClurkan recalled telling the committee: "This is the first design meeting. You're a partner in this process. We expect you to spend the next four hours working with us." With that, they put the committee to work, hoping to prove the value of their collaborative process. Dr. Finley Graves, dean of the College of Business, was convinced. "There was another finalist who had done a lot of business buildings," he said. "But they came in with canned models and said, 'Which one would you like?' Polshek Partnership Architects (now Ennead Architects) came in with Styrofoam blocks and said, 'Now tell us what you want and we'll put it together.' So, which one would you choose?"

Ennead/Jacobs was awarded the job and continued to build on the collaborative design process they initiated. An early challenge was tackling committee members' biases, particularly a predilection for the traditional campus buildings. This nostalgia was reinforced by the Sasaki master plan, which proposed prescriptive design guidelines for new buildings. The design team saw the guidelines as an opportunity rather than a restriction, choosing instead to promote an approach focused on the users' needs and desires before offering a built solution. "So many architects start with a picture of what the building will look like, and most of the design time is spent trying to jam whatever you've got into that picture," said Robert Young, AIA, Polshek Partnership's associate partner for design. "Being the eternal optimists that we are, we believe that if the process results in the right building from a conceptual standpoint, then what it looks like is the best thing it could possibly be." By allowing the form to evolve throughout the design process, the design team was able to guide wary committee members toward a broader vision of the building's appearance.

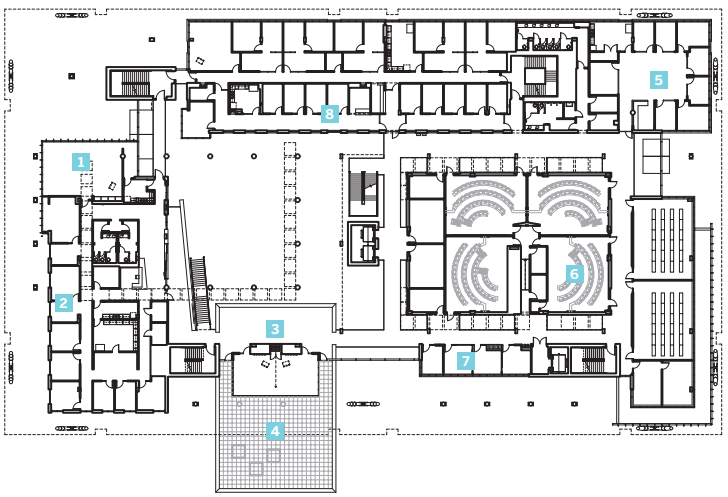
Part of the reason for their success was the extensive effort they made to unearth the client's goals for the project. One goal was a desire to encourage synergy within the college. The conception of the project as a village of individual buildings surrounding a shared square emerged from this exploration. By creating autonomous zones for the academic departments while still connecting them, the architects were able to develop a multidisciplinary environment from previously disparate academic departments. "Rather than forcing the building's function into a preconceived arrangement, we began by putting the program together in a way that made sense," said Young. "We wanted to inspire movement, to avoid creating silos, and ended up with an intriguing atrium space." He went on to describe how Dean Graves read deeper into this spatial development, likening the atrium to an agora where business first started. The central atrium would become a core concept throughout the project's development.

Early on, the dean revealed a goal that would drive the building form in unanticipated ways. He wanted to locate all 150 faculty offices on the same floor, a challenging program requirement that resulted in a cumbrous acre of space.

Early on, the dean revealed an additional goal that would drive the building form in unanticipated ways. He wanted to locate all 150 faculty offices on the same floor, a challenging program requirement that resulted in a cumbrous acre of space. "An insurmountable problem became a great opportunity," Young noted. "A single floor hovering over a village like a giant parasol was the solution to the dean's challenge." The sleek, glazed volume of the faculty floor was projected over the lower volumes and supported by iconic 'V-shaped' columns. The lower volumes were rendered in different materials: salmon brick with traditional punched openings, contemporary metal panels, and Texas limestone. Each scaled to the adjacent buildings, they both acknowledged their context and differentiated themselves from one another. The materials fully wrapped each programmatic element, continuing into the interior.

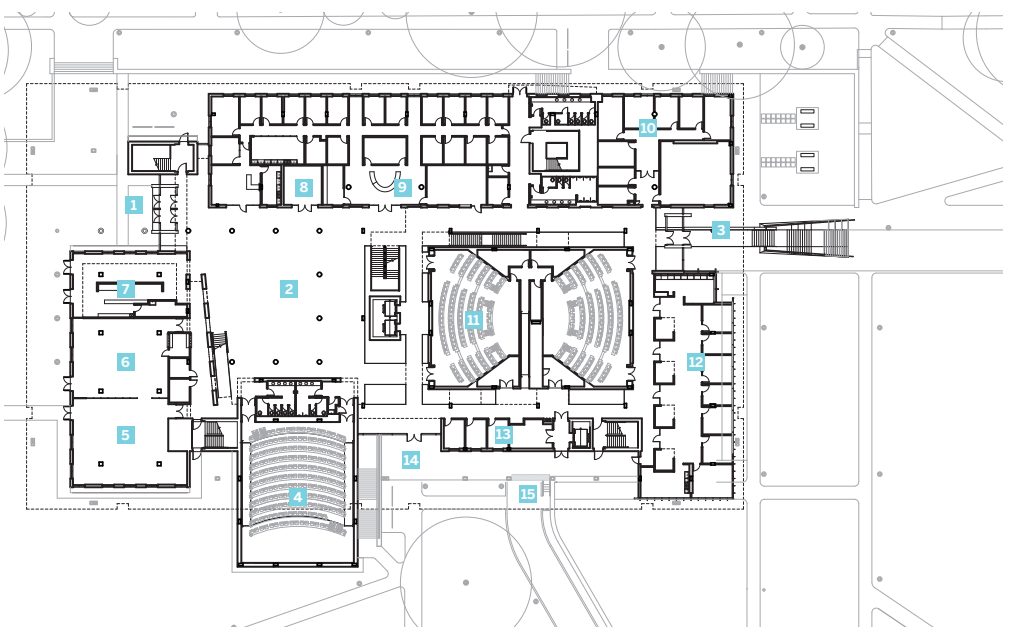


LEVEL 3
1 FACULTY LOUNGE
2 FACULTY TERRACE
3 EVENT COURTYARD
4 GREEN ROOF
5 COLLABORATION AREA
6 FACULTY
7 MECHANICAL

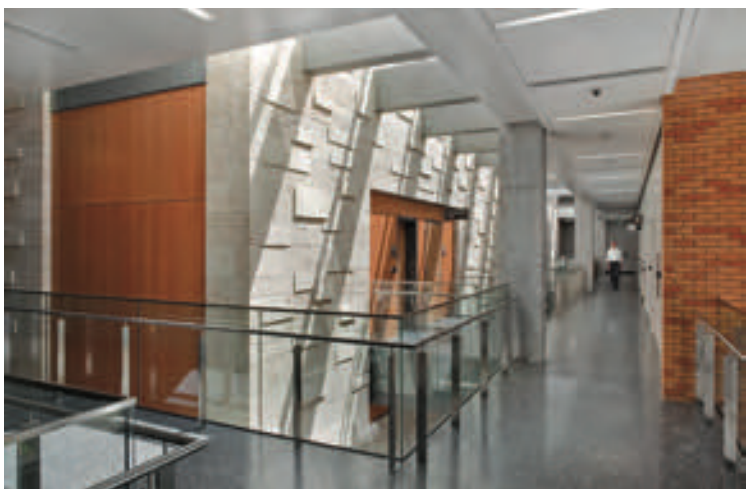


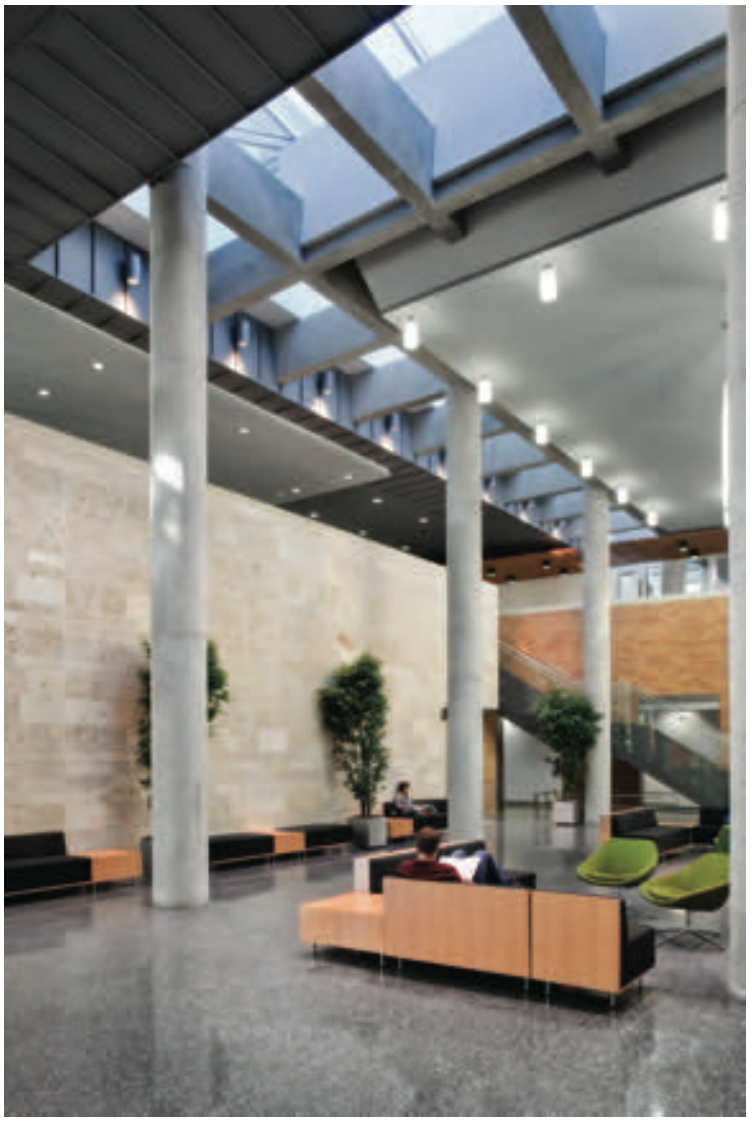
LEVEL 2
1 BOARD ROOM
2 DEAN'S SUITE
3 GRADUATE LOUNGE
4 GRADUATE TERRACE
5 IT SUITE
6 60-SEAT EXECUTIVE CLASSROOM
7 GROUP STUDY
8 ADVISING SUITE

SITE PLAN/LEVEL 1
1 WEST ENTRY
2 CENTRAL ATRIUM
3 EAST ENTRY
4 215-SEAT LECTURE HALL
5 BUSINESS LAB
6 COMPUTER LAB
7 CAFE
8 TRADE FLOOR
9 ADVISING SUITE
10 TUTORING SUITE
11 120-SEAT CLASSROOM
12 RESEARCH CENTERS
13 GROUP STUDY
14 SOUTH ENTRY
15 LOADING



Previous spread *Students study in the building's central atrium, or agora.*
Opposite page *The upper floor houses an acre of academic offices. It projects over the lower floors with the support of the iconic V-shaped columns.*
This page *The monumental stair connects exterior paths to the building's main east-west axis. Students collaborate in one of the many touchdown spaces.*





Clockwise from the top left *The iconic V-shaped columns have become a branding logo for the school. Roof terraces provide a welcome break for faculty and are dotted with important skylights. Perforations through the building bring light deep into the interior spaces. Programmatic volumes are differentiated by varying materials that wrap from the exterior to interior.*

Diagonal pathways provide connections to the heart of campus, helping to stitch together the campus' edge.

Visible from the atrium, this reinforced the sense of individual buildings surrounding a public square, contributing to the communal synergy the college desired.

Also recognizing the broader role of the new business school, the college sought a building solution that established itself as part of an expansive campus network. The existing campus was sprawling, dominated by low-rise buildings and parking lots with only a modest pedestrian-friendly core. Limited places were available for lingering, studying, and socializing, driving most students off campus. To connect the new facility with its greater context and encourage a lively campus setting, the architects carefully considered circulation patterns and siting. The site was selected due to its location just south of the academic core and north of isolated residence halls. The north-south axis of the mall was extended across the length of the site to connect these fragmented zones. Most public areas were pushed to this side of the building, directly accessible to the mall to draw traffic. The main entrance was chiseled out of the building mass and placed to the northwest, anchoring a now prominent corner. A major east-west axis was established that extended from a new parking garage, through the building, and to the mall. A monumental stair to the east marked a welcoming passage, drawing pedestrians through the building. Exterior bollard lights traced this path across the site and even inside the building, suggestive of a public street. "We just happen to have a building hovering over the top of this thing, but the truth of the matter is, you're cutting through a little piece of business school urbanism," Young described. The major thoroughfares perforating the building mass treat it as a filter, stitching together the heart of campus and its disconnected edges.

The major thoroughfares perforating the building mass treat it as a filter, stitching together the heart of campus and its disconnected edges.

Further links were made by diagonal paths scattered throughout the site. In the 1970s, a pattern of crisscrossing pathways emerged which fractured the formal grid of the academic core. These meandering paths, which provided both shortcuts and scenic routes, were continued on the BLB site. Young said of the site planning: "It doesn't become meaningful until someone cuts across or through it, a Frisbee game starts happening out there, and somebody has a picnic. Those are things that are unanticipated." Interested in how students traversed the site before construction, they turned to a recent UNT graduate and Jacobs employee, who drew a map of typical movement patterns. An understanding of the various itineraries and objectives that led to the existing paths influenced their new placement. "We just looked for ways that we could reinforce that dynamic of people moving around a building that was very static," said Young. "The building isn't going anywhere. It's the people that make it alive." The design team's persistent exploration led to unanticipated solutions, creating a unique building form and a site bustling with new activity.

The Business Leadership Building marks a new direction for architecture on the UNT campus, one that encourages student interaction and serves as a campuswide destination. Soon after opening its doors, a student snapped a photo of the new building and sent it to a friend at another school. The friend decided to transfer to UNT, a testament to the building's success. Dean Graves himself hopes the trend will continue: "In my opinion, the best thing UNT can do is just build spectacular buildings. I think this building sets a good tone. Whether the university will continue in this vein, I don't know." As the buzz of construction activity continues on campus, it's only a matter of time before that becomes clear.

Audrey Maxwell, Assoc. AIA, practices architecture at Michael Malone Architects in Dallas.

The Blaffer Reworked

Project Blaffer Art Museum, Houston
Client University of Houston
Architects WORK Architecture Company (WORKac) (Design Architect) and Gensler (Architect of Record)
Design Team Dan Wood, AIA; Amale Andraos; Anna Menke
Photographers Iwan Baan and Thomas McConnell

by Ronnie Self

Art museums have become patrons of architecture. More than most building types, they encourage innovation; they may take more risks; and they frequently look to make a mark. Though the project for the Blaffer Art Museum at the University of Houston was primarily an interior renovation with only a small addition, the design is ambitious and less predictable than many university buildings. Recent museum architecture around the world has often provided a new sign, an iconic image for its institution. This is likewise the case with the new Blaffer, as transformed by the New York firm WORKac, with its bright and playful glass lantern grafted onto the austere, opaque facade of the Fine Arts Building.

Since its founding in 1973, the Blaffer has been housed in the Fine Arts Building, designed by Caudill Rowlett Scott, which was completed only the year before. The handsome brick structure is focused around a courtyard that is encircled by outdoor walkways. It is aligned alongside Campus Drive 16 near the northern edge of the university along with the College of Architecture and the School of Music buildings. A large open green space known as "the grove" also abuts the campus drive and sits between Fine Arts to the east and Music to the west. The grove serves as a sort of forecourt for the Cynthia Woods Mitchell Center for the Arts located a little farther into the campus to the south. Together, Art, Architecture, Music, Theater, Dance, and Communications make up a campus Arts District. The district faces a vast surface parking lot on the other side of the campus drive, and the downtown skyline looms a few miles beyond.

Though the Fine Arts courtyard provides a pleasant, more cloistered atmosphere for the School of Art, the Blaffer Museum, located on the first and second floors of the north side of the building, suffered from a lack of visibility and a single, hard-to-find entry from the court. While large pedestrian openings on three sides connect the outdoor space to the university, a smaller opening faces the campus drive. In the early 2000s, there was already discussion of creating a second, north museum entry more

Previous spread *Views of the new north entrance to the museum and the double-height Main Gallery.*
This page clockwise from top *The translucent channel glass facade is seen from inside the stair. The Blaffer is still experimenting with the spaces, and the linear bench is a recent addition. Designed to be flexible, the lounge is also used for exhibitions. The signage for the museum is playful and welcoming.*
Opposite page *The stair lantern animates the facade and plays off of the art studio clerestories above and the College of Architecture beyond.*

directly oriented toward visitor parking to facilitate the Blaffer's mission of engaging the greater community as well as the university. That project did not include a full renovation, however, and was somewhat of a stopgap, since at the time, an entirely new Blaffer (two and a half times bigger than the current 14,000-sf museum) was envisioned on the north side of the campus drive as part of an enlarged university Arts District. That project was shelved.

In the context of a largely brick-clad campus, the angled, metal and channel glass Blaffer addition appears provocative, but at the same time, almost inevitable. In a single, synthesized gesture, it provides covered entry at ground level, vertical circulation inside, and a high-impact street image.

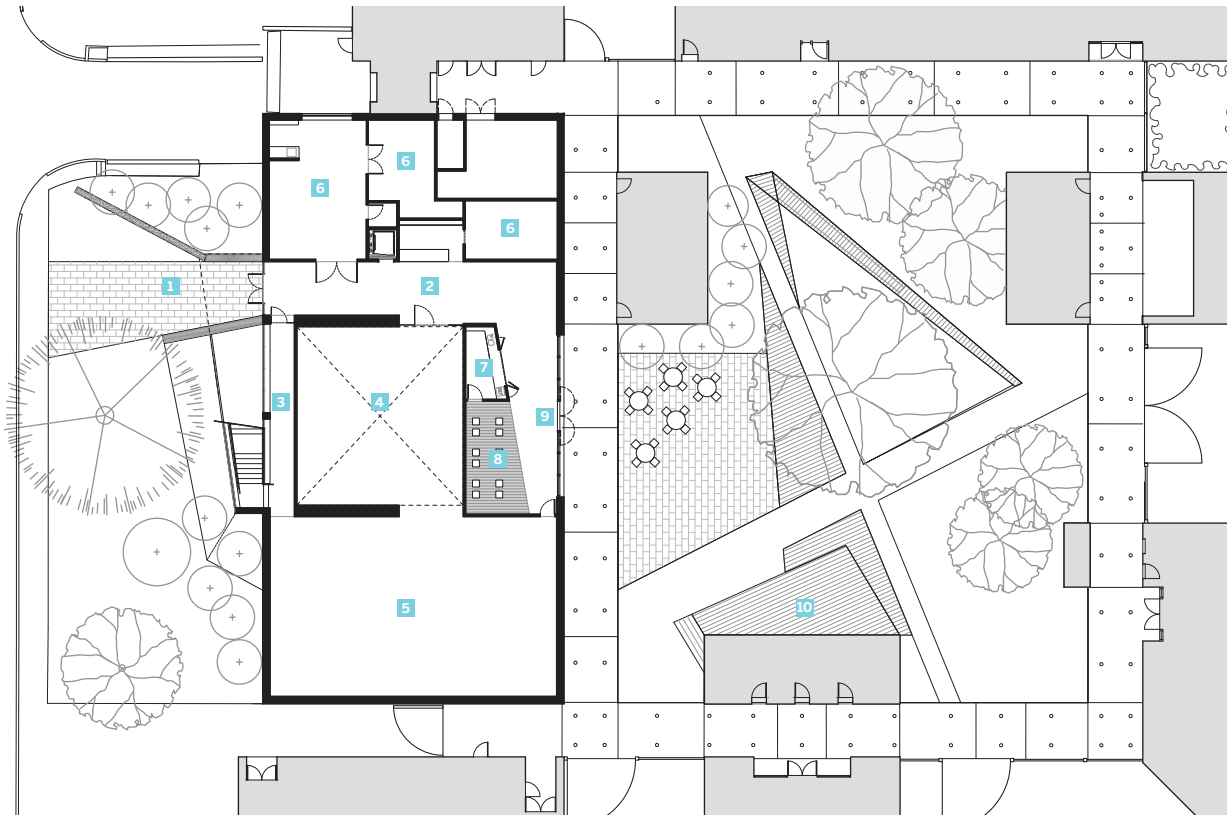
With its combination of transparency and translucency, it is a welcome window into the museum at pedestrian level in contrast to many surrounding buildings that are opaque, generally impenetrable, and give little indication of the life inside.

With its combination of transparency and translucency, it is a welcome window into the museum at pedestrian level in contrast to many surrounding buildings that are opaque, generally impenetrable, and give little indication of the life inside. At night, however, the Blaffer's lantern becomes part of a family of more animated (though elevated) lit windows that include the sloped clerestories of the top-floor art studios above it, the fully glazed, second-floor Mitchell Center rehearsal rooms that face the grove, the Moores Opera House lobby with its ceiling work by Frank Stella, and the arched openings of the round-the-clock studios in the architecture building. By night, more so than by day, the area might be understood as a "district."

The old Blaffer's weaknesses were obvious. Major vertical circulation — a stair — was smack-dab in the middle of the galleries, making for a less than ideal flow of visitors. Because of the layout, it was difficult to isolate galleries from one another to have more than one show at a time. On the other hand, another second-floor gallery space at the east end of the museum was overly isolated from the rest, with access via what could easily be mistaken for a private corridor lined with office doors. In general, the interior was also isolated from the exterior, and after moving through a glazed entry space, there was no other contact with the campus outside, or with natural light. While the walls were a neutral gypsum board, the floors were finished in brick and visually strong — even distracting. All of this has been changed.

The circulation space that now links the new north entrance with the existing courtyard entry serves as a public passage through the museum — a shortcut from parking into the campus. (The atrium of the neighboring Architecture Building functions in a similar way.) The Blaffer is free, so students may drop in to see exhibitions as they please. Since it is a non-collecting institution, there are often new and stimulating contemporary works to be viewed. Along the passage, there is the stair up, as well as a wood-clad reception area where exhibition catalogues are sold. There is also a lounge adjacent to the courtyard that may someday be a cafe. The haphazardly placed fluorescent tubes that light the circulation spaces and stair, like the glass stair element itself, are clearly part of the new intervention.

If WORKac's stair and fluorescent tubes tend toward the light-hearted, the interior planning and reorganization is highly rational and efficient.



SITE PLAN/FIRST FLOOR
1 MAIN ENTRY
2 RECEPTION
3 STOREFRONT
4 MAIN GALLERY
5 WEST GALLERY
6 STORAGE
7 KITCHENETTE
8 LOUNGE
9 COURTYARD ENTRY
10 STAGE

The stair piece is effectively the only newly created space, but it seems that every square inch of the existing museum has been rendered usable. The ground-floor gallery is composed of two volumes: one, a double-story height, and the other, single. Access is from the main pedestrian passage into the taller volume, and a logical path would not require a visitor to backtrack, but to proceed into the lower volume and then exit through a second opening that arrives just at the bottom of the stair. From within the light-filled stair, there are glimpses of the Houston skyline, and at the top, a small lecture room is immediately visible. A generous circulation area

The stair piece is effectively the only newly created space, but it seems that every square inch of the existing museum has been rendered usable.

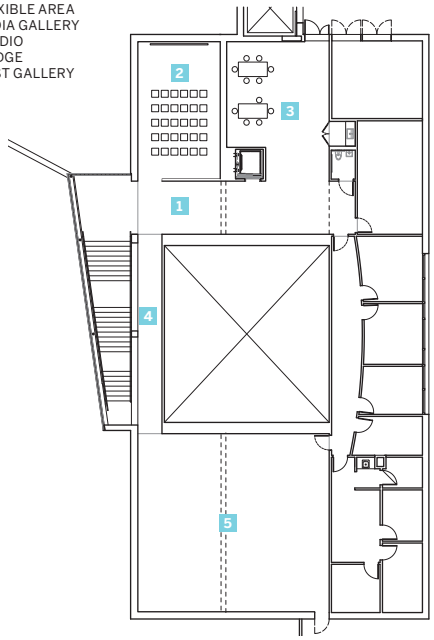
leads to the "studio," another exhibition space tucked away in the southeast corner. Within the circulation space, a large, glazed opening provides a link to the double-story gallery below. A bridge parallels the stair and leads to the main upper level exhibition space, which is stacked above the single-volume gallery below. This upstairs gallery is normally used for its own, independent shows, often featuring up-and-coming artists. All exhibition spaces are distinct rooms and generally have white gypsum-board walls, concrete floors, and track lighting. Their dimensions should allow them to be used without the addition of costly temporary walls. They are calmer than before, but not precious spaces. They appear more like an artist's studio — a working space — and any remaining shortcomings related to the existing structure are confronted in an un-self-conscious manner. The newfound openness to the outside is particularly pleasant and diminishes the effect of hermetic "white cube" galleries. Views out are controlled and filtered, however, by the channel glass of the stair to the north and the enclosed space of the courtyard to the south. The Blaffer staff is still discovering and experimenting with the potential and flexibility of their new spaces, and when needed, everything may be commandeered as gallery, including lounges, circulation areas, and lecture rooms. The Fine Arts courtyard has not yet been taken over, but a landscape project by SWA Group for the grove should also include that area. A stage and a projection screen are foreseen as part of the design for use by the Blaffer and the Arts District in general. As is often the case in Houston, a coherent landscape plan and vegetation should provide more urban continuity than the buildings themselves.

Universities should be vibrant places. WORKac's new Blaffer, done in collaboration with Gensler, Houston, leaves the impression of a working, productive environment — a laboratory with an eye to its setting and educational obligations. Though modest in scope, the project is resourceful. While the design had to solve very specific and intricate problems that come along with renovations, it succeeds in creating a new image for the Blaffer, in establishing a lively setting for art, and in enabling links and communication between the museum, the campus, and the city beyond. For that, it sets an example to follow.

Ronnie Self is associate professor at the Gerald D. Hines College of Architecture at the University of Houston and a Houston-based architect. He is author of the forthcoming book "The Architecture of Art Museums: A Decade of Design: 2000–2010," which will be available in early 2014.

SECOND FLOOR

1 FLEXIBLE AREA
2 MEDIA GALLERY
3 STUDIO
4 BRIDGE
5 WEST GALLERY



Top *View from the top of the stair. The bridge to the left leads to the second-level exhibition space.* **Bottom** *The first-level West Gallery is a lower volume and is located adjacent to the stair.*

Completing the Circle

by Brett Koenig Greig

Project St. Stephen's Episcopal School, Austin
Client St. Stephen's Episcopal School
Architect Andersson-Wise Architects
Design Team Arthur Andersson, FAIA; F. Christian Wise, AIA; Travis Greig, AIA; Leah Davis, AIA; Matthew Lewis, AIA; Laine Hardy; Anita Chumnanvech; Kristen Heaney; Becky Joye; Wenny Hsu
Photographer Andrew Pogue Photography

When it opened in the fall of 1950, St. Stephen's Episcopal School looked like a wilderness outpost. The campus lay eight miles west of Austin, on an oak-covered ridge overlooking the unspoiled Hill Country. At that time, only five buildings were complete and the roads were unpaved. In this raw landscape, Rev. William Brewster established a groundbreaking new school — one that would become the first co-ed Episcopal school in the United States and the first racially integrated boarding school in the South.

The progressive nature of the school began with its architecture: Brewster and St. Stephen's co-founder Bishop John Hines of the Episcopal Diocese of Texas hired the local firm of Fehr & Granger. Arthur Fehr, FAIA (1904–1969), was a great admirer of the Bauhaus, and Charles Granger, FAIA (1913–1966), began his career as an intern with Richard Neutra in Los Angeles and later studied under Eliel Saarinen at the Cranbrook Academy of Art. While both men subscribed to the tenets of the International Style, they gave their work a true sense of place through material choices and a sensitivity to site. Between 1949 and 1966, Fehr & Granger designed nearly a dozen buildings for St. Stephen's, establishing a strong foundation of regional vernacular modernism for the campus.

St. Stephen's enrollment has grown considerably since its beginnings, and the school now has 670 students in grades 6–12, approximately a quarter of whom are boarders. This expansion necessitated many additions to the campus through the years, but little of the architecture built after 1966 but before 2000 upheld the ethos of Fehr & Granger's original buildings. Since then, things have changed thanks to an ambitious partnership between St. Stephen's and Andersson-Wise Architects (AWA), the Austin-based firm of Arthur Andersson, FAIA, and Chris Wise, AIA. AWA has transformed the campus with five new buildings that channel the oeuvre of Fehr & Granger while artfully adapting the school for the 21st century.

The new Temple Dining Hall and Booth Student Center, AWA's latest contributions to the campus, were dedicated this fall. They combine functions that had previously been spread over four separate buildings. Together, they are among the largest buildings at St. Stephen's — 14,000 sf and 9,800 sf, respectively — and the first to have an all-steel structure


BOOTH STUDENT CENTER

Previous page *Andersson-Wise Architects' Booth Student Center and Temple Dining Hall round out a collection new buildings on the St. Stephen's campus.*
Top to bottom *Fehr & Granger's Chapel is the heart of the campus and resonates in each of AWA's buildings. The Residence Hall is built into the hillside and sited to take full advantage of the nearby trees.*

(with the exception of AWA's prefabricated buildings that house the art department). Despite this, the Dining Hall and Student Center successfully complement both their built and natural contexts.

Fehr & Granger laid out the 370-acre campus in three distinct zones, working with the contours of the land and stands of trees growing along the grade. At the highest point, they placed the Chapel, surrounding it with the academic core. Just down the hill, they created the residential district, and where the land flattened out, they located athletic fields.

Consecrated in 1953, the Chapel is the spiritual heart of St. Stephen's, and arguably one of Fehr & Granger's masterpieces. "They sited it perfectly," said Andersson, referring to the north-south orientation that allows

While all of their interventions at St. Stephen's … are undeniably striking, AWA went to great lengths to ensure that they remain background buildings, deferential to the surrounding landscape.

the building to catch the breezes blowing across the hill throughout the year, even on unbearably hot summer days. To this day, the Chapel has no air conditioning.

The Chapel is surrounded by live oaks, and AWA, like Fehr & Granger before them, designed their buildings to move around the trees. "Everyone is drawn to shade," said Andersson. "The trees are an essential element of the experience of the campus." AWA's work preserves the extensive canopy network, allowing the trees to become the real focal point of the campus. While all of their interventions at St. Stephen's — an addition to the Middle School, a new Upper School, the Art Building, a Residence Hall, and now the Dining Hall and Student Center — are undeniably striking,

Rusticated limestone is used in concert with smooth-troweled stucco in the Residence Hall. At the Upper School, it contrasts modern materials like plate steel and cementitious panels.

AWA went to great lengths to ensure that they remain background buildings, deferential to the surrounding landscape.

The Chapel serves as the largest gathering space for the school community, with a capacity for 400 in its sanctuary. Grand, yet spare in its palette of stone, glass, and stucco, it is a volume worthy of the solemn rituals conducted there. From the exterior, however, the Chapel appears deceptively small. Andersson credits this to Fehr & Granger's facade strategy. They used fin walls on the building's short facades and clad them in small, site-quarried limestone that is laid up so that individual stones occasionally project from the face of the wall. The result is a fine but rusticated texture that plays with the sense of scale.

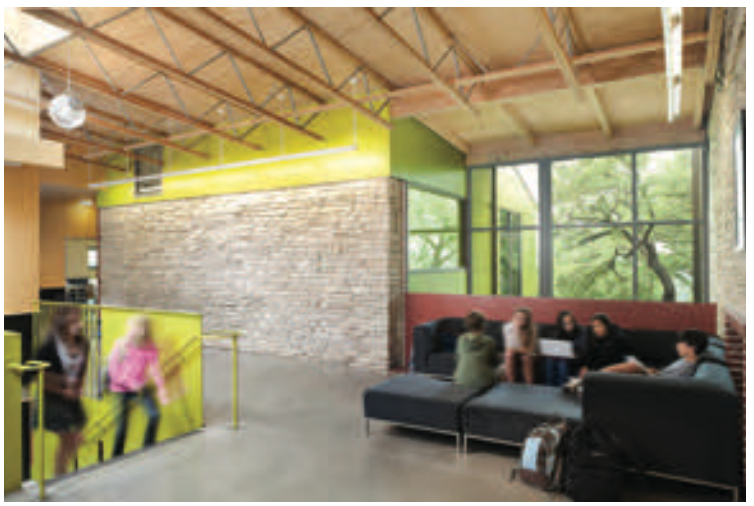
The reinterpretation of the fin wall tradition is a hallmark of AWA's work at St. Stephen's. At the Middle and Upper Schools, the architects responded to Fehr & Granger's fin walls using field stones as planar elements rather than as fins. "While the Chapel is a modern building, we recognized the construction technique of the fin walls is ancient — the fin walls are true masonry construction, and their use was specific to the layered experience of space, material, and light employed in the Chapel," said Wise. At the Dining Hall and Student Center, the fin wall, though used sparingly, returns to a language of dominance. In this iteration, the stone fin walls are capped with steel. This look is crisp and polished, and the limestone's fine texture helps mitigate the buildings' scale. "We did not want to attempt to emulate Fehr and Granger's stone fin walls nor ignore them, but instead sought a way to mediate the new with the old," said Wise.

By exposing the structure, the way a building is constructed becomes the architectural experience — an appropriate move in an educational environment.

The Dining Hall and Student Center anchor the south end of a new pedestrian green and serve as a gateway between the academic and residential cores. While there are multiple entrances to each building, a small, shaded plaza between them is where most visitors first arrive. From this vantage point, the formal dialogue between the two buildings is most apparent.

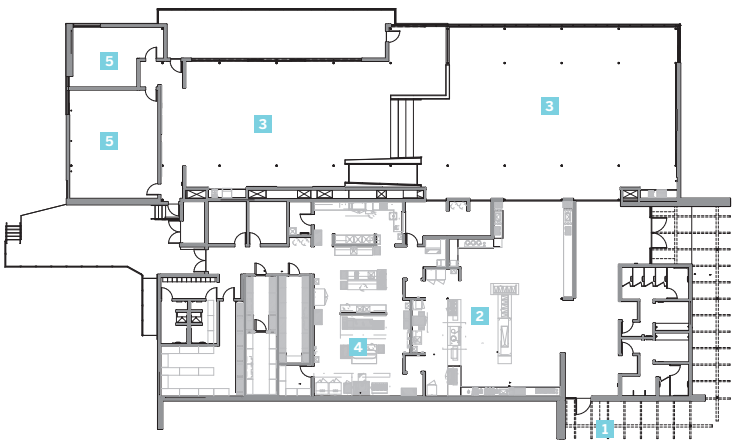
The two-story Student Center, with its slender pipe columns, flat roof, and exposed metal deck, seems almost industrial at first. Limestone is found only on the north wall, closest to the Dining Hall. Most of the facade is an exceptionally smooth, dark grey Portland cement stucco, created by heavily troweling or "burning" the final coat to a silky finish. Andersson studied the "Ocean Park" series by Richard Diebenkorn (1922–1993) for inspiration in selecting the stucco's color palette. The California artist's paintings led him to choose soft greys and blues, and their light guide lines informed the composition of the building's stucco joints. "The lines," said Andersson, "provide a layer and a texture to the building that animate it."

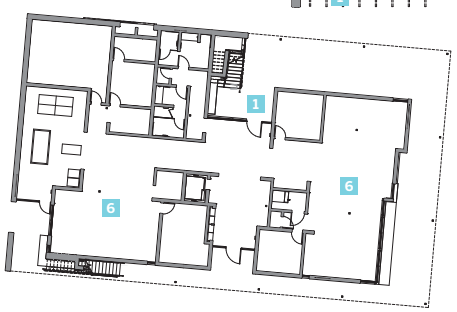
The muted color palette is also brought inside and lends a calming air to the spaces. This is augmented by Andersson's affinity for low ceilings — often no higher than seven feet — that break the large spaces into more intimate volumes. Occasionally, a drywall ceiling peels away, revealing metal decking and painted steel beams. This is a technique AWA has used in each of its buildings on campus. By exposing the structure, the way the building is constructed becomes the architectural experience — an appropriate move in an educational environment.



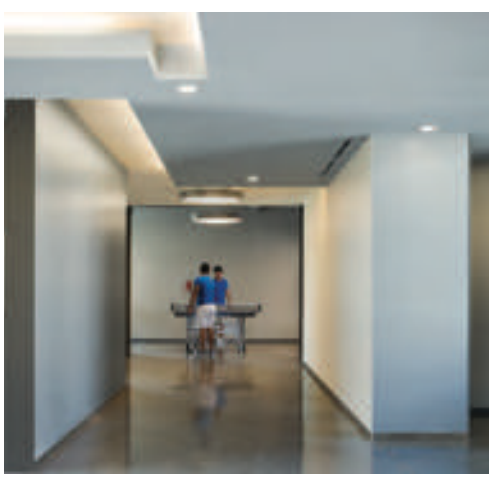
Top to bottom *With lower ceilings and a cool grey color palette, the commons area in the Residence Hall is very intimate. On the interior of the Middle School, a chartreuse finish contrasts the cooler tones of the stone, and the high ceilings and the continuation of materials from the exterior emphasize openness. On the exterior, the limestone walls highlight the volume of the Middle School.*

Top to bottom *The Student Center was sited to preserve nearby mature live oaks. Large storefront windows provide daylight and views for those studying in a commons room. Low sculptural ceilings in the hallways contrast taller gathering spaces such as the game room.*





DINING HALL/STUDENT CENTER
1 ENTRY
2 SERVERY
3 DINING HALL
4 KITCHEN
5 MEETING ROOMS
6 COMMONS ROOMS



The first floor of the Student Center holds two commons rooms, a game room, a media room, and two faculty offices. The second floor, accessed by an exterior cast-in-place concrete stair, houses the College Counseling Office and the International Office, which offers support for international boarding students. In the southeast corner of the building, a large, sunlight-filled meeting room overlooks the pedestrian green and the academic core.

Across the plaza, the one-story Dining Hall appears dwarfed by its neighbor, though it has nearly twice the square footage. Fin walls mark the building's two entrances and also obscure the large volume of the dining room. Andersson chose a cool blue tone for the stucco portions of the facade, and a steel pergola casts sharp, rhythmic shadows across it. As the grade falls away to the north, the Dining Hall begins to cantilever over the hillside.

On the interior, the main dining room is accessed via another of Andersson's very low spaces. A long hallway opens first to the servery, a daylight-filled room with amenities — including a wok station and pizza oven — that outshine most schools' kitchens. Grey is again the dominant hue, found in the polished concrete floors and complementary ceramic tile walls. The metal-deck ceiling is occasionally hidden by white "cloud" soffits over the serving stations.

The dining room is the true jewel of this new building. Daylight pours into the soaring 5,400-sf space from three sides, and slender 17-ft-tall pipe columns support the roof above. Midway down the room, three steps lead to an upper dining area. This change in height allowed AWA to create a "speaker's platform." Lunchtime announcements have long been a tradition at the school, and from this platform, speakers can project to the entire room. The acoustics of the room are remarkably crisp, due to AWA's use of baffles above a perforated metal deck ceiling. Off the upper dining area are two large meeting rooms, as well as a 750-sf terrace, which can accommodate more dining tables.

The dining room is the true jewel of this new building. Daylight pours into the soaring 5,400-sf space from three sides, and slender 17-ft-tall pipe columns support the roof above.

While the scale of the room is dramatic, it is the view from the floor-to-ceiling storefront windows on the north wall that trumps all else. The room is designed to seat 340 diners. But maybe when the tables are removed, the entire student body can gather here and reconnect with the Hill Country view that first drew Rev. Brewster to this place.

With the Temple Dining Hall and Booth Student Center, AWA has "completed the campus in the way Fehr & Granger envisioned it," said Christine Aubrey, St. Stephen's director of advancement. But one could argue that they have done much more than simply continue an established building tradition. Through a respectful reinterpretation of Fehr & Granger's regional vernacular modernism, AWA has created its own formidable architectural legacy at St. Stephen's Episcopal School.

Brett Koenig Greig is an architect with Loop Design in Austin.

Opposite page *Despite their very different programs, the Student Center and Dining Hall maintain a strong dialogue through the use of complementary scales, materiality, and siting.*

This page counterclockwise *Students dine and socialize in a dramatic new dining room. The space features 17-ft-tall windows overlooking the Texas Hill Country. A limestone fin wall is brought from the exterior into the low entry foyer of the Dining Hall. The contrast of steel with the campus's traditional limestone is most evident in the plaza between the Dining Hall and Student Center.*

A Vocabulary of Speed

by Aaron Seward

Project Circuit of the Americas Grand Plaza, Austin360 Amphitheater, Observation Tower, and Main Grandstand, Austin
Client Circuit of the Americas
Architect Miró Rivera Architects
Design Team Juan Miró, FAIA; Miguel Rivera, AIA; Ken Jones, AIA; Matthew Sturich; Bud Franck; Sara Hafley; Matthew Helveston; Michael Hsu; Jason Kerensky; Edward Richardson; Diana Su
Photographers Paul Finkel, Michael Hsu, Ted Parker, Jr., Tomas Segura, CrisDeWitt, Dorna Sports, and Merrick Ales

Seen from a distance across the rolling prairie of southeast Travis County, the Circuit of the Americas (COTA) — Austin's new Formula 1 track/performance venue — might be mistaken for the Austin-Bergstrom International Airport, its near neighbor to the north. Of course, the long, low buildings aren't passenger terminals, but grandstands and concessions; the winding tarmac isn't a network of runways, but a racing course for high-performance automobiles; and the 251-ft-tall tower at the center of it all isn't for air traffic control, but a lofty perch for getting a bird's-eye view of the high-speed competition below.

While Texas is no stranger to car racing, COTA is the first-ever purpose-built Formula 1 Grand Prix facility in the United States. Its opening also marked the return of the sport to these shores after a half-decade hiatus. As a result, the clients — Austin investor Bobby Epstein and San Antonio billionaire Red McCombs — took an understandable amount of caution in planning their project so that it would become an income

Previous spread *The grand entry sequence, amphitheater, and observation tower are integrated within a salient of land left by COTA's biggest U-turn.*
Top to bottom *The 251-foot-tall observation tower is the focal point and establishes the architecture's vocabulary of speed. Concession stands are called out by large banner graphics and a tube-steel trellis. This picture, taken before the construction of the amphitheater, shows the tower's red tube-steel veil, which acts as an outrigger truss handling lateral loads.*

generator rather than a money pit. There were, for example, a number of unknowns: How many spectators would actually attend the races? How would the track make money when there was no racing? While these might seem to be business considerations that are beyond the scope of architecture, the lead architectural designer of COTA, Austin-based Miró Rivera Architects, stepped forward with a number of ideas for programming and modular construction that gave the project the flexibility it needed to start modest and grow with demand while drawing in a variety of revenue streams unrelated to racing, and this foresight has proven invaluable for the success of COTA. .

By the time Miró Rivera got involved, work on the track itself and on many of the F1 facilities was already underway, designed by German firm Tilke GmbH. One of the features of the 3.4-mile racetrack was a deep U-turn forming a 27-acre salient within the site.

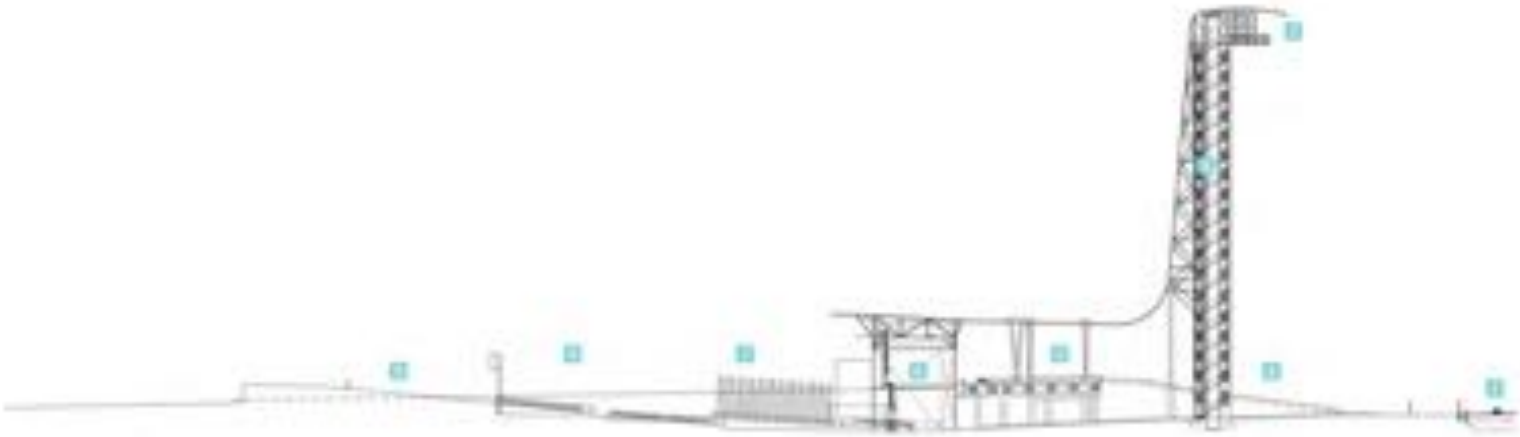
"We saw the track, and it was missing a place where you enter," said Miguel Rivera, AIA. "We started doing drawings with this big space where there was nothing and came up with ideas of what you could do: boat shows, conventions, farmers markets, car shows. We also came up with the idea of doing an amphitheater for concerts and a tower so people can go up and get a good view."

The salient became the site of the Grand Plaza, the Austin360 Amphitheater, and, serving as COTA's iconic form and focal point, the 251-ft-tall Observation Tower. Visitors enter across a large paved surface, which has a strong axial relationship to the tower at the far end of the Grand Plaza. Once past the box office, spectators encounter a monumental elliptical reflecting pool sunken into a lawn. A variety of landscaped areas surround the pool, including an outdoor eating area shaded by a stand of Mexican sycamore trees. A trellis-covered promenade unfolds beyond the pool at the plaza's northeast edge, punctuated with large banners and graphics. To the left down this promenade are the amenities, including concession stands, retail areas, restrooms, and the Turn 15 grandstands. To the right is the

The Austin360 Amphitheater, which has the distinction of being the largest outdoor stage in Central Texas, is carved into the topography of the site, enhancing the acoustics as well as views of the performers.

Great Lawn, a flexible space that can accommodate festivals, athletics, and pre-concert activities. At the end of the promenade is a pedestrian bridge that crosses the track over Turn 16, offering access to the track infield, as well as another bridge over Turn 3, which leads to the eastern side of the track and seating at Turns 1–11.

The Austin360 Amphitheater, which has the distinction of being the largest outdoor stage in Central Texas, is carved into the topography of the site, enhancing the acoustics as well as views of the performers. The amphitheater has 6,671 fixed seats and a total capacity of more than 14,000 people. As impressive as it may be as a performance venue, it is more than upstaged by the Observation Tower. Lit up at night by color-changing LEDs, the tower features Ferrari-red 8-in-diameter high-strength steel (HSS) tubes that sweep down like a veil from the lofty height to form a canopy above the stage.



OBSERVATION TOWER SECTION

1. TRUCK
2. VIEWING DECK
3. ELEVATOR CORE
4. ENTRANCE
5. CANOPY
6. STAGE
7. PLUNGE POOL SEATING
8. FIXED SEATING
9. LAWN SEATING

SITE PLAN

1. MAIN GRANDSTAND
2. TICKET BUILDING 1
3. OBSERVATION TOWER
4. AUSTINOS AMPHITHEATER
5. GRAND PLAZA
6. TICKET BUILDING 2
7. TURN 1 PEDESTRIAN BRIDGE
8. TURN 3 PEDESTRIAN BRIDGE

With a total capacity of more than 14,000, the Austin360 Amphitheater is the largest outdoor venue in Central Texas. The tower's red tube-steel veil sweeps down to form a canopy above the stage.

MAIN GRANDSTAND SECTION

1. TRACK
2. LOWER RISERS
3. LOGE BOXES
4. UPPER RISERS
5. CONCOURSE
6. PRIVATE SUITE
7. CONCESSIONS
8. VELOCITY LOUNGE
9. OFFICES
10. ENTRANCE CANOPY

The tower, which supports a 900-sf observation deck offering sweeping views of the track and the countryside, is COTA's most inspired architectural statement in that it represents an impressive integration of material efficiency and aesthetics. The tower's primary structure consists of a continuously welded double-helix stair wrapped in a filigree-like diagrid. Each stair run

The red tubes on the tower are repeated on the grandstand and in the linear tube trellises over the concession area. It shows you a skeleton, like the F1 cars, and appears very efficient and machinelike. It generates a vocabulary of speed, efficiency, and lightness.

serves as a helical diaphragm that transfers loads to a layered perimeter of vertical and diagonal HSS, forming a fully braced tube. The veil-like 8-in-diameter tube sections that cascade down the back of the tower also act as an outrigger column for lateral load resistance via a series of struts and rods that tie back to the primary structure. These small members provide the necessary strength by virtue of their number, as opposed to bearing the entire load on a few hefty sections.

"With the tower, we started a vocabulary that we thought would work for the whole facility," explained Rivera. "The red tubes on the tower are repeated on the grandstand and in the linear tube trellises over the concession area. It shows you a skeleton, like the F1 cars, and appears very efficient and machinelike. It generates a vocabulary of speed, efficiency, and lightness."

While the tube-steel architectural language has a clear correlation to racing, it was also somewhat of a reactionary choice on the part of the architects. "In Texas, when you go to the stadiums, you see the star of Texas," said Rivera. "We told the clients 'no stars.' For something to be Texas, it doesn't have to be a star; it doesn't need to be limestone; there don't have to be cowboys. We don't need cars to look like cowboys. This is modern and efficient. This is different. That was the key for us."

Aaron Seward is managing editor of The Architect's Newspaper and editor of its new Southwest edition.

Left *The grandstands are sheltered by tensile membrane canopies. Constructed with a modular system, they can easily be expanded for future growth.*
Top *A monumental elliptical reflecting pond greets visitors at the grand entrance.*
Bottom *The 8-inch tube steel construction and Ferrari-red color are repeated throughout COTA's facilities, unifying the architectural experience.*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Williamson County Regional Animal Shelter

Location Georgetown
Client Williamson County
Architect Connolly Architects & Consultants
Design Team Larry Connolly, AIA; Rebecca Read; John Cameron, AIA
Photographer Hester + Hardaway

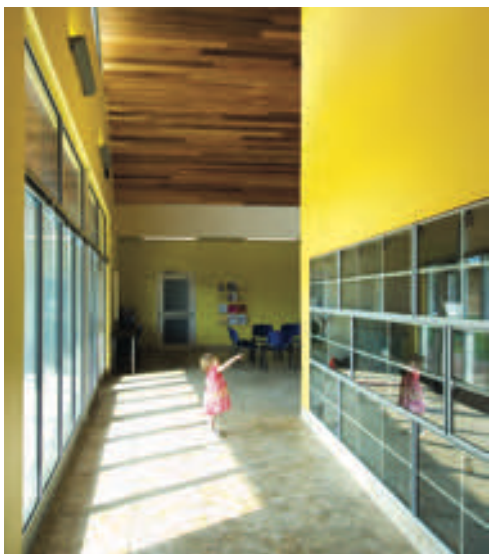
Completed in April 2007, the Williamson County Regional Animal Shelter is designed to handle 14,000 animals annually. The facility is centrally located within the county and is sited on a primary road for high visibility and easy access.

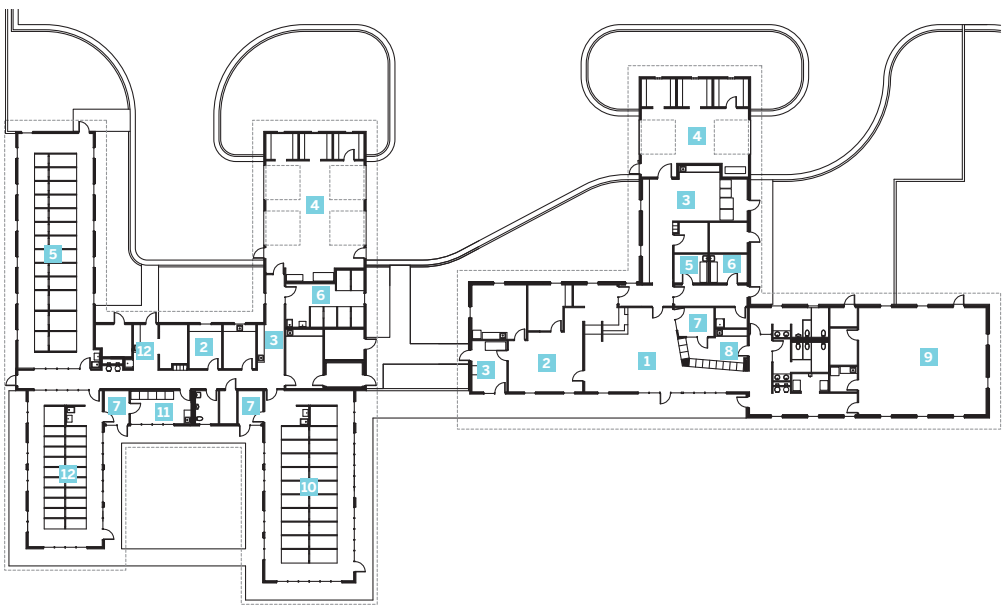
This 15,000-sf shelter consists of two buildings, which allow for separation of its primary clients; dogs are housed in the western building, which has an H-shaped plan, and cats occupy the eastern, T-shaped one. Each structure features three habitat types: adoption/stray, quarantine, and isolation. This separation of habitats is fundamental to the health of the animals and therefore to their adoptability; separate HVAC systems also reduce the spread of disease among the animals.

Connolly Architects & Consultants sought to deinstitutionalize the building type. Interaction with the public occurs primarily in the southern portions of the buildings along their street facades. The separation of public and private spaces, as well as the allocation of animal-specific buildings, provides for easy wayfinding. Accountability for animal care and protection is realized through transparency, access to the animals, and spaces allotted for community organization. Details to help the animals feel more comfortable include sanitary habitats because they are easy to clean, heating and cooling, cat hide boxes, and doggie beds.

The architects looked to the vernacular buildings of the Hill Country to create a welcoming environment. Large eaves provide covered walkways and porches, and the cedar siding adds warmth to the exterior. This is continued on the interior, where redwood finishes the ceiling in the lobby. All interior spaces have access to daylight.

The shelter was completed as the first phase of a two-phase project. Plans for an additional H-shaped building for canine care are ready to go when the county decides to expand. ■





FLOOR PLAN

1 LOBBY
2 OFFICE
3 RECEIVING
4 SALLY PORT
5 QUARANTINE
6 ISOLATION
7 GET ACQUAINTED
8 CAT/STRAY ADOPTION
9 COMMUNITY
10 LARGE DOG KENNELS
11 SMALL DOG/PUPPY DISPLAY
12 MEDIUM DOG KENNEL

Friends For Life – Don Sanders Adoption Center

Location Houston
Client Friends For Life
Architect Gensler
Design Team Hal Sharp, AIA; Allison Hughes; Eric Summers-Perry, AIA; Edward Muth, AIA; Brandon Hendricks, Assoc. AIA
Photographer Aker Imaging

It's not often that design is literally a matter of life or death, but that was the case for the 8,250-sf Friends For Life (FFL) no-kill animal shelter in Houston. Located in a repurposed warehouse in Houston's Heights neighborhood, the Gensler-designed shelter houses cats and dogs as well as office space for staff and volunteers.

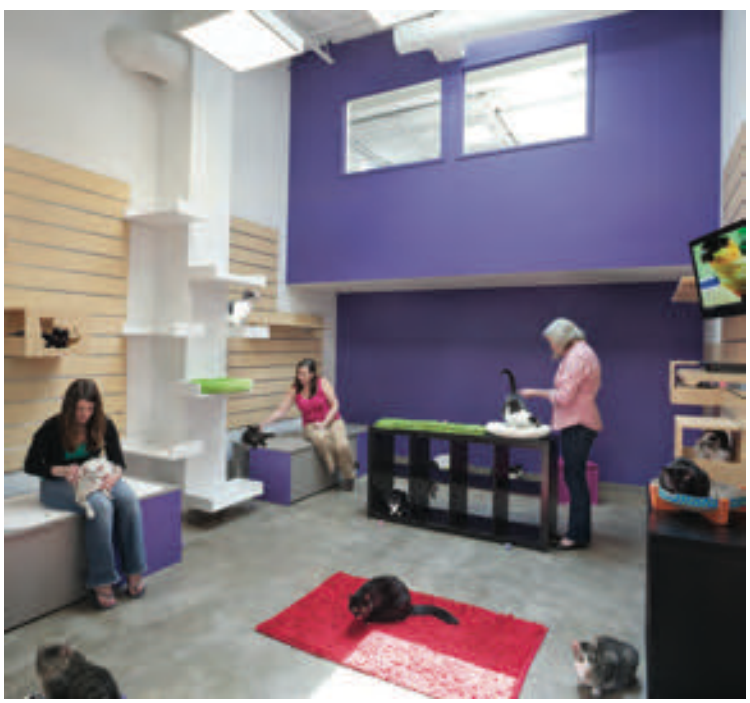
Recognizing that every square inch of usable space that could be eked out of the plan equated to another animal life that could be saved, the design team focused on creating the most efficient plan possible. They were also committed to promoting positive interactions between the animals, their caretakers, and the environment, so "green" building was prioritized as well.

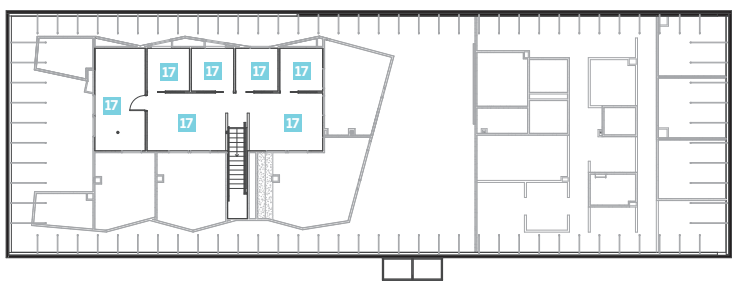
Care was taken with every detail of the building to make it comfortable, clean, and restorative for animal and human occupants alike. The shelter includes an HVAC system that introduces 100 percent fresh air 15 times per hour and acoustics that are comfortable for all. Its interiors are filled with natural light, and an in-wall wet/dry vacuum cleaning system keeps all areas hygienic. The facility is the first LEED-certified shelter in Houston and one of only a handful in the nation.

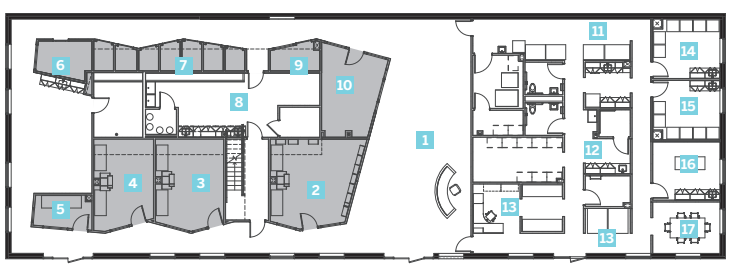
Seventy five percent of the animals adopted through the FFL program fall into the "unadoptable" category in other shelters due to their breed, behavior, age, or health, but the organization is on a mission to redefine what an animal shelter is and what it means to be "adoptable." FFL advocates a broader and more compassionate approach; namely, that "Every Animal Matters," and its new facility is a reflection of that noble mission. ■

GROUND AND MEZZANINE FLOOR

- ANIMAL DISPLAY/PLAY ROOMS/KENNELS
- 1 LOBBY/RECEPTION
- 2 SENIOR CATS
- 3 ADULT CATS
- 4 KITTENS
- 5 CAT SHOWROOM
- 6 MEET & GREET
- 7 KENNEL
- 8 ANIMAL SUPPORT
- 9 OVERNIGHT DOG
- 10 DOG DISPLAY
- 11 HEALTHY HOLD
- 12 BATHING & GROOMING
- 13 INTAKE HOLD
- 14 QUARANTINE
- 15 ISOLATION
- 16 EXAM
- 17 CONFERENCE ROOM







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Austin Animal Center

Location Austin
Client City of Austin, Public Works Department
Architect Jackson & Ryan Architects
Design Team Martha Seng, FAIA; Lea Rogers, AIA; Shannon Fowler, AIA; Joshua Ma; Suzanne Bird, AIA; Margarita de Monterrosa; Glenda Franco; Kim Radich; Shiou Teng
Photographer Mark Scheyer

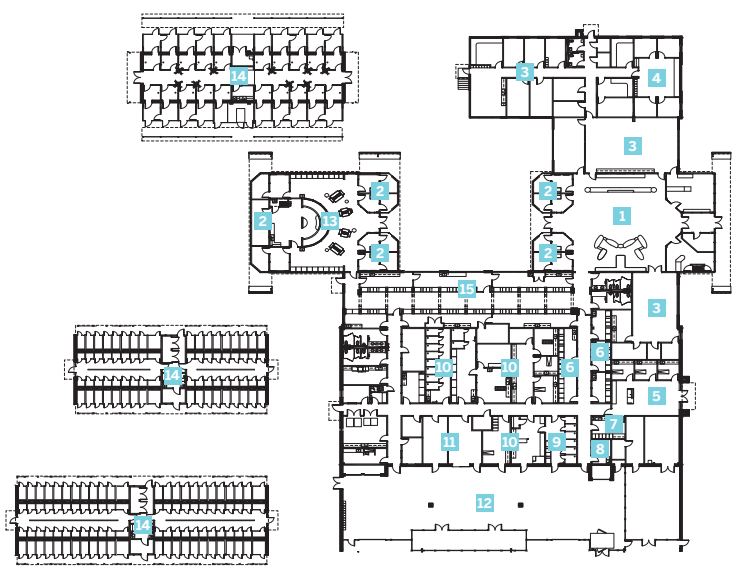
Dedicated to providing and promoting humane treatment of animals while fulfilling its charge to manage the domestic animal population, the Austin Animal Center has several design features to increase the chances that its dogs, cats, and rabbits will find "forever" homes.

The 41,000-sf facility, designed by Jackson & Ryan Architects, is composed of seven separate buildings that provide spaces for animal housing, animal intake, public functions, administration, veterinary services, and support areas. The animal housing areas are designed to minimize disease transmission and stress for the animals, while maximizing their welfare.

Public spaces feature colorful materials and bright animal imagery to enhance the family-friendly atmosphere of the facility and encourage public visitation. The architects also strategically sited the buildings around existing mature trees to shade the dog kennels and promote outdoor activities and exercise for the dogs and their potential new owners.

The shelter is located on a campus of other government buildings at the intersection of two major highways, and its tall, arched roofs, made of prefabricated steel, are highly visible to passing traffic, which serves to increase visitorship. Also visible from the front of the building are solar collectors that heat the water used for kennel washing. These features, along with many other sustainable elements highlighted with signs throughout the building, helped earn the facility LEED Gold certification.

The campus is unique in that a ring road encircles the buildings, forming a large internal green space for pedestrian use. Bricks from older buildings demolished on the site were salvaged and reused to help tie the aesthetics of the new building to the older fabric of the remaining campus. ■



FLOOR PLAN

1 LOBBY/RECEPTION
2 CAT ROOM AND PORCH
3 OFFICE/ADMINISTRATION/ CONFERENCE
4 ANIMAL CONTROL
5 PUBLIC SURRENDER LOBBY
6 CAT ISOLATION
7 INTAKE CAT HOLDING
8 EXOTICS HOLDING
9 INTAKE DOG HOLDING
10 EXAM/MEDICAL
11 STORAGE
12 SALLYPORT
13 ADOPTION
14 INDOOR/OUTDOOR KENNEL
15 CAT WALK

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writen by Canan Yetmen
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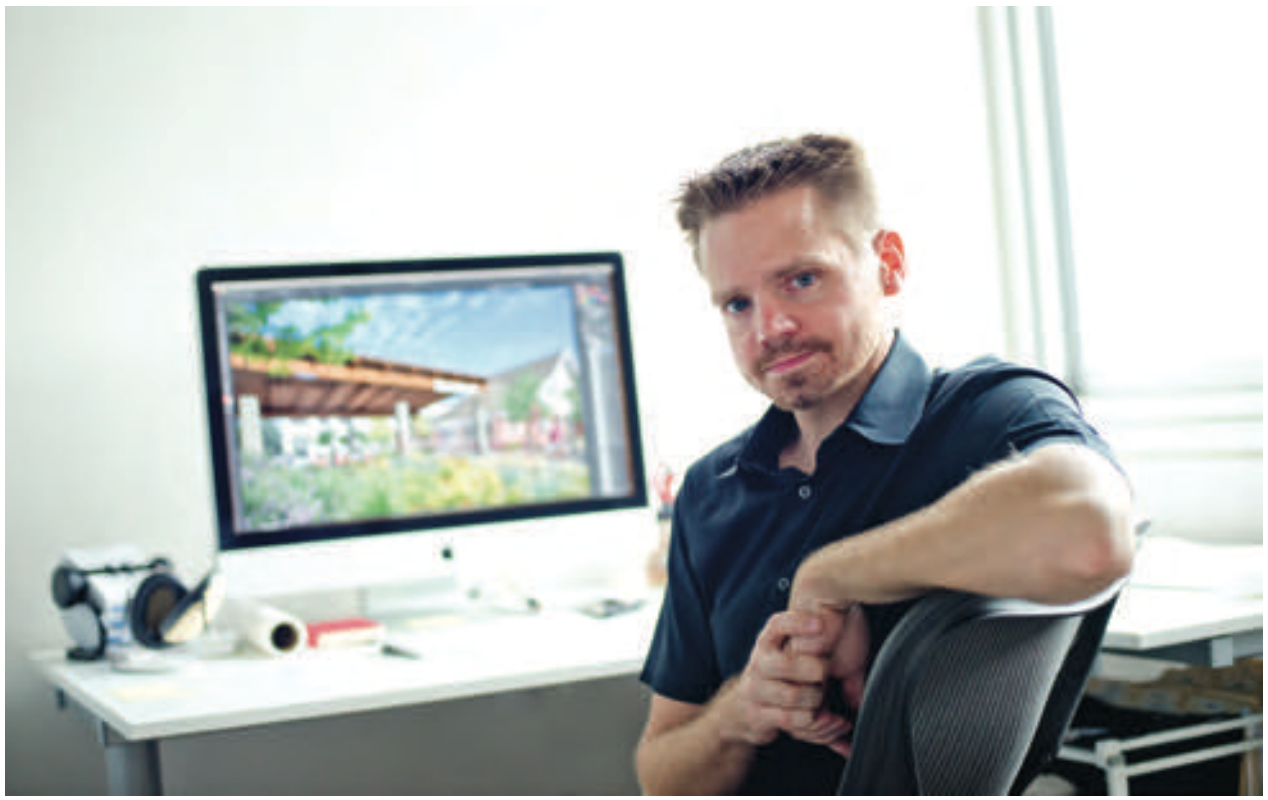
Career building, like any other kind of building, can be a tricky business. Today, the never-ending advent of technological innovations makes entrepreneurship and leadership more accessible. Cloud computing, total connectivity, and unknowable amounts of information are available at the swipe of a little glass screen, anytime, anywhere. Even as we do more with finite time and resources, the scope and potential of the work continues to broaden. These four young professionals demonstrate that starting your own firm is not always a singular path and that community leadership can go hand in hand with one's practice.

Previous spread *Price, Hightower, Gamble, and Lantz are pictured at St. Edward's University.*
Right *Hightower is shown in his HiWorks office. He likes that the flexibility of running his own firm allows him to seek out creative and strategic partnerships.*



Brantley Hightower, AIA, spent much of his early career asking the question, How is architecture relevant? The founder of HiWorks in San Antonio, Hightower knew in the second grade that he wanted to be an architect, and his career followed a charted course: After earning his undergraduate degree, he worked at established firms like Perkins+Will in Chicago and Lake|Flato Architects before heading to Princeton University to earn his master's degree. But the day came when that early question demanded his full attention, and he took the plunge, opening his own firm in late 2012.

"Every day a business grows, it becomes less flexible, so I am enjoying this phase and trying to take advantage of as many opportunities as possible."

"Making architecture more accessible became part of the business plan," he said. "How can we serve larger portions of the population and be understood to be more than just the designers of expensive, pretty things?" Part of that effort is not only to take on a diversity of projects for a wide range of clients but also to continually explore how the public relates to the built environment. As an adjunct professor at Trinity University in San Antonio, Hightower has developed a course to help non-architecture students learn about the design of the places in which they live, work, and play. He also explores the impact of architecture through writing; Hightower's byline can be seen in *Texas Architect* as well as online at the Rivard Report, an independent journal in San Antonio. His first book, "The Courthouses of Central Texas" (University of Texas Press), will arrive in 2015.

Hightower noted that planning for his professional future is like trying to predict what his children will be like when they grow up. He can guide and prepare, but essentially it's unknowable where the work will take him. "Every day a business grows, it becomes less flexible, so I am enjoying this phase and trying to take advantage of as many opportunities as possible," he said.

For Sarah Gamble, partner at Austin's GO collaborative, being in control of her time and focus is definitely liberating. But starting her own business was more than just the appealing idea of a flexible schedule. "I wanted to learn how to start a business," she said. "I've found that entrepreneurship is challenging and that it has a huge learning curve."

Gamble's passion is rooted in a commitment to service and volunteerism. After an internship in Guatemala, she earned her masters' degree at

Gamble is pictured in Doyle Hall at St. Edward's University, a project she completed while working at Specht Harpman Architects in 2009.

The University of Texas at Austin along with a certificate from the LBJ School of Public Affairs in nonprofit and philanthropic studies. Her interest in community service fits perfectly in the city's notorious grassroots dynamic, and with the work of Samuel Mockbee, FAIA (1944–2001), as inspiration, Gamble began to investigate how architecture could be used for service. She went to work in Katrina-stricken New Orleans, gaining experience in grassroots organizing, design/build, nonprofit management, and client relations. Once she returned to Austin, Gamble

"We seek out projects that are fun and interesting and make good design a priority."

practiced at Specht Harpman Architects and the Austin Community Design and Development Center, a nonprofit focused on providing architectural services for affordable housing.

When the entrepreneurial bug finally got Gamble, she partnered with an urban planner trained in landscape architecture and research methods to launch GO collaborative with a view to expanding the reach of practice by operating on the fringes of related fields. They are currently working on a National Endowment for the Arts (NEA) project creating an electronic storybook that includes case studies from NEA's Our Town grant programs. This work includes conducting research using social science methods and making visits to project sites to gather feedback from stakeholders. It's the kind of work that's right up Gamble's alley. "We seek out projects that are fun and interesting and make good design a priority," she said. "I want to use my skills in different realms and non-traditional fields that require problem solving and creativity in unique ways."

Karen Lantz, AIA, uses her firm Full Circle|Enter Architecture to explore the continuum of architecture, from inception to completion. And she likes to rock the boat. "Houston is really the wild west," said Lantz. "There's a lot of opportunity to change people's mindsets." Growing up in the industrial suburbs of Houston, she drew her parents' house in plan in sixth grade and studied the many copies of Architectural Digest on her grandmother's coffee table. As her career got started, Lantz found herself interested in development and construction. And thanks to a strong

group of mentors, from Burdette W. Keeland Jr. (1926–2000) at the University of Houston, to architectural historian Stephen Fox and Bill Stern, FAIA (1947–2013), her horizons began to expand.

Lantz's first development was an old ranch house that she rehabbed and then sold. "Above all else, I wanted to do my own projects," she said. But it was more than just development and design/build that captured her imagination. Lantz practices with certain principles in mind. "When something really interests me, I want to bring attention to it — take it to an extreme level," she said. To this end, Lantz specified only products made in the U.S. for the construction of her own house, and she is in the process of mainstreaming the idea of deconstruction. The latter is a project that began three years ago, when Lantz explored the feasibility of recycling all of the materials of an existing house that was to be razed and replaced by a new home. The process educated both Lantz and her clients about the substantial tax benefits of donating construction materials for re-use — knowledge she now incorporates into her work as a matter of course. Lantz is working with Donna Kacmar, FAIA, at University of Houston, to create the city's first-ever deconstruction resource guide to help others adopt the process. For Lantz, sustainability and re-imagining the way architects practice is not a gimmick. "It's not just being cool, or being a certain kind of architect," she said. "It is an opportunity to lead in the general community."

"When something really interests me, I want to bring attention to it — take it to an extreme level."

Elizabeth Price, AIA, understands what it means to practice architecture in a small Texas town. "It's a good setting for a career fueled by the power of relationships," said Price. At Upchurch Architects in Brenham, she values the diversity of projects that cross her desk and the intimate client relationships that she has built over the years. Price also appreciates the professional network that she has established not only in Brenham and the larger Brazos County area, but also throughout the state.

As teaching assistant to the legendary John Only Greer, FAIA, at Texas A&M University,

Lantz is shown in her Houston home, which she designed and built with the goal of using only products and materials made in the U.S. The project caught the attention of The New York Times.

Price is pictured in the Brenham office of Upchurch Architects. Working in a small town allows her to be engaged closely with clients and the community, and these interactions fuel her work.

Price learned firsthand about the value of getting engaged in the broader profession, taking on bigger issues, and building a strong network. That lesson demonstrated its worth immediately when she ran the student-sponsored career fair at Texas A&M, making connections with virtually every major firm in the state. After graduating, Price landed a job at HDR in Dallas, where she was exposed to different types of projects and developed strong relationships with mentor figures. Price also learned the ins and outs of interacting with clients and managing projects, skills that she brought with her to Brenham, where her

"My work is about seeing ways to make things better, and making connections with people."

wide-ranging, generalist portfolio is built on the kinds of one-on-one relationships that practicing in a small community requires.

She serves on the Main Street Design Committee, where she reviews grant applications for downtown facade upgrades and signage. But it's been Price's involvement with the AIA that has forged her leadership strengths. As a statewide coordinator of the Intern Development Program (IDP), she crisscrossed Texas for six years helping interns approach the registration process. She counts more than a dozen leadership positions and committee roles at various levels to her name. In 2012, the Texas Society of Architects awarded Price the Caudill Award for Young Professional Achievement. For Price, the AIA provides social and professional interaction that ultimately benefits her work and her community. "My work is about seeing ways to make things better, and making connections with people," she said.

Canan Yetmen is an Austin-based writer.

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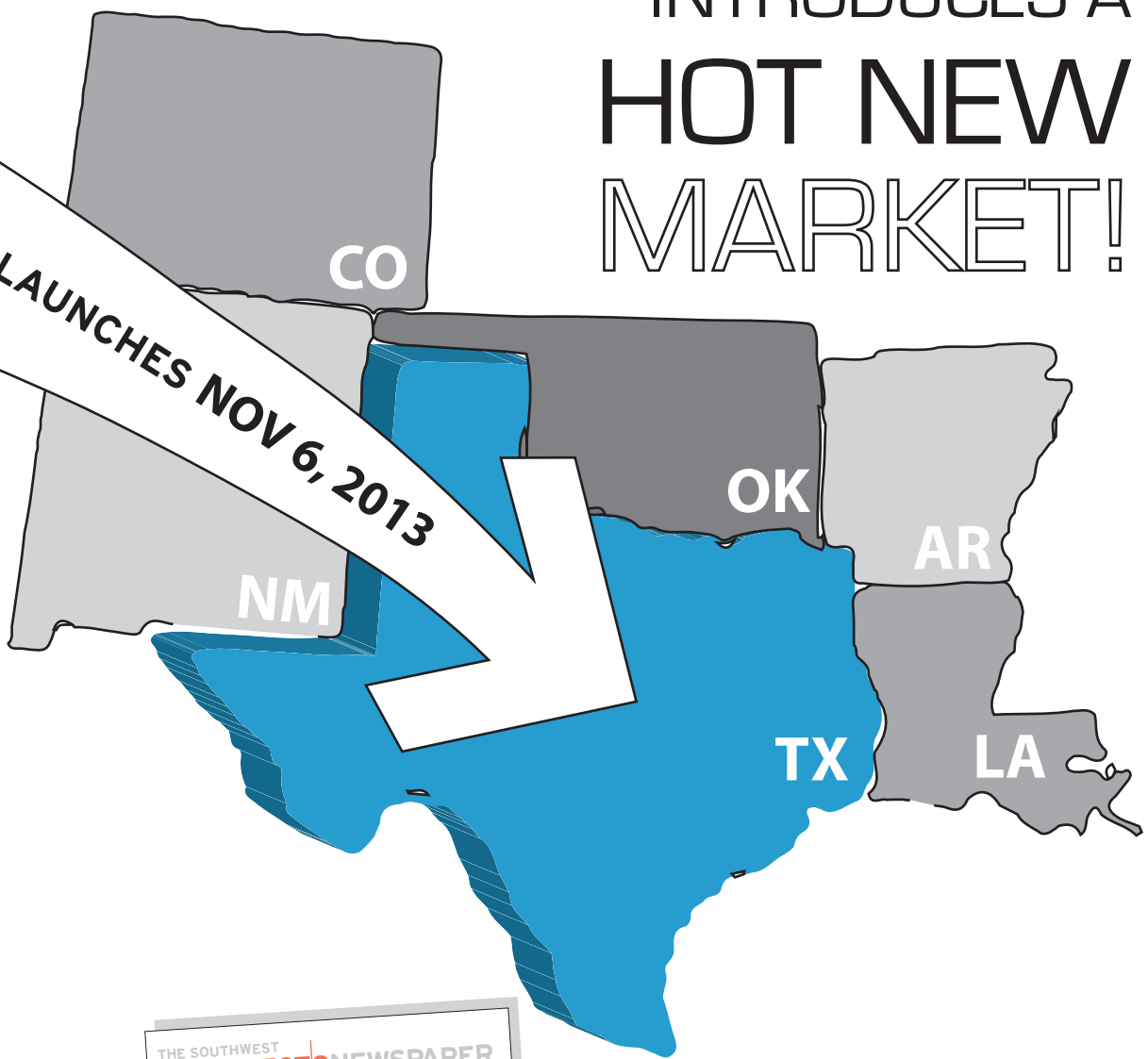


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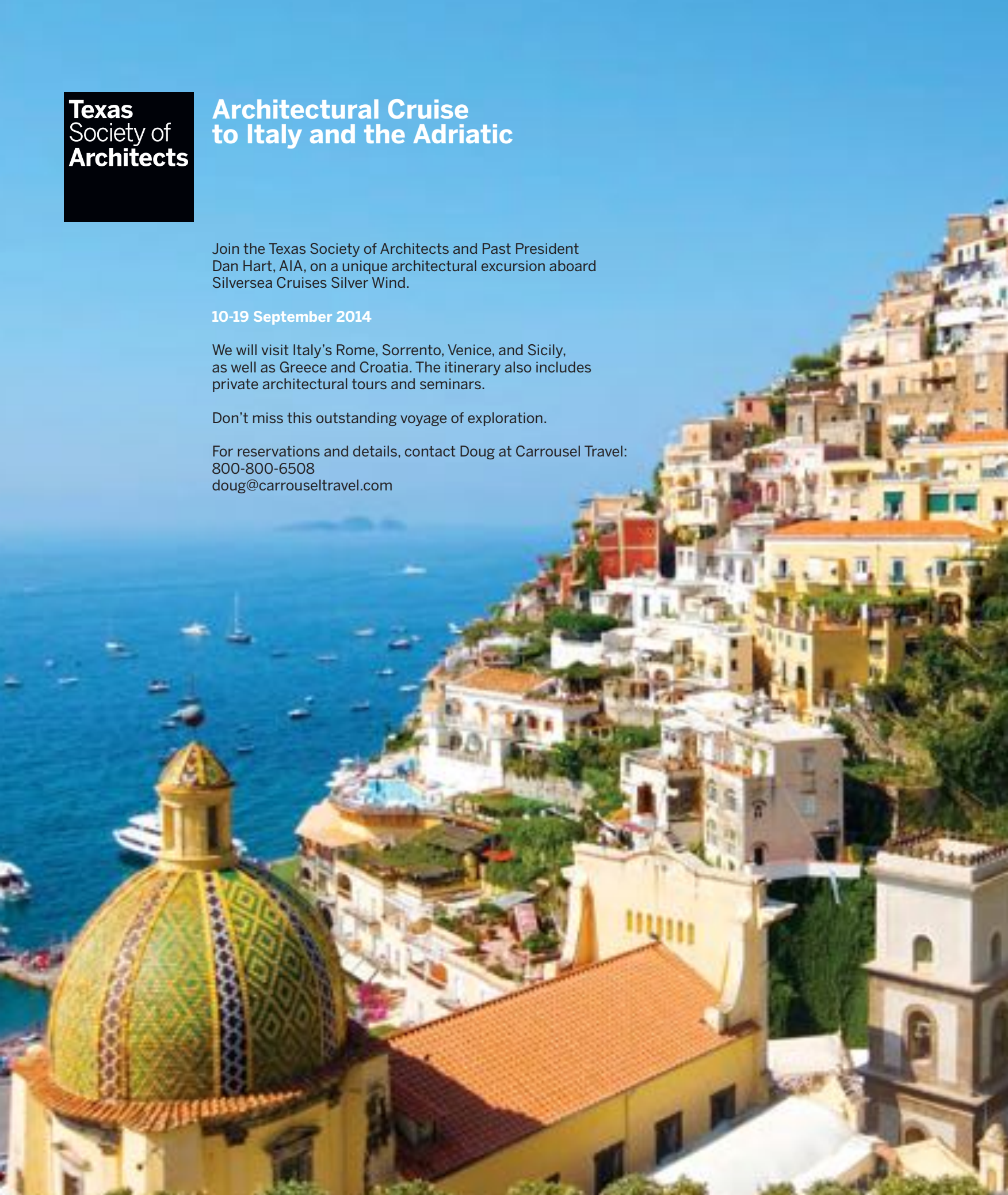

Resources

Circuit of the Americas: Main Grandstand, Austin

Contractor Austin Commercial

Consultants **STRUCTURAL ENGINEER**: Walter P Moore; **MEP ENGINEER**: Bay & Associates; **CIVIL ENGINEER**: Carlson Brigance & Doering; **INTERIOR DESIGNER (SUITE INTERIORS AND LOUNGE FURNITURE SELECTION)**: Bommarito Group; **LANDSCAPE ARCHITECT**: TBG Partners; **LIGHTING**: ArcLight Design; **ACOUSTICAL**: Acoustic Dimensions; **ADA/TAS**: Altura Solutions; **FOOD SERVICES**: Bigelow Companies; **SECURITY**: Convergint Technologies; **WAYFINDING**: fd2s; **CONSTRUCTION MANAGEMENT & CONSULTING**: MBC Consultants; **FIRE PROTECTION**: Rolf Jensen & Associates

Resources **STRUCTURAL PRECAST**: Coreslab Structures; **STAINLESS STEEL MESH**: GKD Metal Fabrics (Buda Woodworks); **GENERAL STRUCTURAL AND ARCHITECTURAL STEEL**: Alpha Industries (Derr Steel Erection Company); **CABINETS AND CUSTOM MILLWORK**: Buda Woodworks; **PLASTIC LAMINATE**: Wilsonart International (Buda Woodworks); **SOLID SURFACE**: LivingStone (Buda Woodworks); **STAINLESS STEEL LAMINATE**: Chemetal (Buda Woodworks); **WOOD FLOORING (SUITES)**: Woodwright Hardwood Floor Company; **MOISTURE BARRIER**: DuPont Tyvek Commercial Wrap, Commercial Wrap D (Alpha Insulation & Waterproofing); **METAL WALL PANELS**: Architectural Building Components (AD Willis Company); **TPO ROOFING**: GAF Everguard (AD Willis Company); **HOLLOW METAL DOORS**: Curries/Assa Abloy (Hull Supply); **OVERHEAD COILING DOORS**: Overhead Door Company of Austin; **ALUMINUM-FRAMED ENTRANCES AND STOREFRONTS**: United States Aluminum (Haley-Greer); **FIRE-RATED DOORS AND WINDOWS**: SaftiFirst (Haley-Greer); **SKYLIGHTS**: VELUX Sun Tunnel; **DOOR HARDWARE (LOCKSETS AND CLOSERS)**: Sargent (Hull Supply); **DOOR HARDWARE (PULLS)**: Rockwood (Hull Supply); **GLAZING**: Tri-Star Glass Products (Haley-Greer); **LOUVERS**: Construction Specialties (Haley-Greer); **STUCCO**: Parex USA Teifs; **TILE**: Daltile/Marazzi (Intertech Commercial Flooring); **CEILING TILE (ACOUSTICAL)**: Hunter Douglas Techstyle E; **CEILING TILE (SUSPENSION GRID)**: USG Sheetrock Lay-In Ceiling Panel ClimaPlus, Vinyl/USG Radar ClimaPlus; **CARPET TILE**: Shaw Contract Group/Interface (Intertech Commercial Flooring); **PANELING**: Marlite FRP; **PAINT**: Sherwin-Williams (Hagler & Kerr); **TOILET PARTITIONS**: American Sanitary Partition Corp. (DEA Specialties); **SEATING (FIXED SEATING AND BLEACHERS)**: American Seating; **SEATING (LOGE BOX PLATFORMS)**: Sturdisteel; **TENSILE MEMBRANE AND CABLE ROOF**: Span Systems; **ELEVATORS**: Otis Elevator Company; **ADA LIFTS**: Garaventa Lift; **PLUMBING FIXTURES (LAVATORIES AND TOILETS)**: Kohler; **PLUMBING FIXTURES (FAUCETS)**: Chicago Faucets; **PLUMBING FIXTURES (LOW-CONSUMPTION URINALS)**: Toto; **PLUMBING FIXTURES (WATER FOUNTAINS)**: Elkay; **EXTERIOR FIXTURES**: Big Ass Fans; **INTERIOR LIGHT FIXTURES**: Contrast/Eureka/Hubbell/Lithonia/Philips/Se'lux/Tivoli/Zumtobel (Reynolds Company), Neidhardt; **LIGHTING CONTROLS**: ETC/Philips; **EXTERIOR LIGHT FIXTURES**: B-K/Bega/Elliptipar/Hydrel/Lithonia (Reynolds Company), Se'lux (Spectrum Lighting); **DESIGN SOFTWARE**: AutoCAD; **CONSTRUCTION MANAGEMENT**: Prolog; **BIM MODELING**: Revit; **BIM COORDINATION**: NavisWorks

Circuit of the Americas: Grand Plaza and Austin360 Amphitheater & Observation Tower, Austin

Contractor Austin Commercial

Consultants **STRUCTURAL ENGINEER**: Walter P Moore; **MEP ENGINEER**: Bay & Associates; **CIVIL ENGINEER**: Carlson Brigance & Doering; **LANDSCAPE ARCHITECT**: TBG Partners; **LIGHTING**: ArcLight Design; **ACOUSTICAL (GRAND PLAZA AND AMPHITHEATER)**: Acoustic Dimensions; **ADA/TAS**: Altura Solutions; **FOOD SERVICES**: Bigelow Companies; **SECURITY**: Convergint Technologies; **WAYFINDING**: fd2s; **CONSTRUCTION MANAGEMENT & CONSULTING**: MBC Consultants; **FIRE PROTECTION (OBSERVATION TOWER)**: Rolf Jensen & Associates

Resources **STRUCTURAL PRECAST (TURN 3 AND TURN 16 PEDESTRIAN BRIDGES)**: Austin Bridge & Road; **STRUCTURAL PRECAST (AUSTIN360 AMPHITHEATER)**: Bexar Concrete Works; **GENERAL STRUCTURAL AND ARCHITECTURAL STEEL (GRAND PLAZA AND AMPHITHEATER)**: Alpha Industries (Derr Steel Erection Company); **GENERAL STRUCTURAL AND ARCHITECTURAL STEEL (OBSERVATION TOWER)**: Patriot Erectors; **MILLWORK**: Texas Fixtures and Interiors; **PLASTIC LAMINATE**: Wilsonart International (Texas Fixtures and Interiors); **MOISTURE BARRIER (GRAND PLAZA)**: Polyguard Products; **MOISTURE BARRIER (OBSERVATION TOWER)**: Parex USA WeatherTech; **TPO ROOFING (GRAND PLAZA AND OBSERVATION TOWER)**: Carlisle SynTec; **HOLLOW METAL DOORS**: Curries/Assa Abloy (Hull Supply); **OVERHEAD COILING DOORS**: Cornell Iron Works (Alamo Door Systems); **ALUMINUM-FRAMED ENTRANCES AND STOREFRONTS**: United States Aluminum (Haley-Greer); **DOOR HARDWARE (LOCKSETS AND CLOSERS)**: Sargent (Hull Supply); **DOOR HARDWARE (PULLS)**: Rockwood (Hull Supply); **GLASS RAILING SYSTEM (OBSERVATION TOWER)**: C.R. Laurence (Austin Glass & Mirror); **GLASS FLOOR AND HANDRAIL (OBSERVATION TOWER)**: CristaCurva (Austin Glass & Mirror); **GLAZING (TICKET BUILDING)**: Tri-Star Glass Products (Haley-Greer); **LOUVERS**: Construction Specialties (Haley-Greer); **STUCCO**: Parex USA Teifs; **TILE (RESTROOM WALLS)**: Daltile (Intertech Commercial Flooring); **TILE (ELEVATOR FLOOR)**: Marazzi (Intertech Commercial Flooring); **CEILING TILE (SUSPENSION GRID)**: USG Sheetrock Lay-In Ceiling Panel ClimaPlus, Vinyl/USG Radar ClimaPlus; **PANELING (CONCESSIONS)**: Marlite FRP; **PAINT**: Sherwin-Williams (Hagler & Kerr); **TOILET PARTITIONS**: American Sanitary Partition (DEA Specialties); **SEATING (AUSTIN360 AMPHITHEATER)**: American Seating; **SITE FURNITURE**: Kettler/Lanscape Forms/Urbanscape; **ELEVATORS (OBSERVATION TOWER)**: Otis Elevator Company; **PLUMBING FIXTURES (LAVATORIES AND TOILETS)**: Kohler; **PLUMBING FIXTURES (FAUCETS)**: Chicago Faucets; **PLUMBING FIXTURES (LOW-CONSUMPTION URINALS)**: Toto; **PLUMBING FIXTURES (WATER FOUNTAINS)**: Elkay; **INTERIOR LIGHT FIXTURES**: Lithonia (Reynolds Company); **LIGHTING CONTROLS (OBSERVATION TOWER)**: Pharos Controls/Philips; **EXTERIOR LIGHT FIXTURES**: Bega/Design Plan/Hydrell/Performance in Lighting USA (Reynolds Company); **DESIGN SOFTWARE**: AutoCAD; **CONSTRUCTION MANAGEMENT**: Prolog; **STRUCTURAL MODEL (OBSERVATION TOWER)**: Tekla

Blaffer Art Museum, Houston

Contractor Vaughn Construction

Consultants **LANDSCAPE ARCHITECT**: SCAPE; **STRUCTURAL ENGINEER**: Matrix Structural Engineers; **MEP ENGINEER**: Shah Smith & Associates; **CIVIL ENGINEER**: Ward Getz Associates

Resources **PRECAST CONCRETE PAVERS**: Stepstone; **STAINLESS STEEL MESH GUARDRAIL**: Carl Stahl Décor; **CAST CHANNEL GLASS**: Bendheim Wall Systems, Germany; **CUSTOM CURTAIN BY ELODIE BLANCHARD/ELASTICCO**: Elasticco; **FLUORESCENT LIGHTING FIXTURES**: Delray Lighting; **TRACK LIGHTING**: Lightolier; **SIGHTLINE GALLERY LIGHTING**: Edison Price; **RECESSED LIGHTING FIXTURES**: Legjon

St. Stephen's Episcopal School, Austin

Contractor Rogers-O'Brien Construction

Consultants **STRUCTURAL ENGINEER**: Architectural Engineers Collaborative; **MECHANICAL ENGINEER**: EEA Consulting Engineers; **LANDSCAPE ARCHITECT**: Resource Design; **ACOUSTICAL ENGINEER**: JEAcoustics; **GEOTECHNICAL ENGINEER**: Terracon; **REGISTERED ACCESSIBILITY SPECIALIST**: Altura Solutions; **CIVIL ENGINEER (DINING HALL AND STUDENT CENTER/DORMITORY)**: Thompson Land Engineering; **CIVIL ENGINEER (MIDDLE SCHOOL)**: Conley Engineering; **CIVIL ENGINEER (UPPER SCHOOL)**: Carlson Brigance And Doering; **FOOD SERVICE**: Worrell Design Group

Resources **CONCRETE**: Texas Concrete Materials; **ARCHITECTURAL/STRUCTURAL STEEL**: Construction Metal Products; **STEEL BAR JOISTS**: New Millenium Building Systems (Construction Metal Products); **COLD FORMED METAL FRAMING**: Clark Dietrich (Live Oak Construction); **STEEL DECK**: Metal Deck Group (Construction Metal Products); **CABINETRY**: Texas Fixtures & Interiors; **TPO ROOFING**: Johns Manville (Pioneer Roof Systems); **WATERPROOFING**: Tremco (Southwest Sealants); **THERMAL INSULATION**: Owens Corning; **AIR/MOISTURE BARRIER**: Henry (Southwest Sealants); **ALUMINUM STOREFRONT AND ENTRANCES**: Oldcastle Building Systems; **DOORS AND FRAMES**: VT Industries (Hull Supply); **DOOR HARDWARE**: Sargent, Hager, Burns, Norton, Trimco, Pemko, Ron Ourprin (Hull Supply); **STUCCO**: La Habra; **AC, CLG, PANELS**: USG & Armstrong; **GYPSUM BOARD**: USG; **CARPET**: Shaw Contract Group (Flooring Solutions); **PAINT**: Sherwin Williams (Austin Coatings); **TOILET PARTITIONS**: Ampco (A&I Services); **FIRE EXTINGUISHER CABINETS**: JI Industries (A&I Services); **FOOD SERVICE EQUIPMENT**: American Foodservice, Translucen, Blodsett, Ansul, Vulcan, Hohizaki, Dormint, Metro, Bsi, Randell, Town, Aquamatic, True, Hatco (Stafford Smith); **ELEVATOR**: Thyssen Krupp; **FIRE SUPPRESSION**: Tyco, Allied, Anvil, Victaulic (Koetter Fire Protection); **GREASE TRAP**: Affordable Concrete Products (Wastewater Solutions); **PLUMBING FIXTURES**: Sloan, Kohler, Zurn, Elkay, Chicago, T&S, Woodford (Moore Supply); **HVAC**: Trane (Rm Mechanical); **FANS**: Cook (Rm Mechanical); **AIR DEVICES**: Titus (Texas Air Products); **MAKE-UP AIR AND EXHAUST**: Captive Aire (Rm Mehanical); **VIBRATION AND ISOLATION**: Mason Industries (Rm Mehanical); **LIGHTING**: Zumtobel, Acuity, Finelite, Elliptipar, Con-Tech, Sectrum, Focal Point, Cooper (Spectrum Lighting); **SOFTWARE**: Revit

UNT Business Leadership Building, Denton

Contractor Hunt Construction Group

Consultants **STRUCTURAL/CIVIL ENGINEER**: Datum Gojer Engineers; **LANDSCAPE ARCHITECT**: Caye Cook & Associates; **MEP ENGINEER/FIRE PROTECTION**: Jacobs Engineering; **FOOD SERVICE**: Bosma Design Solutions; **GRAPHICS AND WAYFINDING**: Janke Design; **AV/TELECOM**: Applied Tech Group; **ACCESSIBILITY**: K+K Associates; **HARDWARE**: WMA; **FURNITURE** : LauckGroup

Resources **CONCRETE**: Southern Star Concrete (Capform); **MASONRY - BRICK**: Acme (Fenimore-Blythe); **MASONRY - CORDOVA SHELL LIMESTONE**: Texas Quarries (Fenimore-Blythe); **CAST STONE**: Fenimore-Blythe; **STRUCTURAL STEEL**: Basden Steel; **STEEL FLOOR AND ROOF DECKING**: Vulcraft (Basden Steel); **METAL AND GLASS RAILINGS**: Viva Railings; **COLD FORMED METAL FRAMING**: Clark Dietrich (Baker Triangle); **ARCHITECTURAL MILLWORK**: Lundy Services; **COUNTERTOPS**: Icestone; **SHEATHING**: Georgia Pacific (Dens Glass) (Baker Triangle); **WATERPROOFING - GREEN ROOFS**: Grace Construction Products (George D Alan); **WATERPROOFING - AIR BARRIER**: Henry Company (Alpha Insulation & Waterproofing); **THERMAL INSULATION**: Guardian Building Products (Baker Triangle); **ALUMINUM COMPOSITE PANELS**: Universe Corporation (Reynobond) (National Panel Systems); **ZINC WALL PANELS**: Umicore (VM Zinc) (National Panel Systems); **FIREPROOFING**: Isolatek (LCR); **EXTERIOR METAL PANEL SOFFITS**: Lindner (National Panel Systems); **ROOFING**: Sika Sarnafil (BRI Roofing & Sheetmetal); **HOLLOW METAL DOORS AND FRAMES**: WBH Industries; **FLUSH WOOD DOORS**: VT Industries (WBH Industries); **FOLDING FIRE DOORS**: Won-Door; **OPERABLE PARTITIONS**: Hufcor; **SKYLIGHTS**: Oldcastle; **ALL GLASS ENTRANCES**: Oldcastle (Southern Glass & Mirror); **GLAZED ALUMINUM CURTAIN WALL**: Kawneer (Southern Glass & Mirror); **GYPSUM BOARD**: Baker Triangle; **CERAMIC TILE**: Daltile (Fabulous Floors); **GLASS TILE**: Nemo Tile Company (Fabulous Floors); **STONE TILE**: Vermont Structural Slate (Fabulous Floors); **ACOUSTICAL PANEL CEILINGS**: Armstrong (Baker Triangle), Hunter Douglas (AMI Texas); **METAL CEILINGS**: Armstrong (Baker Triangle); **WOOD CEILING SYSTEM**: Rulon (Baker Triangle); **TERRAZZO**: Terrozzy Resin Systems (American Terrazzo); **CARPET**: Bolyu/Bloomsburg (Spectra Contract Flooring); **FABRIC WALL AND CEILING SYSTEMS**: Wall Technology (AMI Texas); **PAINT AND SPECIALTY COATINGS**: PPG (Carrco); **STAINLESS STEEL TOILET COMPARTMENTS**: Accurate Toilet Partitions (Texas Specialties); **SIGNAGE**: ASI Signage Innovations (ASI Signage Innovations); **WINDOW WASHING EQUIPMENT**: Pro-Bel Enterprises; **ROLLER WINDOW SHADES**: Mechoshade (Barber & Associates), Lutron (AEC); **ENTRANCE FLOOR GRILLES**: Kadee Industries; **BICYCLE RACKS**: Creative Pipe; **FURNISHINGS**: Allsteel/Knoll/Geiger/Bernhardt; **PROJECTION SCREENS**: Dalite; **SITE FUR-**

NISHINGS: Landscape Forms; **ELEVATORS**: ThyssenKrupp; **FIRE SUPPRESSION**: Golden Triangle Fire Protection; **PLUMBING/HEATING, VENTILATING, AND AIR CONDITIONING (HVAC)**: TD Industries; **ELECTRICAL**: System Electric; **GLASCRETE PLANTER BOXES**: Dura Art Stone; **PEDESTAL PAVERS**: Hanover; **CONCRETE UNIT PAVERS**: Pavestone

Binary House, Houston

Contractor Texana Builders

Resources **MASONRY**: Upchurch Kimbrough Company; **THERMAL & MOISTURE PROTECTION**: Smart Foam; **OPENINGS**: Western Windows (Grand Openings); **FINISHES**: Cali Bamboo (Specialty Flooring), Lea Ceramiche (Graniti Vicentia), Bayou City Glass/La Faenza/Saloni/Todagres/Refin/Roca Tile (La Nova), 3-Form/Poggen Pohl/Fresno Texas Terrazzo; **DESIGN SOFTWARE**: Graphisoft Archicad

Austin Animal Center, Austin

Contractor VCC

Consultants **CIVIL ENGINEER**: DAVCAR Engineering; **LANDSCAPE ARCHITECT**: Garcia Design; **MEP ENGINEER**: Design Learned; **STRUCTURAL ENGINEER**: JQ; **SUSTAINABILITY CONSULTANT**: Monarch Design/Consulting; **ASSOCIATE ARCHITECT, QAQC**: Parshall and Associates; **COMMISSIONING AGENT**: ACR Engineering; **SOLAR PHOTOVOLTAIC DESIGN**: S. Kanetzky Engineering

Resources **LITHOCHROME CHEMSTAIN**: Scofield; **ACME ELGIN PLANT BLEND 110 TWILIGHT ROSE MODULAR SIZE SMOOTH TEXTURE**: Acme Brick (Elgin Butler); **STRUCTURAL GLAZED TILE 4W SERIES**: Elgin Butler; **LATICRETE EPOXY GROUT**: Laticrete; **STEEL DECK**: Vulcraft; **ALTERNATING TREAD DEVICE**: Lapeyre Stair; **SUSTAINABLE DESIGN FIBERBOARD**: Sierra Pine Composite Solutions; **SOLID SURFACE COUNTERTOPS, DECORATIVE FIGURES**: Dupont Corian; **PLASTIC LAMINATE MILLWORK, DECORATIVE FIGURES**: Wilsonart; **TPO 60 MIL MEMBRANE ROOFING**: Carlisle-Syntec; **FIBER CEMENT BOARD SIDING**: James Hardie; **PLASTER AND EIFS MOLDINGS FOR HARDIE SIDING**: Fry Reglet; **ALUMINUM CURTAIN WALL, STOREFRONT, DOORS**: Kawneer; **GLASS/PAINTS**: PPG Industries; **ROLLING SERVICE DOOR, ROLLING GRILLE**: Overhead Door; **FIBERGLASS DOORS**: Overly Door, Tiger; **ACOUSTEMENT PLASTER 40**: Pyrok; **RESINOUS EPOXY FLOORING, SIKAFLOOR 700, 110, 107**: Sika Corporation; **FIBERGLASS REINFORCED PANELS, SEQUENTIA**: Crane Composites; **PLASTIC PARTITIONS**: Ampco Products; **ALUMINUM ROOFTOP EQUIPMENT SCREENS**: Ruskin; **WALL AND CORNER GUARDS**: Construction Specialties; **LOCKERS**: Comtec Industries; **STAINLESS STEEL ACCESSORIES**: A&J Washroom Accessories; **STAINLESS STEEL CAGES, SURGERY LIGHTS, GROOMING TUB, KENNEL GATES, EXAM TABLES, CAT CONDOS**: Shor-line/T-Kennel Systems; **WALK-IN FREEZER**: Kolpak (Mission Restaurant Supply); **PRE-ENGINEERED STEEL ARCH STRUCTURE**: SteelMaster Building Systems; **SOLAR FLAT PLATE COLLECTORS, EVOP**: Evosolar (Morrison Supply); **MEDICAL GAS SYSTEM**: Patton's Medical; **HAIR AND SOLIDS SEPARATOR**: Rockford Sanitary Systems; **DISHWASHER**: Hobart; **WASHER & DRYER**: Unimac; **DRAINS AND SINK**: Zurn Industries; **CENTRAL WET/DRY VACUUM SYSTEM**: Aqua Air; **CENTRAL HIGH PRESSURE SPRAY WASH SYSTEM**: Spray Master Technologies; **GROOMING FAUCET**: Suburban Surgical; **SURGERY SCRUB FAUCET FOOT PEDAL VALVE**: Delta Faucet; **COOLING TOWER**: BAC Baltimore Aircoil; **AIR COOLED CONDENSING UNITS**: Aaon (Texas Air Systems); **ENERGY RECOVERY VENTILATORS**: Carrier; **SOLAR PHOTOVOLTAIC LAMINATE POWER SYSTEM**: Unisolar, BASF; **PEDESTRIAN AREA LUMINAIRES, ATRIA**: Phillips, Lumec; **TYPICAL FLUORESCENT LIGHTING, TROFFERS**: Day-Brite Lighting; **LOBBY AIRCRAFT CABLE PENDANT**: Betacalco (ERT Lighting & Sales); **ADOPTION DOG KENNEL SUSPENDED DIRECT/INDIRECT PENDANTS**: Philips Ledalite; **RECESSED LIGHTING**: Omega Lighting; **LIGHTING CONTROL**: Douglas Lighting Control, Lighting Associates (Hill Country Electric Supply); **PERMEABLE CONCRETE PAVERS**: Pavestone; **ARTIFICIAL TURF**: Forever Lawn; **PURPLE PIPE PVC IRRIGATION PIPE FOR RECLAIMED WATER USE**: Ewing; **IRRIGATION SYSTEM**: Hunter Industries; **ORNAMENTAL IRON FENCE**: Ameristar; **CHAIN LINK FENCE, POWDER COATED, SLATS**: Merchants Metals/Pexco; **CORRUGATED METAL PANEL AT SOLID FENCE**: Mueller; **SLIDE GATE OPERATOR**: DKS Door King; **CAD**: Vectorworks, Nemetschek

Friends For Life – Don Sanders Adoption Center, Houston

Contractor Sundance Construction Company

Consultants **STRUCTURAL ENGINEER**: Garza+McLain Structural Engineers; **MEP ENGINEER**: PBK; **ACOUSTICAL**: HFP Acoustical Consultants; **SHELTER CONSULTANT**: Animal Arts

Resources **COLD FORMED METAL FRAMING (HEAVY GAGE METAL)**: Clark Dietrich Building Systems (Phoenix Construction Services); **THERMOPLASTIC POLYOLEFIN ROOFING**: Firestone Building Products (Remedy Roofing); **INTERIOR ALUMINUM FRAME AND DOOR (STOREFRONT)**: Versatrac (American Door); **UNIT SKYLIGHTS**: Velux Skylight (Remedy Roofing); **GLAZING**: Oldcastle Building Envelope (Universal Glass); **ISOLATION CLIPS**: Pliteq; **EXTERIOR/ INTERIOR PAINTING**: PPG (Limon Group); **CERAMIC TILE**: Daltile; **LINOLEUM FLOORING**: Armstrong; **SOUND SILENCER PANELS**: Acoustical Surfaces (Phoenix Construction Services); **WALL PROTECTION**: Inpro Corporation (Specialized Building Systems); **TOILET ACCESSORIES**: Bobrick (Texlam Manufacturing); **ENTRANCE FLOOR MATS**: Pawling Corporation (TMG); **SITE FURNISHINGS (BIKE RACK)**: Dumor (Paul E. Allen Company); **VARIABLE REFRIGERANT VOLUME HEAT RECOVERY SYSTEMS**: Daikin (DXS Texas)

Williamson County Regional Animal Shelter, Georgetown

Contractor FTWOODS Construction

Resources **QUIK BRIK**: Jewell Concrete Products (A-Tex Waterproofing); **STRUCTURAL GLAZED TILE**: Elgin Butler; **PRE-ENGINEERED WOOD TRUSSES**: Trussway; **ALUMINUM DOORS/ STOREFRONTS**: Anchor Ventana; **OVERHEAD DOORS**: Overhead Door; **DENS ARMOR INTERIOR GUARD**: Georgia Pacific (Central Texas Drywall); **STONBLEND RESINOUS FLOORING**: Stonhard; **PHENOLIC TOILET PARTITIONS**: Santana Products Company (Hull Services); **COMMERCIAL WASHER AND DRYER**: Speed Queen; **WALK-IN FREEZER**: Cold (Custom Coolers); **KENNEL PARTITIONS**: Mason; **AUTOMATIC GATE**: Elite (Auto Gate)

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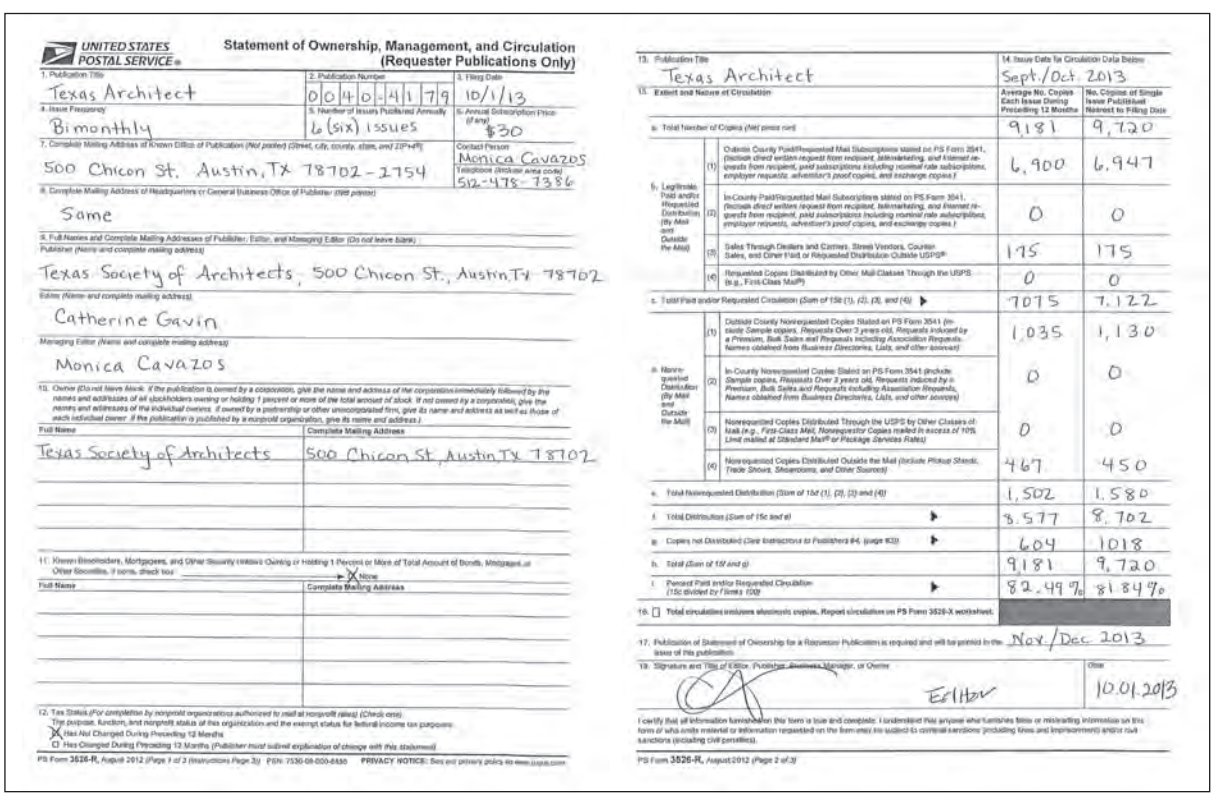

UNITED STATES POSTAL SERVICE®

Statement of Ownership, Management, and Circulation (Requester Publications Only)

1. Publication Title: Texas Architect
2. Publication Number: 0040-4179
3. Filing Date: 10/1/13
4. Issue Frequency: Bimonthly
5. Number of Issues Published Annually: 6 (six) issues
6. Annual Subscription Price (if any): $30
7. Complete Mailing Address of Known Office of Publication (Not printer) (Street, city, county, state, and ZIP+4®): 500 Chicon St. Austin, TX 78702-1754
Contact Person: Monica Cavazos
Telephone (Include area code): 512-478-7386
8. Complete Mailing Address of Headquarters or General Business Office of Publisher (Not printer): Same
9. Full Names and Complete Mailing Addresses of Publisher, Editor, and Managing Editor (Do not leave blank)
Publisher (Name and complete mailing address): Texas Society of Architects, 500 Chicon St., Austin, TX 78702
Editor (Name and complete mailing address): Catherine Gavin
Managing Editor (Name and complete mailing address): Monica Cavazos
10. Owner (Do not leave blank. If the publication is owned by a corporation, give the name and address of the corporation immediately followed by the names and addresses of all stockholders owning or holding 1 percent or more of the total amount of stock. If not owned by a corporation, give the names and addresses of the individual owners. If owned by a partnership or other unincorporated firm, give its name and address as well as those of each individual owner. If the publication is published by a nonprofit organization, give its name and address.)

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11. Known Bondholders, Mortgagees, and Other Security Holders Owning or Holding 1 Percent or More of Total Amount of Bonds, Mortgages, or Other Securities. If none, check box → X None

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13. Publication Title: Texas Architect
14. Issue Date for Circulation Data Below: Sept./Oct. 2013

15. Extent and Nature of Circulation			Average No. Copies Each Issue During Preceding 12 Months	No. Copies of Single Issue Published Nearest to Filing Date
a. Total Number of Copies (Net press run)			9,181	9,720
b. Legitimate Paid and/or Requested Distribution (By Mail and Outside the Mail)	(1)	Outside-County Paid/Requested Mail Subscriptions stated on PS Form 3541. (Include paid distribution above nominal rate, advertiser's proof copies, and exchange copies.)	6,900	6,947
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f. Total Distribution (Sum of 15c and e)			8,577	8,702
g. Copies not Distributed (See Instructions to Publishers #4, (page #3))			604	1018
h. Total (Sum of 15f and g)			9181	9,720
i. Percent Paid and/or Requested Circulation (15c divided by 15f times 100)			82.49%	81.84%

16. ☐ Total circulation includes electronic copies. Report circulation on PS Form 3526-X worksheet.

17. Publication of Statement of Ownership for a Requester Publication is required and will be printed in the Nov./Dec. 2013 issue of this publication.

18. Signature and Title of Editor, Publisher, Business Manager, or Owner: Editor — Date: 10.01.2013

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The Kimbell Art Museum's new Renzo Piano Pavilion sits across the lawn from Louis Kahn's iconic building.

Kimbell Art Museum's Piano Pavilion Grand Opening

On Wednesday, November 27, the Kimbell Art Museum's highly anticipated new building will open directly across the lawn from the Museum's original home. This light-filled pavilion, designed by renowned architect Renzo Piano, is expected to provide an enduring counterpoint to the solid vaults and arches of Louis Kahn's landmark building, which has been acclaimed a modern classic since its opening in 1972.

The Piano Pavilion will provide much-needed space for the Kimbell, whose exhibition and education programs have grown far beyond those envisaged four decades ago. Its siting, facing the original museum, focuses attention on Kahn's serene west portico, which Kahn considered the primary entrance to his building. The Piano Pavilion's inventive marshaling of light and materials also provides an expressive complement to Kahn's achievement.

Dallas Forum for Architecture Presents Wilfried Wang

Wilfried Wang, one of the founders of Berlin-based Hoidn Wang Partners, will speak about his practice on November 12 at the The Magnolia Theater in Dallas' West Village. Wang serves as the O'Neil Ford Centennial Professor in Architecture at The University of Texas at Austin.

Born in Hamburg, Wang studied architecture in London and served as a partner with John Southall in SW Architects. He is a founding co-editor, with Nader Tehrani, of 9H Magazine and was the director of the German Architecture Museum from 1995 to 2000. Wang has also taught at the Polytechnic of North London, the University College London, ETH Zürich, Städelschule, Harvard University, and the Universidad de Navarra.

Wang is the author and editor of various architectural monographs and topographs, and is the co-editor of the O'Neil Ford monograph and duograph series.

IMAGE BY VISUAL IMMERSION

Trends of the Trade

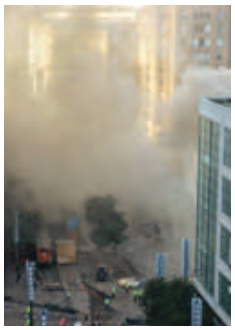
ASLA Annual Meeting

More than 6,000 landscape architecture professionals and students from across the country and around the world will gather in Boston on November 15-18 for the American Society of Landscape Architects (ASLA) 2013 Annual Meeting & EXPO. The convention will offer attendees the opportunity to earn up to 21 professional development hours, enjoy the fellowship of the profession, and reconnect with the fundamental elements of landscape design.

Three workshops will be dedicated to the Sustainable Sites Initiative (SITES). SITES is an interdisciplinary effort by ASLA, the Lady Bird Johnson Wildflower Center at The University of Texas at Austin, and the United States Botanic Garden to create voluntary national guidelines and performance benchmarks for sustainable land design, construction, and maintenance practices.

Nasher Presents Citywide Public Sculpture Exhibition

In commemoration of its 10th anniversary, the Nasher Sculpture Center is presenting Nasher XChange, a dynamic public art exhibition consisting of 10 commissioned works by 10 renowned artists at 10 diverse sites throughout the city of Dallas. The installations opened on October 19 and will remain on view through February 16, 2014. Featured artists include: Good/Bad Art Collective from Denton, Texas; Rick Lowe from Houston; Vicki Meek from Dallas; Liz Larner, Charles Long, and Ruben Ochoa from Los Angeles; Rachel Harrison, Alfredo Jaar, and Ugo Rondinone from New York City; and Lara Almarcegui from Rotterdam, Netherlands.



Dust settles in the street moments after the demolition of the 10-story department store.

Historic Department Store in Houston Demolished

The Downtown Houston city block bound by Main, Travis, Dallas, and Lamar streets no longer boasts one of Houston's oldest department stores. In late September, the 10-story, 791,000-sf structure that was most recently home to Macy's and formerly housed Foley's was demolished. Completed in 1947 and designed by Kenneth Franzheim, the building was the last department store in Downtown Houston. The owners plan new retail development for the site.

The architect of the Astrodome, Arthur Jones, FAIA, took this photo shortly after the building was constructed.

Reimagining the Astrodome: Winners to Be Announced at Texas Architects Annual Convention

The Architect's Newspaper Southwest Edition and YKK AP will announce the winners of their "Reimagine the Astrodome" design competition on the morning of November 7 at the Texas Society of Architects 74th Annual Convention and Design Expo. The competition called for architects, artists, designers, and students from around the country to submit their concepts on how the Astrodome might be reimagined, repurposed, and reused. The goal was to bring the same energy, innovation, and "can-do" spirit that motivated the construction of the original dome to an architectural proposal that will preserve the historic structure while giving it an imaginative future. The competition was conducted independent of Harris County's reuse/preservation efforts and aims to generate innovative and provocative ideas. ■

MACY'S PHOTO BY FILO CASTORE, AIA. ASTRODOME PHOTO BY ARTHUR JONES, FAIA. COURTESY BEN KOUSH.

An Alternative Animal Shelter

by Catherine Gavin

The City of Houston takes in approximately 26,000 strays or unwanted animals yearly; however, fewer than 10 percent of adoptable animals are placed into homes. In order to significantly increase the adoption rate, the city sought to provide an appealing and effective smaller-scale but high-volume animal adoption outlet.

English + Associates proposed a flexible, innovative high-performance building for the Ann Young Animal Adoption Facility. Sited along Bray's Bayou, the 24,000-sf complex comprises three buildings housing the adoption facility, community spaces for animal awareness and public outreach, and veterinary services. The dog park on the property enhances the community atmosphere while providing a real amenity for the area.

Amenities such as outdoor seating and a dog park would encourage community activity in and around the animal shelter.

The architects sought to create the smallest environmental impact possible and so designed the center as a LEED Platinum-certified structure. The challenges of building in the area — including inconsistent soil samples, buried construction debris from years of local development, garbage from upstream, and illegal dumping — informed the placement of the building on the site, and all finishes were selected for their durability and aesthetics. Exterior building finishes include natural zinc panels and masonry, and the elevated portions of the boardwalk are clad with Accoya wood. The dog and cat rooms feature hard-surface floors, including epoxy, and the corridors and other public areas are finished with polished concrete.

In order to significantly increase the adoption rate, the city sought to provide an appealing and effective smaller-scale but high-volume animal adoption outlet.

English + Associates' design represented an alternative to traditional animal adoption models. Unfortunately, the City of Houston, working in conjunction with a nonprofit organization, redefined the project, and this proposal did not move forward. ■

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