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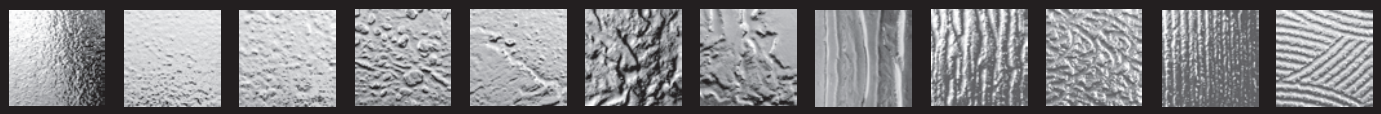

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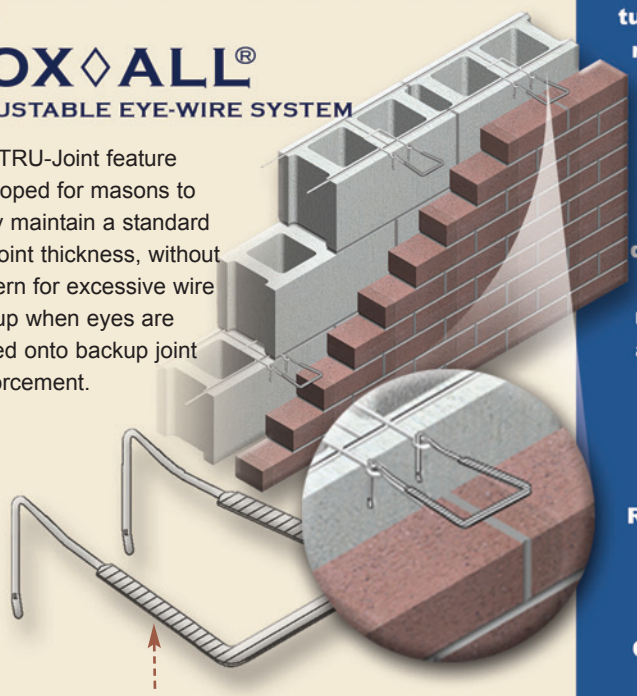

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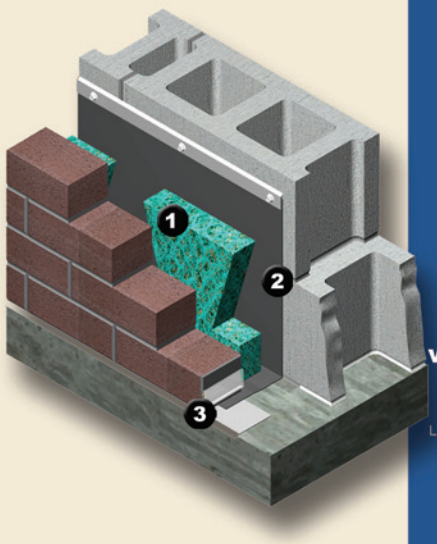

Catagory: Materials & Resources
RECYCLED CONTENT
1-2 POINTS

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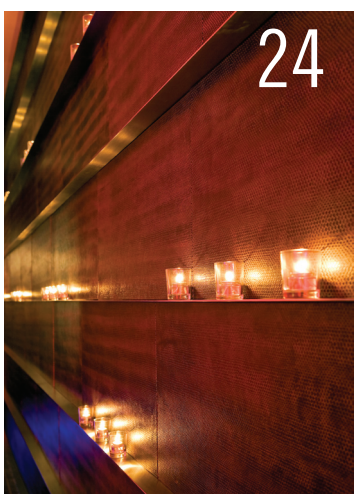

DEPARTMENTS

ON THE COVER
W Dallas Victory Hotel and Residences by HKS; photo by Blake Marvin

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Restored Grandeur

Magnificent courthouse in Brownsville recalls era when citizens took pride in their public institutions

by STEPHEN SHARPE

WALKING into the recently restored Cameron County Courthouse in Brownsville is like stepping back into a long-lost era when public buildings were designed to give citizens a sense of pride in their local government. Public buildings as grand and splendid as this 1912 Classical Revival courthouse aren't being built today. All the more reason for these treasures to be saved from disrepair and benign neglect.

The final touches of the $10.6 million restoration will be completed this summer on the magnificent courthouse designed by the San Antonio office of Atlee B. Ayers. In the early 1990s the City of Brownsville condemned the exterior because of crumbling terra cotta on the entablature. Plywood tunnels protected county employees and the public as they entered and exited the building while the work was underway. That first phase of the restoration, begun in 1998 and funded by the county at a cost of $3 million, was completed in 2001. The second phase, restoration of the interior, began in 2003, with that $7.6 million cost split equally by the county and the state through a matching grant from Texas Historical Commission's Texas Courthouse Preservation Program. Roberto Ruiz, AIA, of Brownsville was the architect for both phases of the restoration.

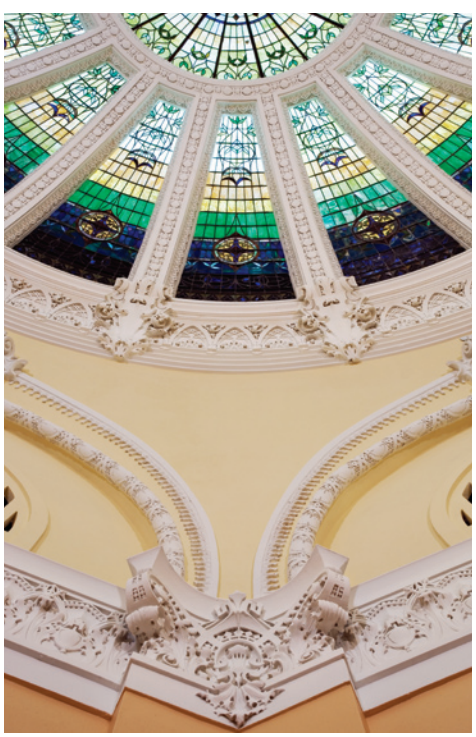
Prior to 1912, brick was main construction material in the area, Ruiz says, and New Orleans was the dominant influence on architecture. Ayers' courthouse was unlike anything previously built in Brownsville—the terra cotta facade in particular. "The Classical Revival was brought from Chicago and the North through San Antonio by Ayers," he says.

According to THC's Sharon Fleming, AIA, the principal designer was George Willis, an architect who worked in Ayers' office. Willis had previously worked with Frank Lloyd Wright. While the design always has been attributed to Ayers, Fleming says, the ornamental plaster decorating the district courtroom revealed clues that Willis played a major role in the design. Although the courthouse has a Beaux Arts exterior (Ayers' background was with McKim Mead and White in Chicago), Fleming says, the interior "has the wonderful Sullivan-esque ornamental plaster and unusual barrel-vaulted ceiling form we now attribute to Willis."

The biggest challenge to the restoration, says Ruiz, was the demolition of non-historical materials, particularly from a third floor added in the 1960s that hid the clerestory from the second-story courtroom. To replicate lost architectural details, the design team used archival photographs taken by Robert Runyon soon after the original courthouse was completed.

With county offices back in full operation, Ruiz has recommended a schedule for maintaining the historic property. "We want to make sure the owners understand that preventive maintenance is key to keeping this building for another hundred years," he says.

Stephen Sharpe is editor of *Texas Architect*.



PHOTOS BY CHRIS COOPER

Great Article on Semmes Library

I just wanted to say thank you for the great article in *Texas Architect* about the Julia Yates Semmes Branch Library at Comanche Lookout Park. [See *TA* May/June, p. 46] It really captures the philosophy and spirit of the project.

Beth Graham
San Antonio Public Library

Clarifying the Alamo's History

It was a pleasure to see an excerpt from Mary Carolyn George's latest book and the wonderful articles on places in San Antonio.

The article on the Alamo was most interesting, and I was pleased to see the lithograph (not engraving) pictured so clearly. [See "Backpage" on p. 76.] Without detracting from the importance of the article, I would like to clarify some statements in it, just to keep the record straight. The organization responsible for managing the Alamo is the Daughters of the Republic of Texas, not the Daughters of the Texas Revolution, and the attempts to tear down the original buildings took place well before the 1920s. By that time the site was being cared for by the DRT, and both the City of San Antonio and the State of Texas were beginning the process of acquiring other properties in the block where the Alamo is located to create a park-like setting for the historic buildings. Also, in the historical background, mention was made of a completed Alamo, but, according to reports during that early period, the church never was completed. So far as we know, two towers were never built. In 1762, construction of the present building was still underway.

Thanks again for all the San Antonio coverage. You inspire us to walk in the Lavaca neighborhood and go to the Museo Alameda, and take another, more attentive, drive down Austin Highway.

Martha Utterback
San Antonio

Wrong Credit for SA Museum of Art

One of your members, knowing of my original commitment to the founding of the San Antonio Museum of Art, asked me to "set the record straight" on an article authored by J. Brantley Hightower in the May/June 2007 issue. [See news story on p. 11.]

[As stated in an awards certificate from *Progressive Architecture* from 1979…], the local firm credited was Martin and Ortega Architects not the firm [Chumney Jones and Kell] identified by Hightower. Pat Chumney came along some years later when, at my suggestion, Gilbert Denman asked him to accommodate his collection in a still-vacant portion of the vast brewery. Perhaps therin lies the confusion, although I believe Pat was on his own then.

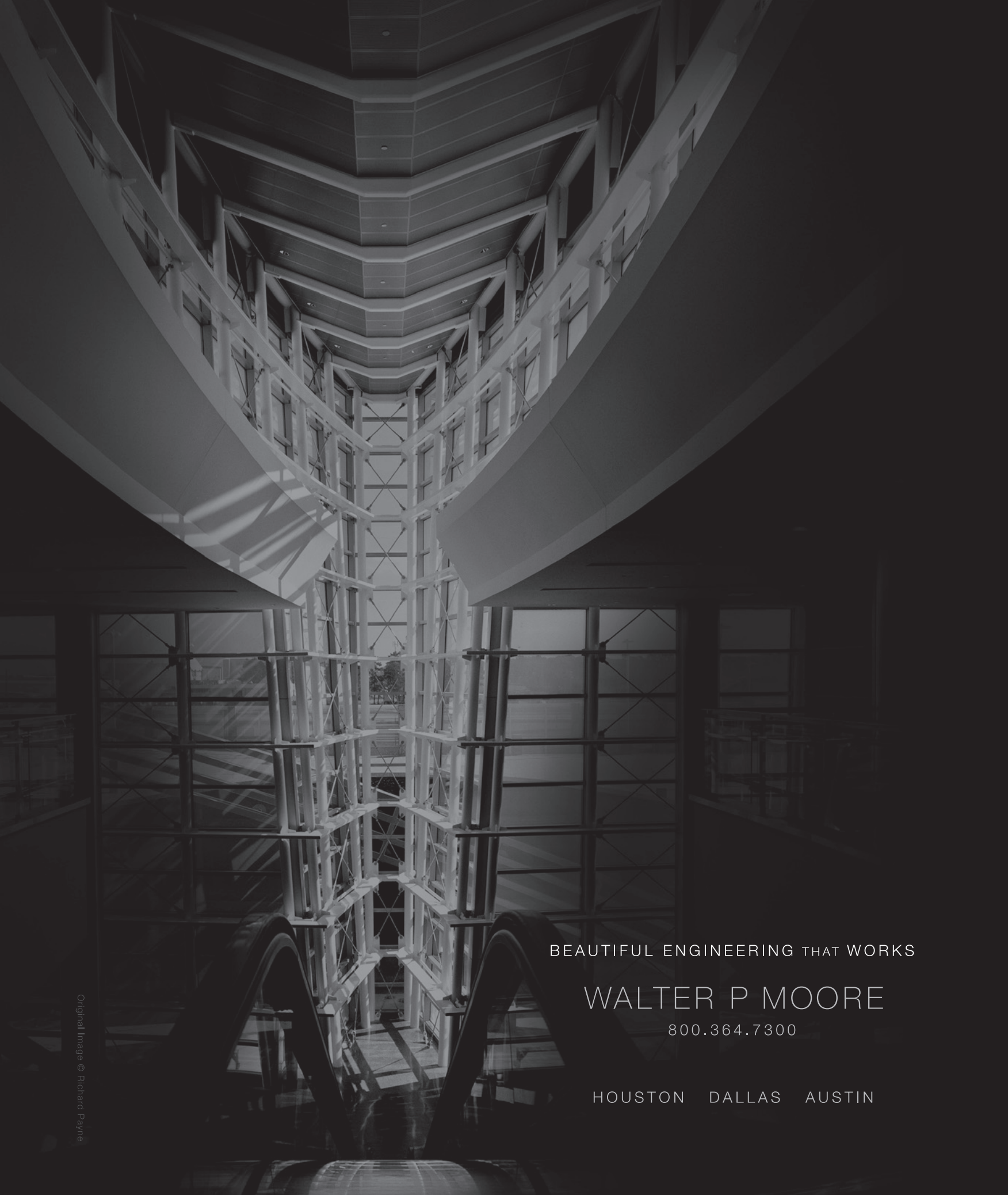
Larry DeMartino
San Antonio

DeMartino was a consultant on the original SAMA project.

CORRECTIONS

The news story in the May/June edition about new museums in San Antonio contained two errors. The photo caption on p. 13 misidentified the architecture firm for the recently completed Museo Alameda. The design firm for the building was Jackson & Ryan Architects of Houston. Also, the article incorrectly stated the name of the local architecture firm on the 1981 renovation of the former Lone Star Brewery for the San Antonio Museum of Art. The firm was Martin and Ortega Architects, who worked on the project with Cambridge Seven Associates of Massachusetts. (See letter above.)

In addition, the "Backpage" on p. 76 misstated the name of the group responsible for overseeing the Alamo. It is the Daughters of the Republic of Texas. (See letter at left.)



Menil Collection Celebrates 20 Years

Renzo Piano, architect of the Menil Collection, speaking at ceremonies marking the twentieth anniversary of the museum, described the building as a "portrait of a person" in tribute to Dominique deMenil, shown on the screen with Piano at the opening of the Menil in 1987. The acclaimed Houston museum was Piano's first U.S. commission.

PHOTO BY GEORGE HIXSON

HOUSTON On April 21 the Menil Collection commemorated its twentieth anniversary with a rare public lecture by its renowned architect Renzo Piano. From the lawn of the acclaimed museum, the architect addressed an audience of more than 1,000 who came to learn about the project that Piano described as a "portrait of a person"—Dominique deMenil. An extraordinary patron, she also is credited for giving his firm, Renzo Piano Building Workshop (RPBW), of Genoa and Paris its first American commission.

Piano began with a question: "What had changed since the construction of the building?" He mused that the trees had grown, the floors had worn, new buildings had been added, and, of course, that deMenil had passed away. Yet, he added, her poetry lingered.

In 1981, deMenil invited Piano to her Paris apartment at the recommendation of Pontus Hultén, the founding director of the Centre Georges Pompidou. (The building designed by Piano and Richard Rogers had opened in 1977). She was looking for an architect to collaborate with her on a building to store, maintain, and display an unparalleled collection of nearly 15,000 pieces of art spanning some 4,000 years from antiquity through the twentieth century acquired by deMenil and her husband, John deMenil. Their wealth was derived from Schlumberger, her family's oil field service company. The art collection was in Houston, where Schlumberger's U.S. operations were based and where she and her husband, who had died in 1973, had made their home.

According to Piano, deMenil had wanted to "start from scratch" and made it clear that "she did not like pipes." Piano garnered laughter when mentioning this, and then again when describing the Pompidou Center – the enormous, inside-out "urban machine" better known to Parisians as Beaubourg – by saying about Rodgers and himself, "we were bad young boys." Yet, for this project in Houston, his first commission following Pompidou, Piano would mature.

After that meeting, deMenil invited Piano to Houston where he stayed with her in the home designed by Phillip Johnson in the International Style and completed in 1948. They visited other deMenil-commissioned buildings, such as the corrugated metal Rice Museum "Art Barn" and Media Center (Barnstone and Aubrey, 1969) and Rothko Chapel (Howard Barnstone, 1971). These buildings were incubators for the exhibition and experience of art and architecture that would inform the process for Piano's project.

Noted architectural historian Stephen Fox has said that the deMenils "engaged the local and the international, rather than preferring one and excluding the other" and had a "vision of inclusiveness that encompasses high and low, the extraordinary and the commonplace, the exotic and the familiar." To that end, Piano traveled throughout the U.S. and Europe with deMenil, founding director Paul Winkler, and consulting curator Walter Hopps to view art works and exhibits in galleries and museums.

Piano then studied the Houston site—one block in the center of nine others, the centerpiece of one-story, gray-painted bungalows that the deMenils had acquired in the 1960s and used as houses and offices related to their projects in art, religion, and human rights. The site had a specificity that Piano documented by walking around it, measuring everything, as if, he said, to create a hologram which he could bring back to his studio, where, according to corresponding Houston architect Richard Fitzgerald, of Richard Fitzgerald and Associates, he was amazed to see that many drawings were done in full scale.

In Genoa, Piano began work on a "solar machine" to study the diffusion of light. He was pleased to learn that Houston was roughly the same latitude as his home in Genoa, and that Houston was laid out on a grid according to cardinal points, which facilitated solar orientation. DeMenil insisted on light levels far greater than usually allowed for works for art, but Piano and his collaborators, including the structural engineer Peter Rice, devised a system to modulate north light and keep the building well-tempered. "I am a builder," Piano said, " I feel like a builder," and described his atelier as a *bottega*, a place for learning by doing.

Piano's desire to "understand the spirit of the building" came from his ability to listen carefully to his client while also responding to context, human scale, and available light. It required a sensitivity not seen in Houston, or elsewhere in Texas, during an era described as the "see-through years" by Joel Warren Barna, the former editor of *Texas Architect,* in his book about the 1980s, a time when ambitious developers such as Trammell Crowe and Gerald Hines engaged high-profile firms such as I.M. Pei and Johnson/Burgee to make what appeared to be monuments to a collapsed economy.

When first opened, admission to the Menil Collection was free – as it is today – for those who come to experience the art within the "light box" of the first-floor galleries, as well as enjoy the urban gesture it made outside its simple

"Menil" continued on page 11

"Menil" continued from page 9

gray-stained walls of wood siding. As Piano's first commission in the U.S., he succeeded in constructing a place of meaningful social and cultural exchange built into the texture of a city, much like Beaubourg in Paris had a decade earlier.

Piano offered his audience an annotated look at more recent work, including two new museums in Switzerland, the Beyeler Foundation and the Zentrum Paul Klee. RPBW has completed two other critically acclaimed expansion projects in the U.S.—the High Museum in Atlanta (Richard Meier, 1983) and the Morgan Library (McKim, Mead and White, 1906) in New York. Currently under construction is the Modern Wing for the Art Institute of Chicago, which will connect the museum to the celebrated Millennium Park. Also in progress are expansion projects for the Whitney Museum of Art in New York, the Los Angles County Museum of Art, along with a new building for the California Academy of Sciences in San Francisco.

Piano closed his talk by stating that the commission for the Kimbell Museum in Fort Worth, "is a very seminal job for me." Piano had apprenticed for Louis I. Kahn in Philadelphia. He was pleased that the project would bring him back to Texas where he also designed the Cy Twombly Gallery (1995), a neighbor of the Menil Collection, and more recently the Nasher Sculpture Center (2003) in Dallas. Piano concluded his lecture with a remark about the Kimbell commission: "I am not going to say what we are going to do for the reason that I don't know."

WENDY PRICE TODD

Piano's design came from listening carefully to his client, Dominique deMenil, who died in 1998.

Piano Hired to Design Kimbell Addition

FORT WORTH The Kimbell Art Foundation announced in April that Renzo Piano will design an addition to the Kimbell Art Museum. The addition will comprise a separate building located across the street from the internationally renowned museum designed by Louis Kahn, for whom Piano worked as a young man.

Piano seemed predestined for the task, having worked in the office of Louis I. Kahn in Philadelphia during the late 1960s.

"No architect could refuse such a commission," Piano said at the time of the announcement. "It is an awesome challenge, but an attractive one, to join hands over time with the master architect who created the Kimbell. It is all the more satisfying as an undertaking, given my association with Lou Kahn and my deep respect for him and his work."

Dr. Timothy Potts, director of the Kimbell Art Museum, said the addition will solve a long-standing problem by providing additional gallery space. "The Kimbell has long struggled with the problem of having to relegate most of its permanent collection to storage when presenting major visiting exhibitions," Potts said. "With this new building we will be able to keep the Kimbell's renowned collections fully accessible year-round, while also presenting a varied program of international exhibitions. Renzo Piano has created some of the most beautiful gallery spaces of our time and will no doubt bring to the Kimbell project his signature sensitivity to materials, natural light, and proportion in creating spaces that allow great works of art to scintillate."

In making the announcement, Kay Fortson, president of the Kimbell Art Foundation said, "I am thrilled that Renzo Piano has agreed to design our new building, which will represent the most significant enhancement to the Kimbell since its opening in 1972. The Louis Kahn building has become one of the icons of modern architecture, and I have every confidence that Mr. Piano will create a companion piece that complements and reinforces Kahn's great achievement."

Shown at bottom right, the site is located adjacent to the Kimbell, at left, and across from the Modern Art Museum of Fort Worth (Tadao Ando, 2002), at top right.

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AIA Lubbock Completes Mercado Design

The rendering depicts the view looking southeast from over the Arnett-Benson neighborhood at the future North University Avenue Mercado. A new pedestrian bridge will connect Texas Tech University to the development.

LUBBOCK Originated as AIA Lubbock's chapter gift to the city of Lubbock in commemoration of AIA150, the design of the North University Avenue Mercado is complete. This planned indoor/outdoor public plaza in North Lubbock will embrace the art, architecture, and culture of the local Hispanic community at an already identified site targeted for redevelopment.

The mercado design is founded on the AIA's "Blueprint for America," a nationwide community service program that funds grants for collaborative initiatives between AIA architects and their communities.

Collaboration and public participation was key to the mercado's design, according to Brian Griggs, Assoc. AIA, who coordinated the charrettes. AIA Lubbock held two community charrettes with more than 100 attendees and garnered public feedback, including recommendations for performance areas, public artwork, and kiosk retail.

As currently designed, the project will be located just over a mile from downtown at the northwest corner of 4th Street (the future Marsha Sharp Freeway), North University Avenue, and Santa Fe Drive. The 11.7-acre site has not yet been purchased, however. Nearby alternate sites have been identified.

The design, incorporating an array of amenities, addresses the need for both business growth and cultural identity. The planned 124,000 square feet of traditional retail architecture will include a 25,000-sq. ft. anchor retail site, small boutique shops, indoor/outdoor cafes, and restaurants. The outdoor mercado to the north will consist of 20,000 square feet of kiosks where local residents and vendors can sell fresh produce, foods, artwork, and other items.

In the center of the outdoor mercado a performance stage will accommodate outdoor concerts and private events. Pedestrian-friendly common spaces intersperse between the built structures and several plazas where elements such as a sculpture garden, tower, waterscape park, and public artwork will greet visitors. A new pedestrian bridge currently under construction over the new Marsha Sharp Freeway connects Texas Tech University campus with the future mercado site and will be punctuated with a landscape/hardscape entry landing into the development.

Vehicular access into the mercado is planned from the southeast corner of the development to a four-story, 720-car parking garage. An additional 40-plus ground parking spaces will be located on the north end of the site.

In response to the site's surroundings, larger, barrier-like facilities such as the parking garage are focused to the south, while a more inviting, pedestrian-friendly environment to the north will invite people from north Lubbock neighborhoods into the development. A perimeter streetscape will elegantly border the entire development and soften the transition to surrounding areas.

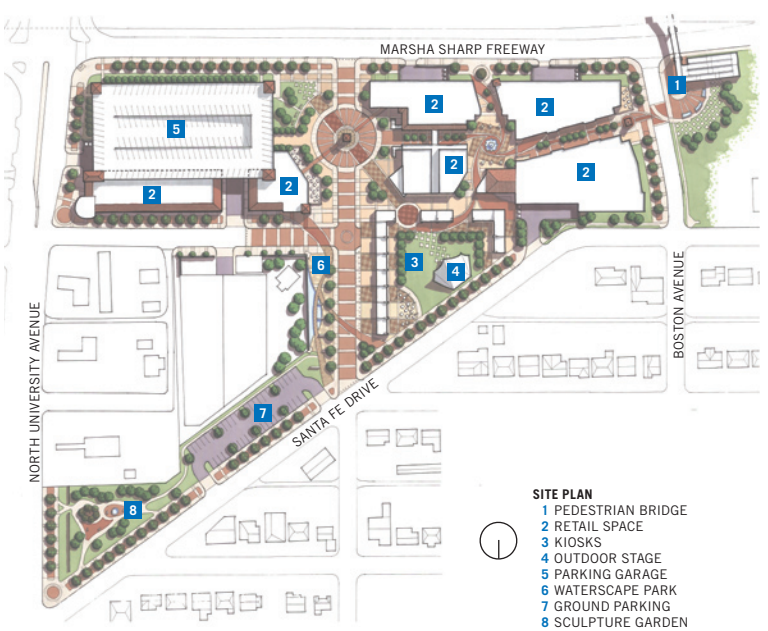
Architectural elements within the mercado will be based around the rich, artistic influences of the Hispanic culture, whose presence is predominant in the north Lubbock neighborhoods. Vibrant color, playful rooflines, and intricately laid walkways invite visitors.

The future mercado will be a catalyst spurring additional growth and economic development in the north Lubbock community while implementing cultural significance as place of pride for future generations.

The design team, made up of AIA Lubbock members and Texas Tech University College of Architecture students, worked closely with the Steering Committee, the AIA150 Committee, volunteers from the AIA Lubbock chapter and other allied professionals. The team drew inspiration from case studies of similar successful developments, such as Market Square in San Antonio, Menlo Park Mercado and La Encantada developments in Tucson, Ariz., and Horton Plaza in San Diego, Calif.

ANDREA EXTER

Andrea Exter is associate publisher of *Texas Architect*.



SITE PLAN
1 PEDESTRIAN BRIDGE
2 RETAIL SPACE
3 KIOSKS
4 OUTDOOR STAGE
5 PARKING GARAGE
6 WATERSCAPE PARK
7 GROUND PARKING
8 SCULPTURE GARDEN

RENDERING AND SITE PLAN COURTESY AIA LUBBOCK

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Saint Martin's Episcopal Church, Houston
Architect: Jackson & Ryan Architects
General Contractor: Tellepsen Builders
Masonry Contractor: W.W. Bartlett

"We worked closely and extensively with Acme Brick to get the custom brick blend just right for this Gothic-inspired modern building. We collaborated to create both a strong, solid line for such a tall building and subtle variations in color for warmth and richness, which tied-in well with the church's original brick structures. The custom blend also allowed for corbelling, basket weave patterns, and other details that recall brick churches of long ago in Germany. Using shaved bricks, we even created true load-bearing arches—over 200!"

—John Clements, AIA, Principal, Jackson & Ryan Architects

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AIA Austin Awards 17 Projects

AUSTIN AIA Austin honored 17 projects during the chapter's 2007 Awards and Honors Gala held on May 12 at the Texas Memorial Museum on the University of Texas campus. The projects were selected from a pool of 65 entries submitted by local firms.

The Design Award jury was composed of Dror Baldinger, AIA, of San Antonio; Frank Harmon, FAIA, of Raleigh, N.C.; and, Maryann Thompson, AIA, of Cambridge, Mass.

The jury bestowed three projects with Honor Awards: Adlucent by FAB Architecture; Farley Studio by M.J. Neal Architects; and Mixed Use Project for Christ Church Cathedral by Leo A Daly/LAN + Page Southerland Page, a Joint Venture.

Designed by FAB Architecture, Adlucent, is an office for an Internet marketing firm located in Austin, designed with a modest and affordable palette of painted gypsum, painted wood, and plastic laminate.

Farley Studio by M.J. Neal Architects is a painting studio and residence for a couple located in a rural Texas. Designed on a limited budget, the concept for the studio was to have a space within a space. A cooled and heated "Chinese box" is surrounded and protected by a naturally ventilated pavilion that creates a flexible, functional space for life and art.

Christ Church Cathedral by Leo A Daly/LAN + Page Southerland Page, a Joint Venture is a mixed-use project that provides a new downtown space for the diocesan office, a new parking garage for the local district, an outreach center, and a significant open space for activities.

Citations of Honor were bestowed upon seven projects. McKinney Architects received four Citation awards for its work that includes the Leander Park and Ride, Waco Residence, City Loft, and Constant Springs Residence. The other three recipients of the Citation of Honor award were 1400 S. Congress by Dick Clark Architecture; Breakwater by Mell Lawrence Architects; and Historic Restoration of the Fayette County Courthouse by Volz Architects.

The Leander Park and Ride designed by McKinney Architects for Austin's Capital Metro provides a transit facility that safely coordinates car, bus, and foot traffic, and engenders enthusiasm for public transportation in the fast-growing suburb of Leander.

Also designed by McKinney Architects, the Waco Residence strives to satisfy the aesthetic and practical goals of a young family. Located amongst banal tract homes with garage-door fronts, the house is positioned off-center to the site to create a variety of outdoor spaces to let in balanced light and private views.

(clockwise from left) Mixed Use Project for Christ Church Cathedral by Leo A Daly/LAN + Page Southerland Page, a Joint Venture; Adlucent by FAB Architecture; and Farley Studio by M.J. Neal Architects.

The City Loft project by McKinney Architects softens the color palette and takes the hard edge off of the former space, creating a more livable environment that highlights the owner's book collection with a 21-foot-tall "egg-crate" wall with a catwalk at mid-height.

Designed for a growing family that needed a remodeled space that helped to manage the hectic pace of their lifestyle, the Constant Springs Residence by McKinney Architects reorganizes the vertical and horizontal circulation and uses materials chosen for their durability and economy.

Located in central Austin in the SoCo district, the 1400 South Congress project by Dick Clark Architecture was designed to create a unique live/work destination within a dynamic and vibrant community. The mixed-use development includes over 25,000 sq. ft. of local retail, offices, and restaurants with outdoor spaces for dining.

The Breakwater House by Mell Lawrence located on the edge of a ridge overlooking Lake Travis, uses a palette of limestone and Douglas fir. Wood-clad steel columns are arranged asymmetrically as a forest metaphor, bringing the natural world inside the home.

The historic restoration of the Fayette County Courthouse (1891) by Volz Architects reclaimed function and beauty to the oldest remaining courthouse from architect J. Reily Gordon. The most significant interior change is the reconstruction of the central courtyard atrium, a trademark element found in Gordon's work.

Merit Awards were presented to Dry Creek House by Brian Dillard Architecture; Ludwig House by Hurt Partners Architects; Cup City by Legge Lewis Legge; Gillespie Place Porch by Loop Design; Stonehedge Residence by Miró Rivera Architects; Oklahoma State University Alumni Center by Page Southerland Page; and the Comal Administration and Support Service by SHW Group.

In addition to the Design Awards, the chapter presented Honor Awards to the following individuals and firms:

- AIA Austin John V. Nyfeler FAIA Community Service Award: Karen McGraw, AIA
- Young Architectural Professional Award: Paul A. Bielamowicz, AIA
- Edwin Waller Award for Public Architecture: Melba Whatley
- Firm Achievement Award: McKinney Architects

Also, the chapter recognized St. Martin's Lutheran Church (Jessen Jessen Millhouse and Greevan Architects, 1960) in Austin with the AIA Austin 25-Year Award for its enduring excellence in architecture.

BRIAN CARLSON, AIA

The writer chairs the AIA Austin Honors Committee.

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A. MATT ROESLER AIA, TEXAS PHOTO BY MICHAEL ORTEGA & ASSOCIATES

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Legislative Wrap-up: 'Good Samaritan Bill' Signed by Gov. Perry

AUSTIN After the dust had cleared from the tumultuous 80th Regular Session of the Texas Legislature, at least one measure that survived has enduring significance for the state's design community. The so-called "Good Samaritan bill" (HB 823), signed into law by Gov. Rick Perry, provides architects and engineers immunity while providing *pro bono* services following a declared disaster. The bill was among the initiatives coordinated by the Texas Society of Architects.

Another of TSA's initiatives also survived the legislature but was ultimately vetoed by Gov. Perry. That measure was an alternative project delivery bill (HB 447) that would have consolidated language in the Government Code relevant to the use of alternative project delivery methods on most public projects. TSA helped shepherd an amendment to the bill which was designed to curtail lawsuits against architects filed by public school districts over questionable claims of negligence involving design services. Such lawsuits have recently targeted architects, particularly in South Texas, who have done work for financially burdened school districts.

"With Gov. Rick Perry's veto of HB 447, TSA's 2007 legislative report card went from 'outstanding' to 'good,'" said TSA Executive Vice President David Lancaster, Hon. AIA. "The Governor's veto of this alternative project delivery consolidation bill not only killed that initiative, one of four we had for this session, it also wiped out our attempt to deal with recent problems in South Texas in which 'contingency fee' construction-defect lawsuits have been plaguing design professionals and contractors."

According to the Governor's office, the veto was unrelated to the amendment. Instead, a spokesman for Gov. Perry said the bill "would discourage competition in the public sector capital project development by limiting how government may contract for design and construction services."

Another bill relevant to the profession was SB 541, which was signed by the Governor. The bill requires that one of the eight hours of mandatory continuing education that architects earn each year to renew their state registration must be in the topic area of "sustainable design" or "green" architecture.

TA STAFF

State Lawmakers Approve Transfer of 18 Sites to Texas Historical Commission

AUSTIN Also during the Regular Session, legislators transfered 18 historic sites from to the responsibility of the Texas Historical Commission, effective in January. The sites are:

- Acton (Johnson County), burial site of Elizabeth Crockett, wife of Davy Crockett.
- Caddoan Mounds (Cherokee County), the home of Native Americans who lived in the region for 500 years beginning about A.D. 800.
- Casa Navarro (Bexar County) restored home on a half-acre lot in downtown San Antonio.
- Confederate Reunion Grounds (Limestone County), includes 1890s dance pavilion.
- Eisenhower Birthplace (Grayson County), modest two-story frame house where the future U.S. president was born in 1890.
- Fannin Battlefield (Goliad County), monument commemorates execution of Col. James Fannin and 342 of his men in 1836.
- Fort Griffin (Shackelford County), constructed in 1867, ruins include several buildings.
- Fort Lancaster (Crockett County), built in 1850s, a stone chimney is among the ruins.
- Fort McKavett (Menard County), established in 1852, features remains of 25 buildings
- Fulton Mansion (Aransas County), restored 1870s Victorian home overlooks Aransas Bay.
- Landmark Inn (Medina County), 1840s property in Castroville now operated as B&B.
- Levi-Jordan Plantation (Brazoria County), house built 1848-1851 by slave labor
- Magoffin Home (El Paso County), adobe home from 1875 is prime example of Territorial style
- Sabine Pass Battleground (Jefferson County), an attempted invasion of Texas by Union naval gunboats was repelled here in 1963.
- Sam Bell Maxey House (Lamar County), built in 1867 in the High Victorian Italianate style
- San Felipe (Austin County), Stephen F. Austin brought the first 297 families here to colonize Texas in 1824.
- Starr Family Home (Harrison County), known as Maplecroft and built in 1870s in Marshall.
- Varner-Hogg Plantation (Brazoria County), stately plantation mansion built in the 1820s by enslaved workers using handmade bricks.

Online Registration Opens for TSA Convention

TSA hosts its 68th Annual Convention in Austin Oct. 18-20, bringing architects and design professionals together to explore the theme of "Democracy." Keynote speakers will appear on Oct. 19 and include Maurice Cox and Admiral Bobby R. Inman. Cox is an architectural educator, urban designer, and former mayor of Charlottesville, Va. Inman is a retired admiral, entrepreneur, and LBJ Centennial Chair in Public Affairs at UT Austin. For more information, call (512) 478-7386 or visit www.texasarchitect.org/convention. Online registration begins in late JULY.

Houston Mod Presents Hugo V. Neuhaus Jr.

Houston Mod's third architectural exhibition presents the work of Hugo V. Neuhaus Jr. (1915-1987) at the Architecture Center Houston. The exhibition will include Neuhaus' acclaimed Houston residential designs, drawings, new and historic photographs, models, renderings, and interviews. Call (713) 456-0092 for more information. Exhibit runs AUG. 2-SEPT. 29

RDA Invites 'Bridging the Park' Participants

The Rice Design Alliance Partners invites charrette participants to propose a design to unite north and south Memorial Park via a pedestrian bridge that will serve as a safety measure and landmark for the city. "Bridging the Park," a juried competition presented in collaboration with Memorial Park Conservatory and the Houston Parks Department, is open to architects and non-architects working as individuals or teams of up to five. For more information, call (713) 348-4876. Competition charrette AUG. 4

Houston's Bayou Bend Celebrates 50 Years

The Museum of Fine Arts Houston's Bayou Bend Collection and Gardens celebrates its 50th anniversary with a new book and related exhibition. MFAH and Scala Publisher's *America's Treasures at Bayou Bend: Celebrating Fifty Years*, details the history of the collection and showcases 100 masterpieces. The exhibition *Building Foundations: Ima Hogg and Bayou Bend in the 1920s* explores Miss Hogg's involvement in the planning and design of Bayou Bend and runs through AUG. 12

UT Austin Exhibits Frederick Steiner Photography

The University of Texas at Austin School of Architecture presents *Frozen Notes: The Photography of Frederick R. Steiner*, a selection of black and white photographs taken by the School of Architecture's Dean Frederick Steiner. Exhibition runs through AUG. 24

68TH ANNUAL CONVENTION AND DESIGN PRODUCTS & IDEAS EXPO

TEXAS SOCIETY OF ARCHITECTS

FEATURED SPEAKERS:

Maurice Cox - architect, educator, urban designer and former Charlottesville, VA mayor under whose leadership "citizens began to trust architecture again to shape their world for the better"

Bobby R. Inman - retired admiral, entrepreneur, and LBJ Centennial Chair in Public Affairs at UT Austin who draws a sharp bead on how democracy is evolving to accommodate economic and demographic changes

October 18 - 20, 2007
Austin Convention Center

Register online at www.texasarchitect.org/convention.php

Democracy

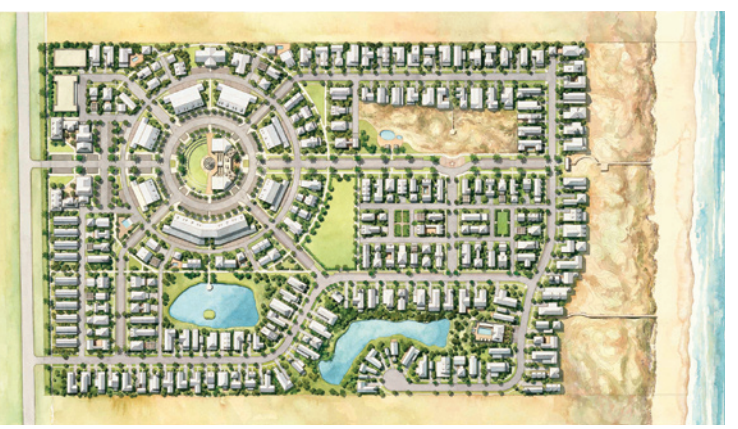
to imagine and to implement extraordinary ideas together

Fort Worth Museum of Science and History

Construction is set to begin in October on a new home for the Fort Worth Museum of Science and History. Designed by Legorreta+Legorreta of Mexico City with local firm Gideon Toal as the architect of record, the $65 million project will bring the museum's total square footage to 125,500. The new building will offer more space for traveling exhibits, as well as permanently housing several added features. A plaza entryway will form the center of the museum's new campus-like environment, facilitating pedestrian traffic from the building to its neighbors, the Will Rogers Center and the National Cowgirl Museum and Hall of Fame. The area will also serve as a focal point for the southern end of the Fort Worth Cultural District, highlighted by a "lantern" structure that will let in daylight while providing gentle illumination to the grounds in the evening. The museum's interior will feature courtyards, skylights, pergolas, and abundant natural light. The new museum is scheduled for completion in September 2009.

Cinnamon Shore

The first master-planned New Urbanism development on Texas's Coastal Bend, Cinnamon Shore will be a 64-acre community development on Mustang Island between State Highway 361 and the Gulf of Mexico. At a cost of more than $235 million, Cinnamon Shore will include single-family homes and condominiums, as well as shops, restaurants, hotels, and office space surrounding a town center. Designhouse of Austin is planning the 16,000-sf retail plaza that will feature an observation tower patterned after a lighthouse and a boulevard that will connect the development's entrance to the beach. The developer, Sea Oats Group, has set design codes to accentuate architectural styles familiar along the Gulf Coast, featuring a lightness of proportion and color within a walkable, mixed-use community. Pedestrians will be able to reach one end of the community from the other in less than 10 minutes, passing homes set close to narrow, landscaped streets. Phase I of construction on the project began in March and is expected to be completed early next year.



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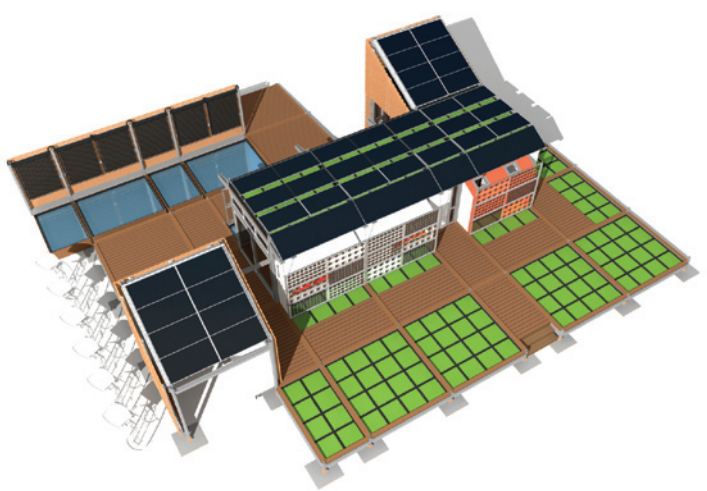


The 2007 Solar Decathlon team at Texas A&M University's College of Architecture has developed its entry for the biannual international competition sponsored by the U.S. Department of Energy. Through partnership with the Center for Maximum Potential Building Systems, the students have adopted the modular groHome concept from CMPBS's Pliny Fisk. Set on pedestal footings to minimize damage to the site, the structural frame uses lightweight, high-performance elements that can be assembled with minimal tools. Photovoltaic and solar thermal panels incorporated into the roof and walls provide energy needs, and high-tech fenestration conserves energy use. The units can be multiplied to create a groCommunity in which individual dwellings are purposely planned for future infill as well as a variety of utility sharing possibilities. Solar Decathlon 2007 takes place Oct. 12-20 on the National Mall in Washington, D.C., where judges will assess projects from 20 schools invited to participate.

Borderland Modernism

David Hilles' Massey House in El Paso demonstrated sustainable design a half-century ago

by WILLIAM PALMORE

"SUSTAINABLE design," the emerging amalgamation of principles and strategies for conserving the use of energy by buildings, is rapidly becoming the most important force in contemporary architecture. Potentially prescriptive, sustainable design strongly implies the need for a very different architecture. Owing to what seems the profession's long-term habit of neglecting energy conservation, an anxiety surrounds the subject, stimulated by concerns that a designer's creativity might be restricted or a client's preferences compromised.

While the profession tussles with the issue, scholars like David Leatherbarrow at the University of Pennsylvania find it fruitful to revisit works of twentieth-century modernism to gauge the role energy conservation played in the design process. In *Uncommon Ground: Architecture, Technology, and Topography* he usefully provides the argument that much of what we now call sustainable design was once just part of good design exercised by architects like Rudolph Schindler, Richard Neutra, and numerous other shapers of modern architecture.

Beyond energy conservation, sustainable design offers the potential for an improved – and more meaningful – integration of architecture within a specific environment. This evokes the ideas of Christian Norberg-Shulz, who, in *Genius Loci: Towards a Phenomenology of Architecture*, wrote of "existential space" as the manifest partnership between what man builds and the natural world. That partnership, he observed, is the source of a sense of place. The mid-century houses of El Paso architects Robert Garland and David Hilles (pronounced *Hill-iss*) come very close to achieving that elusive quality. The lines, the proportions, the materials, and most important, how the houses engage the ground speak poetically about human occupation in a distinctive place. A survey of their work reveals the importance of Hilles' Massey House, designed in 1954, a year before he joined in partnership with Garland. The unique house offers an impressive array of strategies and techniques that would show up again in many of the partners' later designs produced in a collaboration noted for its creativity and longevity.

Most Texans need not be reminded that El Paso is unlike any other place in the state. The brooding mass of Mt. Franklin, the cottonwood and planting field trace of the Rio Grande, and the stark surrounding desert define the city. Beyond the geography, the most important factor of life in El Paso is the relentless sunshine, formidable regardless of the season. Shelter from its damaging effects preoccupies all city inhabitants and is the first criteria in building design. Seasonal wind accompanied by blowing sand, a gritty nuisance that can render unscreened spaces uninhabitable, also burdens the city. Careless planning relative to either factor can produce spaces that are intensely uncomfortable if not entirely useless.

Given the climate and geography, a nearly minimalist design for a house would not immediately seem logical. Knowing something about the clients explains a great deal. Robert and Jeanne Massey were prominent figures in the local arts community; he was a painter and college professor, she a public school teacher and leader in the theater community. Jeanne was also Hilles' sister. Having lived and studied in places like New York and Havana, the Masseys were familiar with the contemporary design trends of the day and wanted a house that reflected this. Once built, their new home quickly became the setting for many celebrated parties, occasions that readily provided El Pasoans with both a convincing argument for modern design and ample incentive to hire the two young architects.

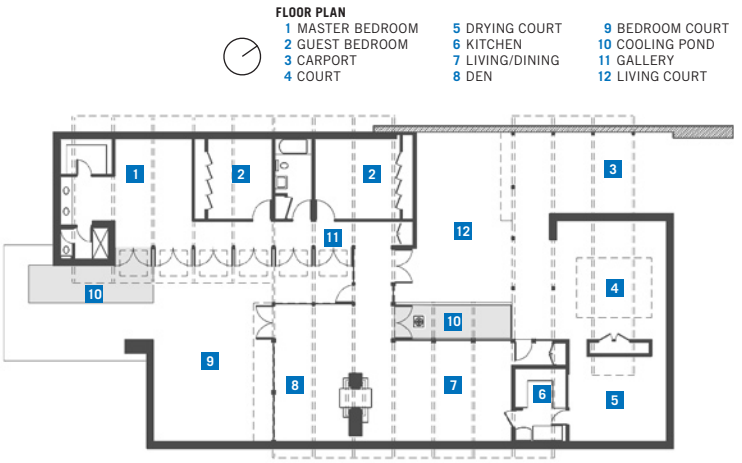
The site offered an ideal orientation for the Massey House, as viewed from the east in this model. The architect's design incorporated clerestory vents for cooling and massive stone walls to protected the spaces from the sun and winter winds.

Like so many modern houses of the mid-century, the Massey House suffered numerous later additions and remodeling campaigns that compromised the quality of the original design. The 1,438-square-foot house built in 1955 actually represented only the first anticipated phase of construction. With each subsequent construction phase, generally undertaken without Hilles, the design drifted away from the architect's original intentions. To explore Hilles' ideas fully, this article examines the first design only, deduced from the well-detailed original construction drawings.

The site for the new house, narrow in width, unusually deep, and featuring an inconvenient grade change, was not promising. What the site had going for it was its orientation. The street line faces northeast, with the perpendicular and parallel lot lines aiming toward the southwest. This is the ideal orientation for a building in El Paso in terms of using the wind for cooling, because in the hot months of the year, roughly from June until September, the wind arrives predominantly from the southeast. During the cold months, on the other hand, the wind is expected from the north and south. Thus, the narrow site delivered an ideal potential for managing both summer and winter conditions.

In response to the varying challenges of the site, Hilles' first move was to press the house into the slope, resulting in a finished floor situated between six and eight feet below the grade on the southeastern side at the rear. From this excavation he deployed a pair of Mt. Franklin limestone load-bearing walls – just within the lot lines – to mark the domain of the house. Between these Hilles laid out the volumes of the house, exploiting the ability of the

MODEL AND PHOTO BY WILLIAM PALMORE; PLAN BY THOMAS LOZADA, NEW YORK INSTITUE OF TECHNOLOGY; ©J. PAUL GETTY TRUST. USED WITH PERMISSION. JULIUS SHULMAN PHOTOGRAPH ARCHIVE RESEARCH LIBRARY AT THE GETTY TRUST INSTITUTE



walls to protect with their height and opacity. To bring in the cooling breeze, he designed an ingenious strip of clerestory windows with operable vents, located at the tops of the stone walls and situated between the roof beams. Outlying white-painted fascia boards protect this line of windows from the morning and afternoon sun as well as the blowing sand.

The house is protected from the north winter wind by a windowless stone screen wall that wraps from the adjacent lot line and parallels the street. The front wall is complemented by the above-mentioned excavation and additional stone walls at the rear. Although one can applaud the management of the climate with structure made from local material, the walls do much more. Examination of the model reveals that the walls effectively set up a satisfying dialogue with the flat roof planes. Together they communicate a striking relationship between the architecture, the site, and, by extension, the broader geography of El Paso. This sensitivity to the topographic conditions of a site would emerge as the most distinctive trait of the Garland and Hilles houses, almost all of which feature ground-hugging horizontal planes that contrast strongly to the mountainous landscape.

Entering the Massey House by way of the carport, one encounters a 4,421-square-foot matrix of designed indoor and outdoor spaces, of which only 42 percent is enclosed and air-conditioned. Reached beyond the first two courts, the public rooms, comprised of the dining, living, and den spaces, stretch along the eastern wall. A massive free-standing fireplace separates the latter two spaces. Adjacent to the western wall and offset closer to the rear of the site, Hilles placed the three bedrooms. Enormous

"Borderland" continued on page 47

Architecture for a Unique Time and Place

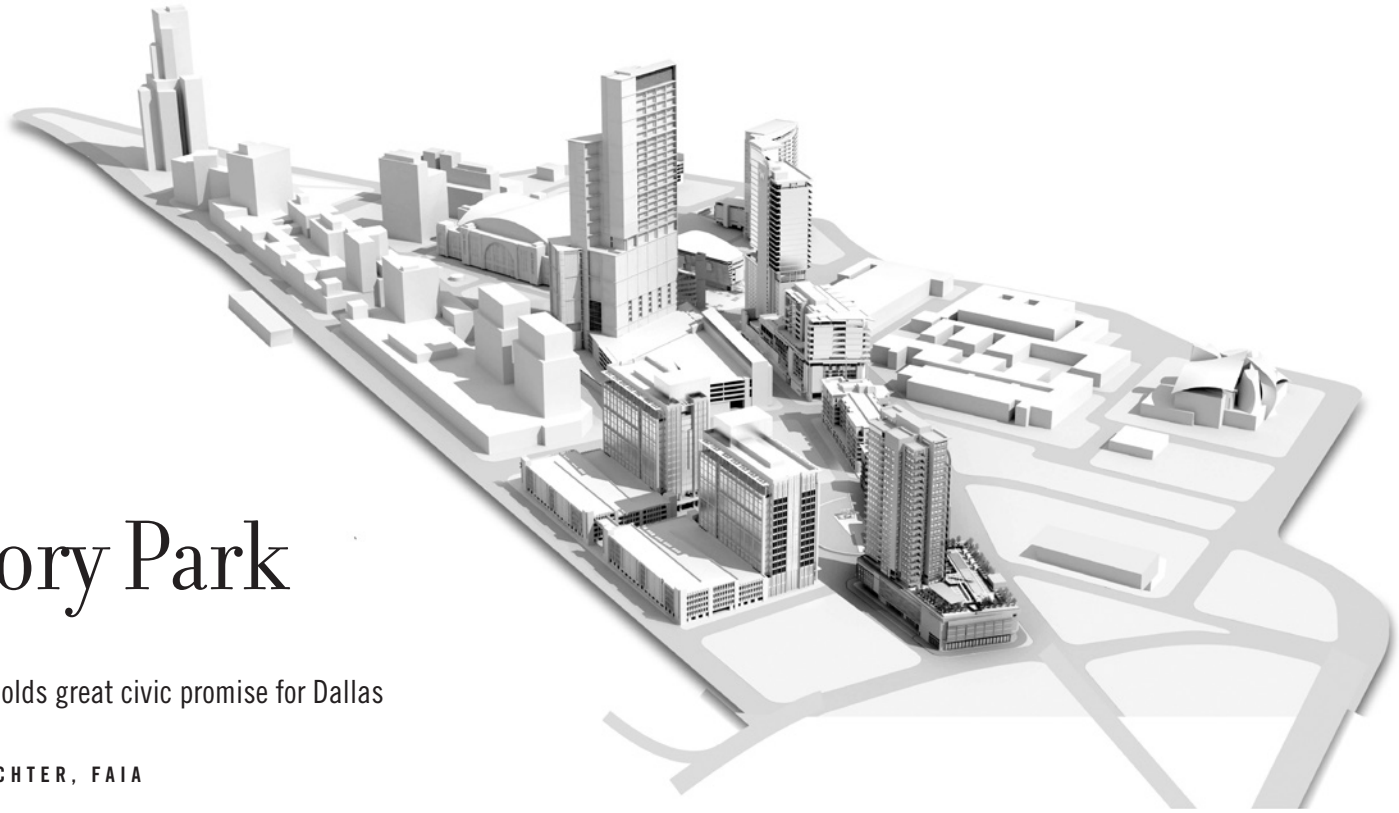
The story of Garland and Hilles tells as much about the post-war housing boom and subsequent increase of Cold War military spending as it does about architecture. El Paso, home to venerable Ft. Bliss and the newly important Biggs Air Field, was poised to grow rapidly. The population more than doubled to 276,678 in the decade between 1950 and 1960. The growth attracted young professionals, including many physicians, from around the nation. A significant number of these newcomers would become clients of the architects, themselves drawn by opportunity.

The houses they designed independently for their own families demonstrate the talents they would exercise across the range of dwellings they designed together—an astonishing 34 between 1952 and 1962. Tempted by steep discounts offered by the design sensitive developer and soon-to-be client, Bill Mayfield, the architect's bought sites in Mountain Park. Located on the eastern slope of Mt. Franklin, Mayfield's innovative neighborhood featured underground utilities, and natural-vegetation-only landscape regulations, and narrow streets free of curbs or sidewalks.

The Garland House (shown top right), designed in 1956, is located at the intersection near the top of development. Pressed into the grade, the house is easy to overlook. The low-lying flat planes of the roof make handsome gestures to the surrounding and varying geography of desert and mountain. One absorbs the smooth line of the horizon taken from the east while the other, rotated perpendicular to the first, complements – by contrasting with – the rugged verticality of the mountainside to the north and west.

The Hilles House (shown bottom right), designed in 1957, is approached from below rather than above. Contrasting with the Garland House, the design presents a very different appearance: more airplane than redoubt. In Hilles' hands, the planes of the roof and deck spring out from the rock and float in position. Instead of receiving the horizon, they go out to meet, if not confront, it. As with the Garland House, the roof plane is in complete partnership with the mountain and desert, serving as something of a datum against which the whole is measured.

— William Palmore



Victory Park

New district holds great civic promise for Dallas

by DAVID RICHTER, FAIA

IF you have flown into Dallas Love Field at night recently you might have noticed a striking new feature in the urban landscape. It has been likened to Times Square, but from a dark-sky snapshot it seems to harken more to the scale and energy of the Ginza. Either way, this is not the typical Dallas we have come to expect.

Victory Park is 75 acres of high-density, mixed-use development by Ross Perot Jr.'s Hillwood Development Company, and it is seeding Dallas with the intensity of urban energy typically associated with New York, Tokyo, or Hong Kong. Recaptured from an industrial brownfield at the northwest edge of downtown, it is envisioned at completion to encapsulate 12 million total square feet – including 4,000 residences and four million square feet of office and retail space – for a total investment of more than $3 billion. Big D is making no small plans here.

The design team of the Victory Park development includes the original master-planners Koetter Kim and Associates with Good Fulton & Farrell; the W Victory Dallas Hotel's HKS, Morrison Seifert Murphy, Cadwallader Design, and Shopworks Design; and the American Airlines Center's David M. Schwarz Architectural Services. The two Victory Plaza Buildings that define the plaza to the south of the arena are by HKS and Orne & Associates. (See photo showing the plaza's eight huge high-resolution video display screens that move along horizontal tracks.) Soon to join the mélange is the 43-story Victory Tower designed by Kohn Pederson Fox with BOKA Powell that will include a Mandarin Oriental Hotel with residences by Remedios Siembieda; Starck & Yoo's The House (shown at bottom right) with 28 stories of condominiums; two mid-rise residential projects by WDG Architecture; and more.

Dallas can expect quite an architectural symphony as the crescendo of high-end, luxury urban density builds. But still Victory raises a few questions (and offers answers) related to architectural diversity, organic growth, and civic relevance.

Will Victory Park achieve the diversity in design that defines great urban places? It is clear that with its stable of notable designers, Hillwood intends to encourage just such a stylistic discourse. But the coming modernist buildings, however stellar, are largely cut from the same cloth. The neo-classical theme envisioned a scant few years ago by Hillwood and delineated by Schwartz in the American Airlines Arena is but a distant memory. And even though from two blocks to 20 miles north French and Italianate classicism reigns, designers here seem disinclined to revisit the retro. For now that's good. A critical mass of neo-modernism is a welcome change. But strangely, the classicist American Airlines Center and its new modernist neighbors each make the other look better, more urban. Still, architectural diversity can't be cooked too quickly—the best creative exchanges occur across generations, not just by mixing designer signatures. What if the plan included some place-holder retail to fill out the streetscape while delaying the development's finale for a decade or two?

Can Victory Park engender a dynamic, open urban pattern, or has Dallas traded singular iconic architecture for insular, controlled, high-density development? With freeways on two of its three sides, this is a tough site to connect to. Victory Park effectively responds to this challenge in several ways. It traverses the elevated freeway south to the West End Historic District with a pocket park and pedestrian ways, and reaches out to the city beyond with a coming light-rail station and access to the Katy Trail's hike and bike path. Still, Victory Park's best chance to truly fuse with its context – its long eastern boundary – presents a discrete edge that delineates an inward focus, perhaps to reinforce the exclusive branded identity that its high-end clientele may expect. While markets may prefer a delineated identity, the considerable centrifugal economic and cultural force of this population density (not to mention good architecture) may spawn an urban organism destined to jump its own edges. And that may be part of the plan, too.

ILLUSTRATIONS COURTESY HILLWOOD DEVELOPMENT; PHOTO BY JERMEY WOODHOUSE | PIXELCHROME.COM

Will Dallas embrace this upper-crust enclave as one of its favorite civic places? Rockefeller Center is also a high-rent property, but somehow, with its great public places, all New Yorkers feel a bit of ownership. Victory Park's plan includes civic spaces with planned public activities and a touch of affordable retail. But the unlikely hero here may be the avowed populist David Schwarz, AIA, who's American Airlines Center is the lone Dallas building voted this year as one of the nation's 150 favorite buildings. Not only are its venues a natural draw, but people genuinely like its architecture. So with the arena and an active urban park as anchors, and an affordable restaurant or two in between, the developing entertainment district might yet bridge Dallas' disparate social strata.

The bold aspirations and early success of this new mixed-use district have clearly raised the bar in Dallas, and Victory Park may even become a historic milestone in urban design in Texas. If developers, planners, zoning boards, and especially consumers embrace Victory Park's unabashed urban density and pursuit of design excellence, the inward growth potential of Texas cities will be instantly unleashed—with unlimited benefits to community, sustainability, efficiency of infrastructure, transportation, and cultural assets. Regardless of whether others will follow – or how quickly – it's great to have an urban development in Texas this good to talk about.

David Richter, FAIA, is a principal of Richter Architects in Corpus Christi.

Sumptuous Icon

by GREGORY IBAÑEZ, AIA

PROJECT W Dallas Victory Hotel and Residences, Dallas
CLIENT Anland Partners/Gatehouse Capital
ARCHITECT HKS Architects
DESIGN TEAM Nunzio De Santis, AIA; Eddie Abeyta, AIA; Brad Schrader, AIA; Karen Yeoman
CONTRACTOR McCarthy
CONSULTANTS Brockette Davis Drake (structural); James Johnston & Associates (mechanical); Curtain Wall Design & Consulting (facade constructability); Counsilman/Hunsaker (pool and fountain design); 555 Design (Ghost Bar interiors design); SWA Group (landscape architect); ShopWorks (hotel interior design); Halff Associates (civil); Morrison Seifert Murphy (north tower condominium interior design) Cadwallader Design (south tower condominium interior design)
PHOTOGRAPHER Blake Marvin

DALLAS has long had an "edifice complex," a skyline fixation that certainly isn't unique among American cities. Given the aggressive business spirit of the city and its constant insecurity about being perceived as "international," Dallas always has measured itself by the health and style of the downtown's silhouette.

The seminal example is the 1922 Magnolia Building, a 29-story Renaissance Revival tower designed by Alfred Bossom of New York. The tallest building in Dallas for the next 20 years, it was crowned in 1934 with a neon Pegasus in 1934—then the symbol of the Magnolia Oil Company and now the unofficial logo of Big D. In 1955 Harrison and Abramovitz's Republic Bank Towers added sophisticated corporate modernism to the cityscape (although topped with a rather whimsical neon weather barometer).

However, it was the unfettered construction boom of the early 1980s that raised the ante for skyline impact. A pair of SOM buildings (Trammell Crow Center in 1984 and Chase Bank Center in 1987) epitomized the opulence of the era with their encyclopedic display of granite, marble, and exotic wood veneers and conspicuous chapeaus. Forward-thinking local architects cheered the 1986 arrival of Henry Cobb's Fountain Place, a winning combination of Dan Kiley's water gardens and dynamic glass geometry. That same cadre of local architects audibly groaned when Philip Johnson's opulent French-inspired Crescent appeared on the scene in 1985 and was widely celebrated as the *ne plus ultra* symbol of Dallas' sophistication.

The latest wave of new high-rise structures continues this eclectic tradition, with buildings of every flavor imaginable. Unlike the 80s, though, there also are a number of excellent buildings by local firms that are confidently establishing a "Dallas Modern" standard. The W Dallas Victory

(opposite page) Spectacular skyline views enhance the hotel pool experience. (this page) The new high-rise is the latest addition to the Victory Park development, which also features a large plaza at the base of the hotel.

The Living Room Bar, located off the main lobby, is one of the hotel's swank public spaces.

Hotel and Residences epitomizes this movement. The architects at HKS have created a building that makes a significant contribution to the profile of the city while still enhancing the urban context of the surrounding public spaces.

The W is located in the Victory development, a former brownfield on the northwest edge of the central business district anchored by the retro brick American Airlines Center by David Schwarz, AIA. On the southern side of the symmetrical arena is a large plaza that is intended to become the Times Square of Dallas. Huge sliding video panels flank this open space, and the narrow end of the W Hotel site fronts the plaza, although not quite orthogonally—the centerline of the plaza is actually tangent to the facade. HKS' Eddie Abeyta, AIA, also added balconies to this elevation so residents could interact with the crowds expected to be milling about below.

The 33-story W Hotel and Residences is the centerpiece of the latest phase of the 75-acre Victory development. The $128 million mixed-used project includes a 251-room hotel, street-level retail, and 94 condominiums. Set above hotel's top floors, the residences are designed to target an affluent class of urban dwellers who will have 24-hour access to the hotel's services. At ground level is 25,000 square feet of retail space.

Abeyta, design director of the firm's Dallas office, conceived of the hotel's end face as a campanile in relation to a piazza. The tension created by the slightly off-center relationship allowed a "retained view" of the downtown skyline from the plaza, which is further enhanced by the extension of the glazing beyond the acute tower edge. Although the building is a rather long (albeit shallow) mass, there is a sense of both movement and lightness throughout. With the long axis running parallel to the heavily traveled I-35 corridor, the building dominates the foreground view of the skyline while always appearing to be in motion.

The building is organized into two principal forms—a long podium and the tower. The podium holds the hotel rooms, lobby, and restaurants on the north, with a garage and condominiums on


GROUND FLOOR PLAN
1 CONDO LOBBY
2 FRONT DESK
3 BAR
4 LOUNGE
5 RESTAURANT
6 RETAIL
SITE PLAN
1 VICTORY PLAZA
2 OFFICE/RETAIL
3 PROFESSIONAL SPORTS VENUE
4 W DALLAS VICTORY
5 FUTURE DEVELOPMENT
WICHITA STREET
HOUSTON STREET
VICTORY PARK LANE

(above) Textured Lueders limestone grounds the base of the building. (opposite page) Early drawings illustrate the varied profiles of the 33-story tower.

the south. Hovering above the northern portion is the tower, which is exclusively condominiums excepting the top-floor Ghost Bar, a trendy club with panoramic views of the city. The building plan deftly accommodates the varying program elements—the hotel floors are double-loaded while the tower's residential floors are single-loaded. The dramatic gap that articulates the meeting of the podium and the tower provides ideal placement for a spectacular pool and deck with glass guardrails affording uninterrupted views on three sides even while swimming.

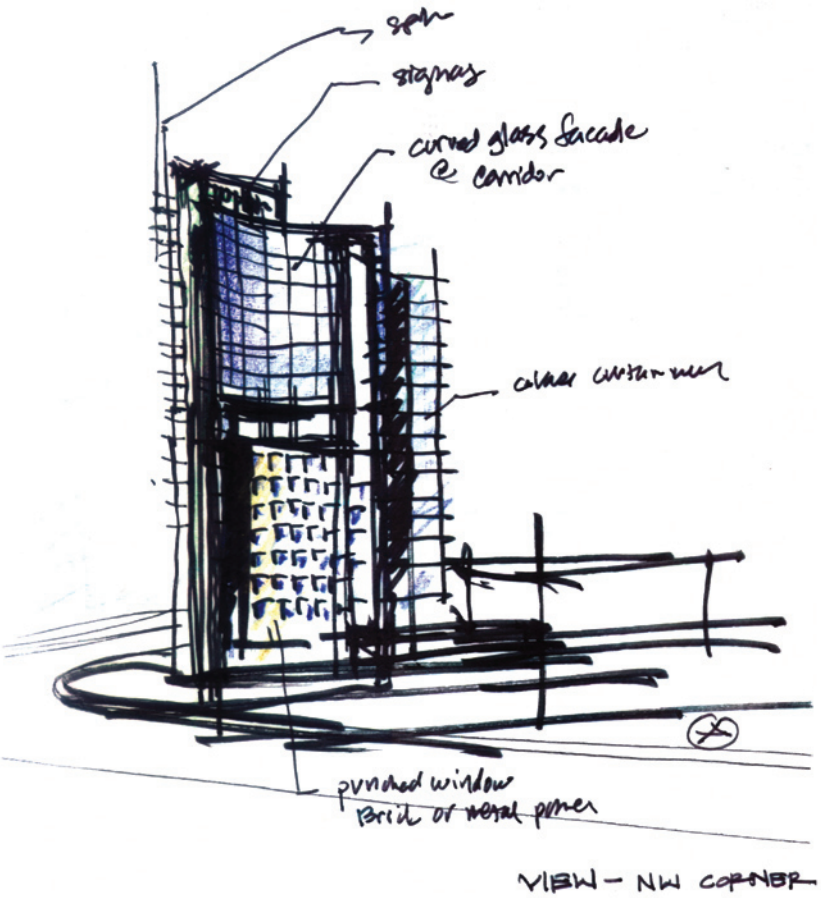
The architects avoided 1980s-style excess in the surprisingly restrained building palette, and instead selected materials that lets the geometry do the talking. Other than glass and white metal panels, the main cladding is warm-gray, acid-etched, pre-cast concrete panels with richly layered Lueders limestone walls at ground level. The hotel motor court is flanked by an etched-glass volume with changing LED lighting designed to draw visitors into the lobby. The long sides of the tower differ by view—those on the eastern downtown side have generously extended balconies while the west side is a sensuous concave glass curtain wall.

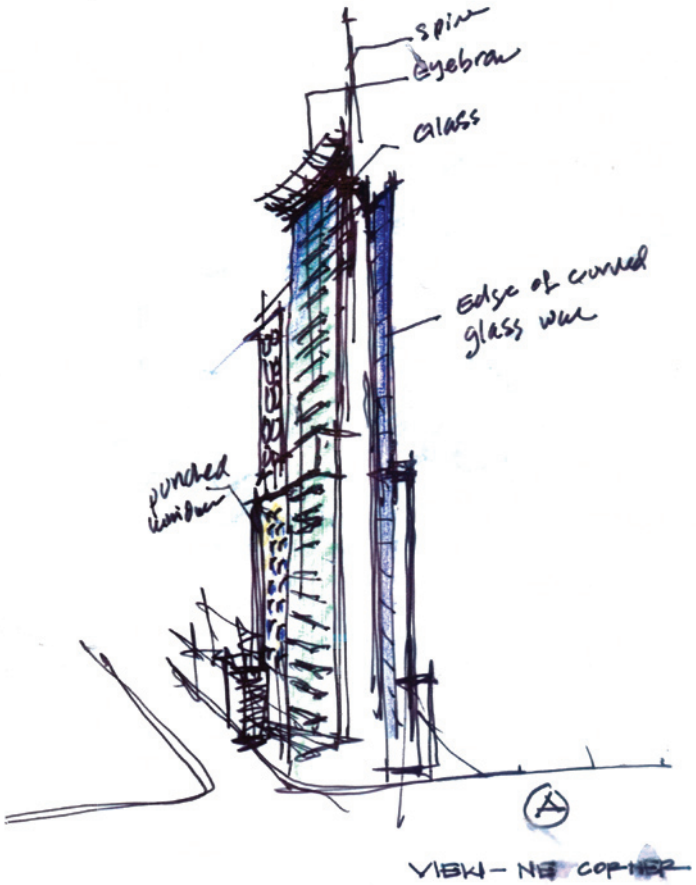
The tower is topped with a series of extended horizontal planes that continues the theme of movement and levitation, further emphasized by a large cantilever placed in relation to the plaza. The articulation of the massing, fenestration, and balconies varies on each side within a consistent formal vocabulary. This contributes to the palpable sense of motion as one passes the building by car from any direction.

Like its' predecessors, the W Hotel has become a skyline icon that embodies the current prosperity of the local real estate market as well as the promise of a luxurious visitor experience. More significantly, the W Hotel reinforces the trend of architectural excellence in large urban projects that is homegrown, not imported.

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

RESOURCES POLISHED CONCRETE FLOORING: North Texas Bomanite; **PRECAST ARCHITECTURAL CONCRETE:** Arkansas Precast; **MASONRY UNITS:** Featherlite; **LIMESTONE:** Mezger; **CAST STONE:** Advanced Cast Stone; **MASONRY VENEER ASSEMBLIES:** Acme; **ARCHITECTURAL METAL WORK:** Big D Metal Works; **ARCHITECTURAL WOODWORK:** Facility Construction Services; **VAPOR RETARDERS:** Tyvek; **MEMBRANE ROOFING:** GAF Material Corp.; **METAL DOORS AND FRAMES:** Stell Craft; **ENTRANCES AND STOREFRONTS:** Kawneer; **GLASS:** Viracon, Sevasa; **DECORATIVE GLAZING:** Rudy Art Glass; **STRUCTURAL GLASS CURTAINWALL:** Kawneer; **TILE:** Daltile; **ACOUSTICAL CEILINGS:** Celotex Gridstone (Facility Construction Services); **SPECIAL CEILING SURFACES:** Advanced Environmental Concepts; **FLUID APPLIED FLOORING:** Dex-O-Tex (Crossfield Products); **SPECIAL WALL SURFACES:** Baker/Triangle; **OPERABLE PARTITIONS:** Kwick-Wall





W RESIDENCES

The W Residences has 144 units within its two components—the condominiums in the tower and those in the southern portion of the podium. The developers selected a different firm for each portion. Those in the high-rise are the work of Morrison Seifert Murphy of Dallas and the podium's units are by Cadwallader Design also of Dallas.

Design architect Lionel Morrison, FAIA, believes that the project represents a watershed in the acceptance of modernism in Dallas residential development. "We've always had one-off modern residences, however, they failed to make a larger impact," says Morrison. "In this case the market demanded an uncompromised design approach, in part because of the recognized W brand."

Although the residences were designed after the core and shell was set by HKS, there is a strong, unified relationship among all those parts. Certainly, the long, extended balconies were an influence on the interior layouts. Indeed, the fluid lines of the facade reverberate throughout the units.

With Morrison Seifert Murphy's interior design for the tower's condominiums, one is struck by the Zen-like minimalist detailing – flush trim and reveals abound – and the skillful use of translucent glass partitions that allow the ample natural light to penetrate deep into the residential spaces. The sophisticated whites, blond millwork, gray granite, and rich wood flooring are employed here with a mastery that Morrison has honed by his years of signature residential work in and around the Dallas area. The result might be restrained, yet one would never call it dull.

—Gregory Ibañez, AIA

PHOTO COURTESY MORRISON SEIFERT MURPHY

Radical Remedy

by JOE SELF, AIA

PROJECT The Heart Hospital Baylor Plano
CLIENT Baylor Health Care System
ARCHITECT RTKL Associates
DESIGN TEAM John Castorina, AIA; Keith Guidry, AIA; Eric T. Dinges, AIA; John J. Frisco III, AIA; Aimee D. Platt; Shelley E. Jones
CONTRACTOR MEDCO Construction Company
CONSULTANTS Zinser/Grossman Structural (structural); Meinhardt & Associates (MEP); Raymond L. Goodson Jr. (civil); RTKL Healthcare Technologies (medical equipment planning); Newman, Jackson, Bieberstein (landscape)
PHOTOGRAPHER Charles Davis Smith, AIA

(above) Patient rooms are spacious to accommodate visiting family members. (opposite page) As in the patient rooms, large expanses of window glass in the waiting areas provide a welcome connection to the world outside the hospital.

THE Heart Hospital Baylor Plano is a vibrant diagram of the forces at play within the healthcare industry today. This new facility designed by RTKL houses a group of physicians offering their cardiovascular expertise in tandem with the larger Baylor Regional Medical Center at Plano across the drive.

There was a concerted effort to not mimic the existing Baylor facility (designed by Page Southerland Page and opened in 2005), a larger building that owes at least a nod to Michael Graves. The divergent styles clearly illustrate the current relationship between specialty physicians and hospitals: they need each other but branding and market pressures suggest distinct identities.

Local competition for patients has prompted the physician group to stress not only medical excellence but also what they call five-star hotel amenities. A subtle color scheme, original paintings, accent lighting and comfortable furnishings are deployed to this end. The tuxedoed server delivering chef-inspired menus to the bedsides suggests the level of service. This merging of hospital with hospitality is more than an etymological coincidence. The pressure to compete is fierce so enhancing the patient's experience is critical.

The typical patient path is either through two of the emergency care areas or the parking garage. A hoped-for three-dimensional super-graphic spelling out the word EMERGENCY was vetoed by city officials so a large canopy and more typical signage must suffice to draw in emergency cases. If the visit is not an emergency, the patient can be dropped off at the edge of the plaza canopy but the more likely route is from parking garage to lobby. It may seem surprising that, while the internal workings of the hospital are so carefully worked out, the pathway from the garage is neither con-

A complex assembly of materials and forms comprise the new Heart Hospital's exterior. (below) Inside, subtle color schemes and comfortable furnishings suggest hospitality rather than hospital.

nected nor covered. In fact, that was a reasonable decision that resulted from code restrictions and cost restraints. If the garage is disconnected literally from the hospital, then the bridge between the hospital and Baylor Regional Medical Center is disconnected conceptually. As frank expressions of the functions they support, the bridge and the garage both stand in contrast to the Heart Hospital itself—a sculptural expression of form.

The Heart Hospital is organized around relationships between patients – referred to as guests in this setting – and medical personnel. The now-familiar concept of patient-centered care is interpreted here via consistent room assignment, and with the levels of care based on medical procedure on a floor-by-floor basis. Patients are not transferred from floor to floor as their acuity changes or if procedures are added. The process adapts to the patient, not the other way around.

The strongest part of the design is the patient floor, where rooms are organized in opposing crescents that promote deep views across space. Nicknamed the "bow tie" because of its shape in plan, this configuration provides discrete lanes for patient ambulation separate from equipment flow through the corridors. The reference to the presumably bow-tied, tuxedoed service may be a coincidence but the plan arrangement will remain as a sophisticated pattern even when the tux begins to fray. The spacious patient rooms have indirect lighting, various ceiling heights and textures, and ample room for around-the-clock family support. Connectivity for medical equipment is frankly expressed at the headwall since the rooms must accept a vast array of devices. The large expanse of window glass in the patient rooms is a welcome connection to the world outside. Support for these patient-centered areas in the way of operating rooms and procedure rooms seem well organized and well distributed.

The symbolism of the building is complex. The Chapel is designed to be discreet about it's Christian imagery – a virtual cross is created with the intersection of a vertical window and a horizontal

soffit-like element. Cross-like stanchions also appear at the high point of the building – just above the physician library. These stanchions are topped with lighted wands. It must be a safe bet that Christian symbols won't offend anyone in Plano.

The massing and materials of the Heart Hospital are near frenetic. Three kinds of stone (two are of the manufactured variety), three kinds of glass, and two colors of stucco are employed. All of this just on the exterior. The massed forms are tilting and spinning into each other. The philosophy here was not to compose the various functions within an envelope but to let each function have its own wrapper. The various forms intersect in ways that would have baffled a pre-BIM (building information modeling) architect. The number of unique connections that needed to be identified and then detailed would have required a stricter control of form in times past given the tight budget and timeline for this project.

A historian might think of Baroque forms when approaching this building, because that period is generally considered to reflect a time of uncertainty—the expressive form as the emboldened gesture of doubt. This may apply here if consumerism is substituted for Catholicism. Perhaps a fairer comparison might be to the Futurists. The other influence must be Russian Constructivism but without the naiveté. It may help to see the Heart Hospital as an homage to Ivan Leonidov, warped by the Futurist dynamic sense of time within the destabilized pressures of capitalism. Current technology allows for this kind of design and the market seems to demand it, so it goes.

The idea that institutions are a place apart – a humane oasis existing outside the rush of time – may have elapsed. The Heart Hospital Baylor Plano vividly illustrates that the market demands comfort and a demonstrative image of care. T

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

RESOURCES UNIT PAVERS: Pavestone; **CONCRETE MATERIALS:** Texas Industries; **LIMESTONE:** Mezger; **GRANITE:** IMC; **SIMULATED/MANUFACTURED STONE:** Eldorado Stone; **METAL TRIM:** Fry Reglet; **METAL STAIRS AND RAILS:** Sharon Stair Co.; **WOOD AND PLASTIC DOORS AND FRAMES:** Maiman; **METAL-FRAMED CUSTOM SKYLIGHTS:** Gammans Skylight Systems; **GLASS:** Sevasa; **GLAZED CURTAINWALL:** Kawneer; **ACOUSTICAL CEILINGS:** Armstrong; **METAL CEILINGS:** USG; **ACOUSTICAL PANELS:** DesignTex; **PLASTER:** Parex Lahabra (Triangle Plastering, dist.); **GLASS TILE:** Crossville; **PORCELAIN TILE:** American Tile; **TERRAZZO:** American Terrazzo; **BLINDS, SHUTTERS AND SHADES:** Nysan Shades, Mechoshade

Instant Community

by CARL GROMATZKY, AIA

PROJECT The Domain, Austin
CLIENT Simon Property Group
ARCHITECT JPRA Architects
DESIGN TEAM James Grigsby, AIA; Greg Tysowski, AIA; Matt Woods; Robert Stacherski; Chris Lentine
CONTRACTOR Beck Group
CONSULTANTS Shenberger & Associates (structural); Kuhlmann Design Group (MEP); Baker-Aicklen & Associates (civil); The Lighting Practice (lighting design); J. Robert Anderson (landscape); Columbus Realty Partners (residential developer); RTKL (residential architect); Alamo Architects (architect for Neiman Marcus building); Overland Partners (regional design); Beck (architect of record for parking decks)
PHOTOGRAPHERS Paul Bardagjy; R. Greg Hursley

(above) Retail storefronts, with residences above, line the outdoor shopping center's meandering esplanade. (opposite page) The architects retained several large live oak trees on the site and provided pedestrian passageways that connect parking decks to the main street.

THE growing trend toward mixed-use developments in the United States is a welcome change from developments of the recent past where zoning more or less dictated single-use districts and led to an overall homogenization of our urban environment. And while they have much to offer, these new mixed-use developments have challenges to overcome if they are to thrive. It is clear that for them to function as relatively self-sufficient, sustainable communities, lessons must be incorporated from urban neighborhoods that have grown up over decades or, in some cases, centuries.

Located just off MOPAC Expressway in north Austin, the Domain, developed by Simon Property Group in partnership with Endeavor Real Estate Group, is one of several mixed-use developments either recently completed or underway in the capital city. The Domain is a mixed-use center primarily focused on luxury retail as well as residential apartments, condominiums, and some commercial office space. Phase I opened in March and contains approximately 700,000 sq. ft. of retail, including Neiman Marcus and Macy's, 400 residences, 75,000 sq. ft. of commercial office space, and structured parking. JPRA Architects of Farmington Hills, Michigan, was the architect for the retail and commercial office portion. RTKL of Dallas was the architect for the residential component.

Unlike other mixed-use developments, such as the former Mueller Airport site in Austin, the Domain is not surrounded by adjacent single-family neighborhoods, and thus places more emphasis on itself as a destination. The architects used certain characteristics of the site to their advantage, particularly the eastern edge of the Balcones Escarpment that bisects the site. According to Jim Grigsby, AIA, president of JPRA Architects, one goal was to maximize the benefits of its location by using the escarpment to locate the parking decks at a level lower than that of the major retail esplanade. Existing live oaks also played a major role in the layout of the complex, contributing to the meandering nature of the main spine of the project and providing shaded seating areas such as the "Shady Grove" and landmarks for orientation. The trees not only provide much needed shade

and scale to the complex, but their age and size suggest that the complex may have evolved over time.

A two-way, meandering vehicular path in the center of the complex functions as a main street, providing vehicular access, limited storefront parking, and in general lending ambiance to the complex. The street is terminated on the north by Neiman Marcus and by Macy's on the south. Pedestrian access from the parking decks to the east is through *paseos,* or pedestrian passageways. The architect enhanced the experience here by placing the *paseos* on axis with a major tree, wrapping retail storefront back into the passageway, and introducing the sound of flowing water. These elements, combined with a finer level of finish and detail than one might expect in what is often treated as perfunctory space, result in a surprisingly pleasant experience and raises one's expectations for the rest of the project.

The retail portion is treated much like an indoor mall in that a contiguous shell is provided as individual retailers utilize more or less standard storefront designs. Unlike strip retail, this concept provides each retailer with the perception of autonomy. Where in other projects this might lead to an overall feeling of fragmentation, the combination of the meandering street and large trees allows one to "discover" the complex in smaller pieces and for the most part works to unify the various components.

Architecturally, the most successful piece is the block that houses retail and commercial office space. To a large extent this success is due to having a single architect for that block, in addition to requiring bays to

(opposite page) The developer commissioned works by local artists, including a metal bench in the shape of a peacock fabricated by Bill Twitchell of Austin and a sculpture of a whooping crane by Blue Genie, also of Austin.

RESOURCES **UNIT PAVERS:** Pine Hall Brick, Endicott Clay, Pacific Clay Products; **INTEGRAL CONCRETE COLOR:** Butterfield Color; **PRECAST ARCHITECTURAL CONCRETE:** NAPCO; **MASONRY UNITS:** Southwest Concrete Products; **LIMESTONE:** Buechel Stone Corp., Mezger Enterprises Custom Cut Stone, Continental Cut Stone; **MASONRY VENEER ASSEMBLIES:** American Brick (Baker/Triangle, dist.); **RAILINGS AND HANDRAILS:** Metalrite; **EXTERIOR INSULATION AND FINISH SYSTEMS:** Dryvit (Baker/Triangle); **ROOF AND WALL PANELS:** Berridge; **MEMBRANE ROOFING:** Sarnafil; **METAL ROOFING:** Berridge; **FASCIA AND SOFFIT PANELS:** Berridge; **ENTRANCES AND STOREFRONTS:** Vistawall; **STRUCTURAL GLASS CURTAINWALL:** Vistawall; **ACOUSTICAL CEILINGS:** Baker/Triangle; **WOOD CEILINGS:** Buda Woodworks; **LATH AND PLASTER:** Parex Lahabra (Baker/Triangle); **SLIDING GLASS DOORS:** Horton Automatics

be of similar size. These two factors contribute to an appropriate cohesiveness. Less cohesive, in many cases, are the residential units above the retail which seem to share uneasy relationships with one another. Although thought was given to better integrate the retail and residential units through canopies, balconies, and by extending retail facade materials into the residential facade, the retail and residential components had different developers and different architects. In communities that have truly evolved over time, individual buildings are conceived and realized independently from what was built before. Such sequential growth typically involves new structures erected adjacent to older ones, rarely on top of one another as at the Domain.

Design is underway on a second phase, roughly the same size as the first and also developed by Simon, that will feature local retail shops, an eight-story hotel, and a connection to a future commuter rail stop. And yet another phase is being planned east of the existing complex. Ultimately, the development is expected to include more than 8 million square feet of retail, office, and residential space, along with a 28-story hotel/condominium tower that will be the tallest building outside the downtown.

With concerns over energy consumption on the rise, the Domain concept is welcome. In addition to eliminating the unnecessary conditioning of thousands of square feet of common area, careful planning of such developments can engender a comprehensive sense of community. As this project grows, and the trend towards mixed-use complexes continues, the inclusion of all elements that make up a sustainable community should be taken into account. Although not yet evident at the Domain, staples such as grocers, delis, cleaners, post offices, pharmacies, and similar services are necessary to attract and maintain a strong residential base. Even with the notion of "instant community" afforded by mixed-use developments, they too must evolve in order to thrive.

Carl Gromatzky, AIA, is a principal of Barnes Gromatzky Kosarek Architects in Austin.

ART AT THE DOMAIN

PHOTO BY R. GREG HURSLEY

Art is important to Austinites, says Lauren Harris, director of mall marketing at the Domain, so the project's developer installed 22 works by local artists to enhance the uniqueness of the setting.

Much of the Domain's art integrates form and function. For example, railings of decorative wrought iron by Rudy Saucedo of Kyle protect pedestrians from the roadway. Tile mosaics by Stick Horse Studios in Dripping Springs are recessed into stone seating that helps to create an interesting and inviting outdoor space. Also, two kinetic metal sculptures by Jim LaPaso of Kyle serve as distinctive place-making elements. The multicolored "petals" of *Wild Flower* spiral in the breeze atop a hollow green stem planted in a oversize clay pot, and guitars snake around *Music in the Wind*, depicting Austin's music scene through abstractions of notes and instruments.

All of the artwork featured at the Domain was commissioned specifically for the project and made to fit each location. Phil Matton, project architect with Simon Property Group, who oversaw the installation of art pieces, said he gave the artists some guidance but allowed them to have the final say on the color and composition of their finished work.

"Our theme for the art program for the Domain was to create 'little discoveries' for the shoppers and visitors," Matton said. "Having these touches of refinement and beauty subtly sprinkled throughout the project really adds to that feeling of luxury for this mall."

—Jeanette Wiemers

Stonewedge

by LAWRENCE CONNOLLY, AIA

PROJECT 811 Congress Avenue, Austin
CLIENT Dennis Karbach
ARCHITECT Tim Cuppett, AIA
DESIGN TEAM Tim Cuppett, AIA; Bruce Loethen; Andrew Perez
CONTRACTOR J. Pinnelli Company
CONSULTANTS Jerry Garcia (structural engineer)
PHOTOGRAPHERS Paul Bardagjy; Woody Welch; Tim Cuppett

(above) The gypboard south wall at right was furred in so the narrow building, with its two long walls of split-face limestone, would feel less cave-like. (opposite page, top and bottom) The new structural system is expressed at each of the four levels and skylights in the bottom of the pool cast daylight down through the building. Visible at the entry, the original wood joists contrast with the vestibule's frosted glass panels, the elegant slate stair, the steel structure, and the smooth ceiling surface.

A prestigious Congress Avenue address and the excitement of living in the middle of downtown Austin wasn't enough for Dennis Karbach. He also wanted suburban amenities in his five-bedroom townhouse, including a three-car garage, an outdoor swimming pool, and a yard. His architect was unfazed, despite the daunting challenge of meeting those needs in an old 20 x 150-foot, cave-like building. Taking to heart Alexander Pope's advice to "consult the genius of the place," Tim Cuppett, AIA, searched within the three-story sliver for clues as to how he could exploit its constraints to his client's benefit.

Cuppett's immediate objective was to look beneath the cast-concrete skin of the abandoned and fire-damaged, 9,000-square-foot shell located just a few blocks south of the State Capitol. That archaeological exercise yielded some unexpected results when the 1950s-era, west-facing *brise soleil* was removed. Much to the surprise of both the owner and architect, the undistinguished building turned out to be a bona fide historic property constructed in 1874. Half of its charming symmetrical three-bay limestone facade was intact and surviving embellishments included a semi-circular parapet cartouche carved with the year the building was originally erected. Even though most of the protruding crown moldings had been sawed off to facilitate the flush mounting of the modern perforated skin, there was enough of the original masonry to qualify for the much-sought-after historic zoning status through the City of Austin.

At his considerable unscheduled time and unanticipated expense, Karbach decided to restore the building to its original exterior configuration. Historical photographs served as guidelines,

with the municipality's Landmark Commission monitoring to ensure authenticity in the restoration. The owner's diligence was rewarded by the City of Austin with an annual property tax credit as partial compensation for Karbach's additional investment, as well as a benefit of his building's new historical zoning classification. The building, formerly home to a series of retail establishments, is one of very few remnants of the old downtown still extant along the eastern side of the 800 block of Congress Avenue.

Structural remedies proved to be essential due to decades of deferred repair. Removal of the existing plaster and gypboard finishes revealed an undersized structural system of 2 x 12 joists that spanned the width of the 20-foot space and non-orthogonal interior walls whose structural members were compromised from fire and/or water damage. However, the nonparallel, 16-inch-thick, load-bearing limestone sidewalls running the length of the space for three stories only needed some tuck pointing. The walls were then tied to the new steel structure for stability. The final structural assessment deemed only the perimeter walls with their respective foundations as viable, along with the floor and roof structures.

Because the building was prone to periodic flooding, the ground floor needed to be raised about one foot. To maintain the thresholds at the front and rear at their original heights, the architect devised a small front entry vestibule at street level from which two skewed risers led to the newly raised height of the first floor. At the back of the building, the garage floor slopes out to the alley to make up for the difference in elevation.

Inside the building, the architect placed steel columns along two longitudinal, asymmetrical grid lines that form a series of equal-sized square bays. The new structural system repeats itself on each floor. This adjunct system allows the spirit of the original structure to remain in the form of the exposed wood joists. Given the existing concrete slab's inability to support the additional weight of the new structural system, it was replaced with a thicker one, along with new interior-grade beams and a new six-foot-thick pad.

The ground floor features a covered entry that doubles as a second-floor balcony, an addition endorsed by the city's Landmark Commission because old photographs showed such an appendage prior to the building's modern makeover. Also, a minimalist fountain inside the entry vestibule masks the traffic noise outside and acts as a buffer to the rest of the house because of its pivoting, full-height, frosted-glass wall and the change in floor elevation. Beyond the vestibule, a raised lobby with terrazzo flooring lends itself to serving as a venue for receptions, recitals, or dances because it is the house's largest undefined space and is almost as tall as it is wide. Next to the lobby is the media room where full-height oak doors can be opened to the larger adjoining space. To the rear and off a hallway are support spaces that include an elevator, two powder rooms, and the garage.

The second floor is the residence's brightest level because five south-facing windows in the 90-foot-long living/dining/kitchen area – the nerve center of the house – are supplemented by skylights that wash the smooth gypboard south wall. The rest of the second level is dedicated to a pair of guest bedrooms, one of which is currently used as an office. The added balcony is accessed via a short bridge because the edge of the living area is held five feet away from the west wall, creating a narrow two-story space at the entry. The third floor has fewer south-facing windows than the level below, which makes it darker and more private, with a large master bedroom and bathroom at the front and another pair of bedrooms practically congruent with the ones on the floor below. On the new fourth

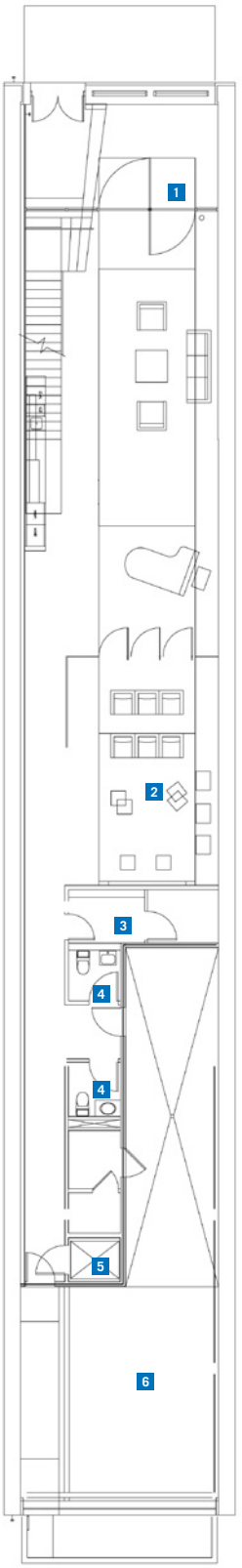
Buildings along the west side of Congress Avenue are visible from the residence's fourth-floor deck equipped with a pre-fabricated pool. (below) 811's three-story decorative limestone front and brick south-side exterior is sandwiched between a modern high-rise structure and a featureless two-story retail building.

level, half of the old roof area was converted into a *cabaña* with a new ipe deck to serve the pool and the grass yard follies.

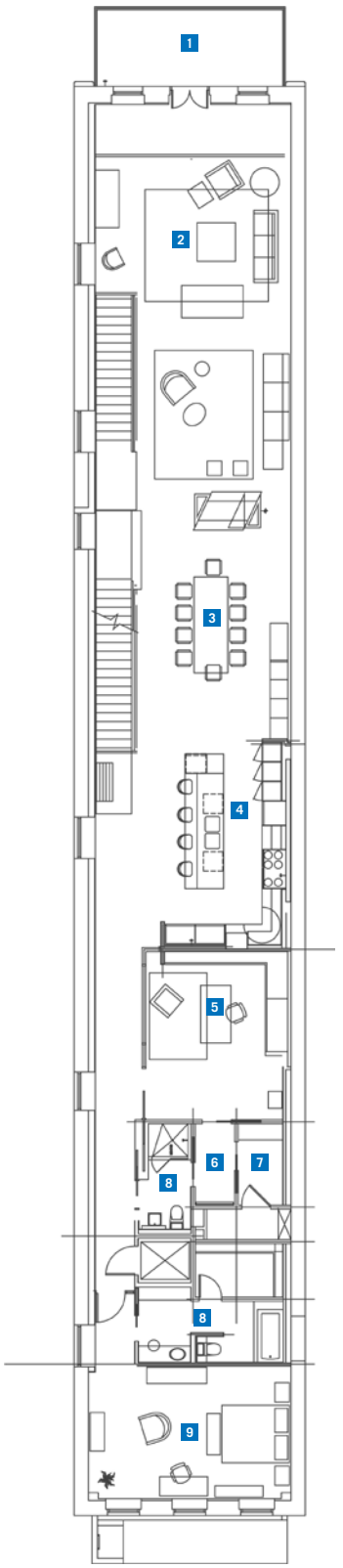
Viewed in retrospect, this 133-year-old building was an unlikely candidate for anyone's residential adaptive reuse project. Karbach originally planned to buy a brand new penthouse condominium, but he sought other opportunities for downtown living when purchase terms could not be agreed on. Fortunately for Austin's architectural heritage, an improbable scenario developed to create a single-family residence wedged in the middle of downtown. While urban planners might argue about the perceived appropriateness of 811 Congress Avenue' stand-alone residential land use, the reality is that the previous hospitality and retail users failed to honor the legacy of the old building and instead allowed it to deteriorate.

The enlarged building is a residence now, and while subsequent owners may change its use in the future, they will not have to contend with remedying the effects of irresponsible stewardship of the property. Even with his tax incentive, Dennis Karbach is owed a debt of gratitude from the City of Austin and its architectural preservation community for his conscientious restoration which salvaged a small bit of history for generations to come. His commitment has made the 800 block of Congress Avenue better by making it more genuinely eclectic. T

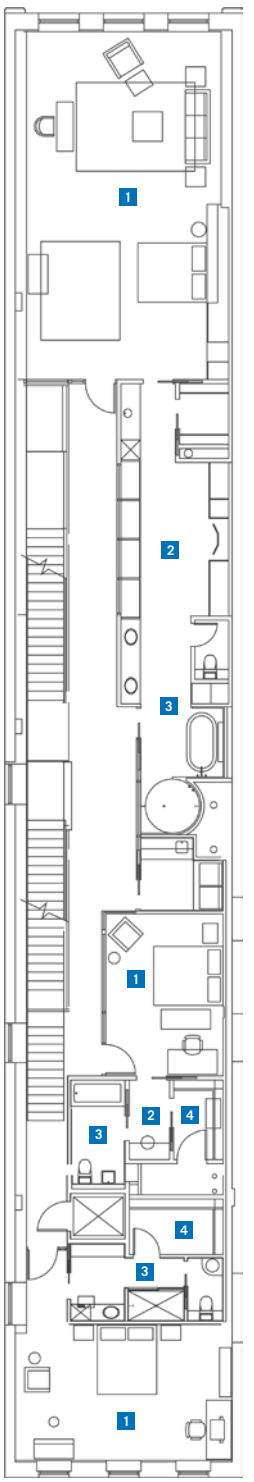
Lawrence Connolly, AIA, is principal of Connolly Architects in Austin and is a contributing editor of *Texas Architect*.



GROUND FLOOR PLAN
1 ENTRY VESTIBULE
2 MEDIA ROOM
3 CLOSET
4 POWDER ROOM
5 ELEVATOR
6 GARAGE



SECOND FLOOR PLAN
1 BALCONY
2 LIVING ROOM
3 DINING ROOM
4 KITCHEN
5 OFFICE
6 DRESSING ROOM
7 WALK-IN CLOSET
8 BATHROOM
9 BEDROOM



THIRD FLOOR PLAN
1 BEDROOM
2 DRESSING ROOM
3 BATHROOM
4 WALK-IN CLOSET

RESOURCES ARCHITECTURAL WOODWORK: Arte Design; **GLASS-FIBER REINFORCED PLASTICS:** Blue Genie Art; **ROOF AND WALL PANELS:** D.R. Kidd Co.; **METAL ROOFING:** D.R. Kidd Co.; **METAL DOORS AND FRAMES:** RACO; **ENTRANCES AND STOREFRONTS:** Kolbe/Kolbe; **TILE:** Architerra; **TERRAZZO:** American Terrazzo

Market Driven

by W.D. COLLINS II, AIA

PROJECT Park Place Mercedes-Benz, Dallas
CLIENT Park Place Motorcars
ARCHITECT Good Fulton & Farrell
DESIGN TEAM David Michael Farrell, AIA; Emily Owens Lasko, IIDA; Scott A. Sower, AIA; J. Scott Slagle, AIA
CONTRACTOR Hill & Wilkinson
CONSULTANTS GFF Interiors (interior design); Intertech Design (structural); Schmidt & Stacy Consulting Engineers (MEP); Pacheco-Koch Consulting Engineers (civil); Steve M. Rahn (landscape); Rone Engineers (geotechnical); Lighting Consultants (lighting); TUSA Office Solutions (furniture); Communication Arts (design stylist)
PHOTOGRAPHER Mark Knight

PARK Place Motorcars, having previously worked with Good Fulton & Farrell on several other automobile dealerships, asked the architects to provide a contemporary design for the sales and service areas of its new Mercedes-Benz dealership on Lemmon Avenue in Dallas. The owner wanted the new facility to reflect the shift in marketing strategy that Mercedes-Benz was undertaking to appeal to a broader market, particularly younger consumers of luxury automobiles. According to the architects, their primary objective was to express the lifestyle that Mercedes-Benz owners enjoy rather than design a place to sell cars.

The 45,000 square feet of Mercedes-Benz showrooms is only a small portion of the new dealership. The 11-acre site is shared with Park Place Porsche, a separate dealership built at the same time but with its own showrooms. Both dealerships, opened simultaneously in the summer of 2005, were designed by the same firm but with strikingly different approaches to their design. In comparison to the Mercedes-Benz facility, the other component of the project responds to the high-tech image (stainless steel, glass, and an abundance of white surfaces) of the Porsche brand. It is inside the Mercedes showrooms where the contrast is most evident, with a high level of finish that establishes a consistency of refinement throughout the public spaces. Materials were chosen to evoke the interiors of classic Mercedes-Benz automobiles, with glass, leather, finely finished woods, and metal accents. The primary wood is makore, also known as African cherry, selected for its appeal to the younger consumers that Mercedes-Benz has targeted to grow its market share. Makore is lighter in tone and less austere than mahogany, but dark enough to please the more traditional (read: older) Mercedes clientele.

The facade of the Mercedes-Benz building is curved and exhibits a subtle symmetry at the main entry to the showrooms, where customers pass through a small rotunda vestibule to encounter a reception desk that splits the showroom space into two main areas. The showroom itself begins outside the building, beneath the overhang of the undulating canopy and emphasized with patterned pavers effectively dividing the overall space into outdoor "rooms." That floor pattern penetrates the exterior glass walls to continue into the main showrooms in the layout and pattern of the floor tiles. The connection between the outside and inside is further emphasized by the back-lighting of the casework on the showroom walls, which recalls the light and pattern of the glass walls on the opposite side of the showroom. Flat-screen televisions are integrated into the grid of the casework, and product lighting is recessed into the coffered wood and gypboard ceilings above. Lighting of

GROUND FLOOR PLAN
1 MAIN ENTRANCE
2 RECEPTION
3 SHOWROOM
4 LOUNGE
5 PRODUCT COUNTER

(opposite page, top and far left) Two dealerships share the 11-acre site. Cars are not the only luxury goods for sale at the Mercedes-Benz shop. (this page) The refined interior touches of the Mercedes showroom reflect the automaker's strategy to entice a younger clientele.

Warm interior finishes of leather and exotic wood create comfortable areas for customers to relax while their cars are being serviced or shop for additional luxury items.

the spaces is an integral part of the design, with cove lighting, reveals, and wood accents carrying through from one area to another.

Moving from the showrooms into the service areas and offices, the "lifestyle" design becomes apparent. Clients, waiting for their vehicles to be serviced and detailed, can enjoy an espresso from the coffee bar; have a seat and read, or watch one of the many programs airing on any of the flat-screen plasma TVs around the facility; retreat into one of the private offices and work on one of the computers offered there, or log on with their own laptop to the dealership's wireless network; or they can browse the selection of luxury products such as sunglasses, watches, luggage, and teddy bears (with and without the Mercedes-Benz sweater). All the amenities are available for the comfort of the Park Place clientele. There's even a children's sound-proofed entertainment room. Walking through the service lobby, I noticed a little girl admiring a kid-sized car in the display case, and although she was convinced to move on, I had a feeling she would be back—maybe not right away, but someday.

Much of the new dealership relates strictly to the nuts and bolts of the business of selling and servicing motor vehicles, but it is obvious that those nuts and bolts are precisely what the owner and the architects focused on and the results are impressive. The woodwork used throughout the public spaces is as finely detailed on the dividing walls of the offices as it is on the counters in the service department. The rich stain of the wood allows the beauty of the grain to come through and the treatment of the reveals and accents is consistent and conscientious. The attention to detail is apparent in every aspect of the project. Nothing is an afterthought.

W.D. Collins II, AIA, practices with GSR Andrade Architects in Dallas.

RESOURCES UNIT PAVERS: Pavestone; **MASONRY UNITS:** Texas Building Products; **GRANITE:** IMC; **CAST STONE:** Advanced Cast Stone; **UNIT MASONRY WALL ASSEMBLIES:** Texas Building Products; **EXTERIOR INSULATION AND FINISH SYSTEMS:** STO Corp.; **VAPOR RETARDERS:** Tyvek; **ROOF AND WALL PANELS:** Berridge; **MEMBRANE ROOFING:** Firestone; **FASCIA AND SOFFIT PANELS:** Alpolic; **METAL DOORS AND FRAMES:** Ceco Door Products; **WOOD AND PLACTIC DOORS AND FRAMES:** VT Industries; **ENTRANCES AND STOREFRONTS:** Kawneer; **GLASS:** ACI Distribution; **DECORATIVE GLAZING:** ACI Distribution; **STRUCTURAL GLASS CURTAINWALL:** Kawneer; **ACOUSTICAL CEILINGS:** USG Industries; **METAL CEILINGS:** Alpolic; **WOOD CEILINGS:** The Wood Gallery; **EXTERIOR SUN CONTROL DEVICES:** Alpolic; **METAL MATERIALS:** Bratton Steel; **SPECIALTY DOORS:** ACI Distribution; **GYPSUM FABRICATIONS:** Temple-Inland

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"Borderland" continued from page 21

planes of floor-to-ceiling glass maintain a connection between the various enclosed volumes of the house and the interior courts.

Hilles must have assumed early on that the climate would permit the use of unheated or uncooled outdoor space, which constitutes the most sustainable strategy of his scheme. Outdoor rooms identified in the construction documents with names like "living court," the "drying court," and the "bedroom court" also invoke a sympathy with traditional Latin American courtyard houses. The covered but open-air passage to the front door also brings to mind the *zaguan*, common to historic houses in the Southwest.

Another intriguing feature of Hilles' design was the specifying of sun-tempering canvas awnings, wire mesh screens, and vine-covered pergolas for many of these outdoor spaces. The idea of using canvas might have originated with Taliesen West, where Wright employed canvas extensively as the roof covering early in the life of several of the constituent buildings. Finally, Hilles called for two shallow courtyard pools, located strategically below accompanying glass doors, to temper the circulating breeze.

David Hilles was born in 1926 and grew up in Stillwater, Oklahoma. After earning an architecture degree at Yale in 1951, Hilles worked for the gifted architects Paul Schweikher and Winston Elting in Barrington, Illinois. One of their best works, the magnificent Upton House in Scottsdale, Arizona, built in 1951, is replete with the stone walls, outdoor courts, screened porches, and mediating pools of water that Hilles was later fond of using. Following a long and productive career, Hilles died in 1997. Garland, who retired from active practice only recently, lives in Ft. Worth.

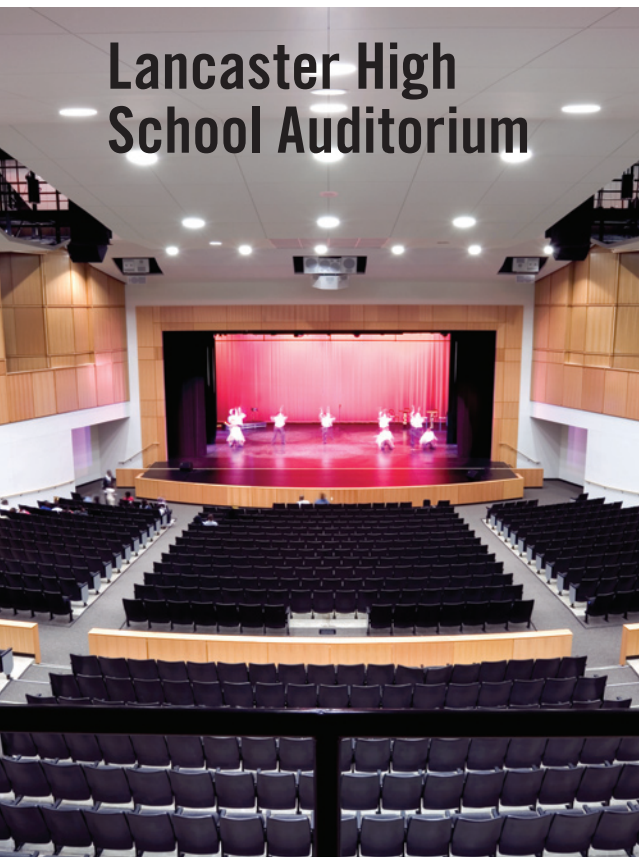
Floor-to-ceiling planes of glass visually connect the Massey House's enclosed spaces with outdoor areas, as shown in this view from the living room to the 'living court.'

PHOTO BY WILLIAM PALMORE

The Massey House is a celebration of building in the mountain Southwest. The design, difficult to imagine elsewhere, makes tangible the *genius loci,* as Norberg-Shultz would have it. In the prolific 10 years that followed, Garland and Hilles designed numerous houses, each characterized by sophisticated architectonic composition and effective climate management, where the accomplishment of the former is seamlessly supported by the latter.

A native of El Paso, William Palmore teaches design at New York Institute of Technology.

Lancaster High School Auditorium

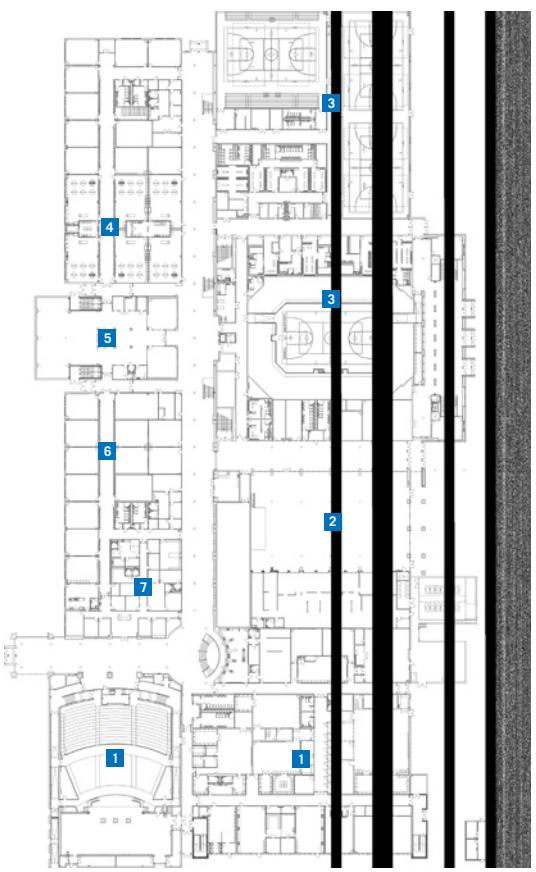


PROJECT Lancaster High School Performing Arts Center, Lancaster
CLIENT Lancaster Independent School District
ARCHITECT Corgan Associates Inc.
CONSTRUCTION MANAGER Gallagher Construction Services
CONSULTANTS L.A. Fuess Partners (structural); Estes, McClure, & Associates (MEP); Wrightson, Johnson, Haddon & Williams (theater, acoustics); Johnson McKibben Architects (associate architect); Pacheco Koch Consulting Engineers (civil); Amtech Roofing Consultants (roofing); Grubbs Ramsey (landscape architect); H.G. Rice & Company (food service)
PHOTOGRAPHER Charles Davis Smith, AIA

RESOURCES **MASONRY UNITS:** Acme Brick, Featherlite; **CAST STONE:** Better Cast Stone; **STEEL JOISTS:** Vulcraft; **METAL DECKING:** Vulcraft; **MEMBRANE ROOFING:** Johns Manville; **METAL DOORS AND FRAMES:** P-W Metal Products Company; **ENTRANCES AND STOREFRONTS:** U.S. Aluminum; **METAL WINDOWS:** U.S. Aluminum; **ACOUSTICAL CEILINGS:** USG; **ACOUSTICAL WALL TREATMENTS:** Quiet Technology Systems; **AUDITORIUM SEATING:** Irwin Seating

In fall 2006, students in Lancaster ISD south of Dallas moved into the newly-designed Lancaster High School, a 408,000-sf facility designed to accommodate 2200 students. Corgan Associates of Dallas, master planners for the project, designed the auditorium as an integral part of the building, using the high school's front entry hall as the auditorium entrance and lobby as well. Adjoining the school's fine arts academic areas, the auditorium seats 1200 for performances or assemblies and serves as an essential support for Lancaster's comprehensive performing arts program. The stage area is equipped with a full fly loft, rigging, curtains, and lighting platforms. Above the house, catwalks connect additional lighting platforms on either side and above the control room, located at the back of the audience. Camera inputs allow any stage production to be recorded and edited from a separate television production room, and camera feeds to the green room and dressing rooms let performers in these back house areas remain aware of events on stage. The auditorium's location adjacent to drama and cosmetology areas allows the use of these facilities for performance staging and make-up.

JEANETTE WIEMERS



GROUND FLOOR PLAN
1 FINE ARTS WING
2 CAFETERIA
3 ATHLETICS
4 SCIENCE
5 LIBRARY
6 HISTORY
7 ADMINISTRATION

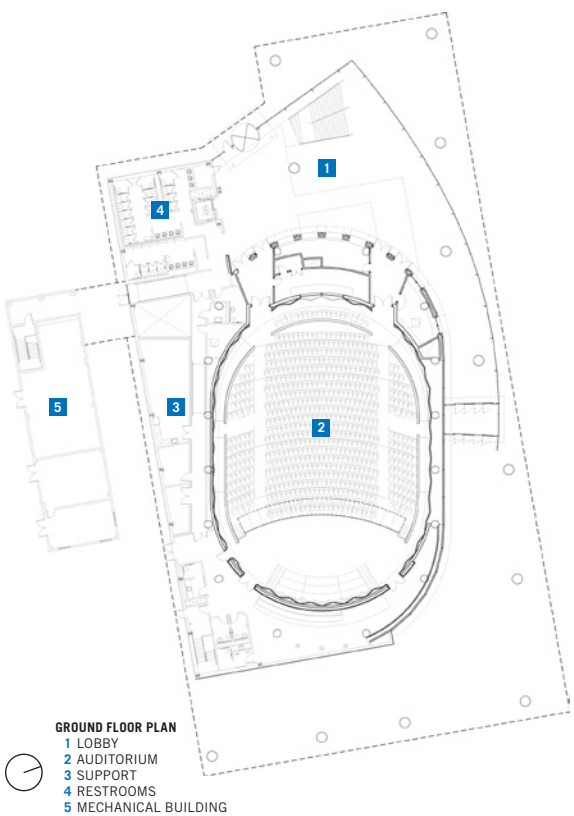
Texas A&M Performing Arts Center

PROJECT Texas A&M University – Corpus Christi Performing Arts Center, Corpus Christi
CLIENT The Texas A&M University System
ARCHITECT OF RECORD Cotten Landreth Kramer Architects & Associates
DESIGN ARCHITECT Holzman Moss Architecture
CONTRACTOR Cadence McShane Corp.
CONSULTANTS Bottino Grund Architects (design sub-consultant); Jaster-Quintanilla (structural); Shah Smith & Associates (MEP); Shiner Moseley & Associates (civil); Jaffe Holden Acoustics (acoustical); Fisher Dachs Associates (theater); PSI (geotechnical engineer); Hunt Construction Group (cost estimating)
PHOTOGRAPHER Hester + Hardaway

RESOURCES **PRECAST ARCHITECTURAL CONCRETE:** Redondo Manufacturing; **MASONRY UNITS:** D'Hanis Brick & Tile Co.; **CAST STONE:** Silestone; **UNIT MASONRY WALL ASSEMBLIES:** D'Hanis Brick & Tile Co.; **MEMBRANE ROOFING:** Johns Manville; **SPECIALTY DOORS:** Horton Glass & Door; **GLASS:** Viracon; **GLAZED CURTAINWALL:** EFCO; **METAL CEILINGS:** MK Marlow Co.; **WOOD FLOORING:** Bauer Sport Floors; **ACOUSTICAL TREATMENTS:** MK Marlow Co.

Taking advantage of the project's scenic location along Corpus Christi Bay, Holzman Moss Architecture of New York City, the design architect for the team, designed the Performing Arts Center at Texas A&M University – Corpus Christi to offer stunning views as well as first-rate acoustics. Completed in 2005, the $14 million concert hall seats 1500 on three levels for a variety of student and professional productions. Designed mainly for acoustical music, the shape of the walls inside the concert hall ensures superior sound quality, aided by overhead reflectors and variable acoustic curtains to tune the room for different performances. Seating on both upper balconies surrounds the entire lower level, a design offering an intimate setting even when the hall isn't full and allowing the stage end of the lower balcony to double as chorus seating. The hall's exterior is an inverted conical form faced in precast concrete to match other buildings on campus. Brick support spaces also complement the surrounding architecture, and a single large roof extends beyond the hall to provide an outdoor shelter. The lobby features a greenroom for smaller gatherings, and its 50-ft glass walls open onto a panoramic view of the bay and Corpus Christi's downtown skyline.

JEANETTE WIEMERS



GROUND FLOOR PLAN
1 LOBBY
2 AUDITORIUM
3 SUPPORT
4 RESTROOMS
5 MECHANICAL BUILDING

Glazing Options Abound

More than merely enhancing existing products, advancements have introduced completely new categories

by HANK CHAMBERLAIN

PHOTO COURTESY VISTAWALL

THE vast array of specifiable glazing compositions is now almost incomprehensible.

Predictably, new product introductions have broadened the traditional categories of architectural glass, such as tinted, reflective, and low-emissivity. More significant, though, is the rate of development of completely new categories of glazing materials. By that measure, we have demonstrably entered the twenty-first century.

Currently, special attention to eight categories of specialized glazing is justified by their potential impact on the marketplace. Although the selection criteria are subjective – and the author's alone – these eight examples demonstrate the diverse character and complexity of twenty-first-century fenestration. Some are quickly gaining market share while others are underutilized.

When architects at Miami-based Arquitectonica Sports Design conceived the new American Bank Center Arena in Corpus Christi, they wanted a distinctive look with a lot of glass. Because the site is located on the Gulf Coast, the structure had to be designed to resist the potential impact from hurricane-force winds.

The lobby of One North Wacker in Chicago has a cable net glazing system with low-iron, anti-reflective glass. The architect is Goettsch Partners, formerly Lohan Caprile Goettsch, of Chicago.

Anti-Reflective Coatings

Anti-reflective coatings, often on low-iron (water clear) glass, have been proven to be so superior for display cases and shop windows that use of any other glazing in such applications is arguably counterproductive. Anti-reflective glazing is also beneficial in sports venues, zoological exhibits, and other applications where view clarity is critical. Marketplace acceptance of this class of glazing has been unusually rapid. It is becoming a mainstay of the glazing industry.

Dichroic Glazing

In applications where the view is an element of the décor, glazing materials should go unnoticed. Dichroic glass is invisible in transmitted light (from the darker side). Viewed from the lighter side, where the glazing is the view, dichroic glass reflects rainbows of color in patterns controlled by the designer. The reflected colors vary with the view angle, so they change as one moves relative to the glass. The effect is eye-catching, even fascinating, even to sophisticated observers.

Dichroic glass installations are new and rare, but there are several examples where the material has been successfully used to create an instant landmark.

Electrochromic Glazing

Electrochromic glazing systems reduce transmittance, primarily by increasing absorptance, when electricity is supplied. These systems consist of a stack of transparent coatings, one of which darkens when the current is applied. All of the components are inorganic, so the system is very durable. Power consumption is very low.

Heated Glazing

Heated glazing is a practical solution for the cold draft at the table by the window in an upscale restaurant. In certain applications, it may be the best cure for critical condensation problems.

No wires are visible in state-of-the-art heated glass. Transparent coatings provide the electrical resistance. Although the glass never exceeds human body temperature, in large areas of fenestration it can serve as a radiant heating system, avoiding ductwork, drafts, and dust circulation. Likely applications include solariums, skylights, swimming pool enclosures, and areas that are difficult to heat efficiently with convection heating systems.

The technology is familiar. For decades, at grocery stores, we have been looking through refrigerated display cabinet doors with similar glazing. Installation, even retrofit, is simple. North America is nearly two decades behind Europe in utilizing this technology in architectural applications.

Holographic Display systems

Holographic display systems are related to dichroic glazing. Their use in glazing systems is presently confined to aircraft and automobile windshields. That may change when tavern owners discover that their front window glass can become their illuminated signage. The dusty neon tubing can be eliminated. The view out through the window remains unobstructed, but blinds or drapes are not visible from the exterior. Holographic displays embedded in glass laminates have significant potential for architectural applications.

Protective Glazings

More often than not, security glazing consists of some combination of glasses and plastics. Commonly called "heavy laminates," categories include ballistic-resistant, blast-resistant, and "burglar-resistant" applications. Storm-resistant glazing is a sub-class of protective glazing.

Although new interlayers have been introduced, heavy glass laminates are not new. What is new is the current surge in use of every type of heavy glass laminates. Crime and terrorism risks have recently stimulated demand for certain compositions. Glass floors, observation decks, and bridge decks are being built in every part of the world. Low-iron, anti-reflective heavy laminates are forming secure, but barely visible, guard balustrades in sports arenas. Coastal areas have practically mandated use of the storm-resistant category.

Although "hurricane-resistant" glazing has been a recurrent topic for nearly two decades, the issue of storm resistance has always been a design criterion in every exterior glazing application. In the U.S., the controlling design load may be derived from either hurricane or tornado conditions. Both are relevant to architecture in Texas.

Storm-resistant glazing is all about glass lamination and edge retention. Manufacturers now offer storefront and curtain wall systems rated for coastal applications.

The mechanical performance required of these laminates adds to the complexity of other design criteria. Providing daylighting and electro-magnetic security – in addition to blast, ballistic, and intrusion resistance while also meeting U-factor targets and cooling load limitations – with an aesthetically pleasing glazing that fits neatly into some reasonably economical but secure and condensation-resistant framing system can present some design challenges.

Spectrally Selective Glazings

Spectrally selective glazings block transmittance of a selected electromagnetic radiation waveband normally transmitted by soda-lime float glass. Typically, the intent is to transmit as much visible light as possible while blocking as much NIR (near infrared) as possible, in order to reduce cooling load. Traditionally, these systems have relied upon one of two technologies.

The iron transmittance band peaks in the center of the visible light spectrum. Therefore, high-iron glasses transmit relatively more visible light per unit of heat transmitted than do most other glasses. The center of the visible spectrum is green. Therefore, it is not surprising that these glasses exhibit a green tint.

Stacks of thin films, properly engineered, can be tailored to reflect highly above a selected wavelength. The mechanism is called optical interference. Typically, these "interference stacks" consist of sputtered metal coating layers. They can produce very efficient transmittance curves (lots of light per unit of heat), but the metals tend to gradually oxidize, if oxygen is available.

The newest technology consists of a stack of thin polymers co-extruded to establish an interference stack. Unlike the green sputtered products, or the green high-iron glasses, these films can be clear. Their efficiency exceeds that of prior spectrally selective glazing technologies, and the material costs are moderate to low. This product is available now as an applied film. It should enter the market in the form of laminated glass soon, enabling dramatic improvement in the cooling loads of atria, solaria, skylights, and curtain walls.

Thermochromic Glazing

Thermochromic glazing is reported to be in the final stages of commercial product development. Regardless of the efficiency – or inefficiency – of the introductory products, thermochromics should ultimately become the most significant new glazing technology since low-emissivity coatings were introduced.

The amount of solar energy transmitted by thermochromic glazing varies with the ambient temperature. The most promising existing technology increases reflectivity and absorptance with temperature. The ideal would adjust reflectivity but not absorptance. The energy efficiency contributions of the introductory products are expected to be uncommonly good, in terms of return on investment. The coatings are inorganic and very durable (on protected surfaces such as those in insulating glass cavities). It is estimated that thermochromic glazing products are now two years from introduction, and three years from reliable availability.

Heated glazing is available for residential applications, as shown here, and for commercial uses, such as restaurants and entertainment venues.

Wireless Fire-Rated Safety Glazing

Until recently, wire glass in fire barriers, even where used in code-defined hazardous locations, was exempt from the impact test requirements of the safety glazing standard. Proponents of the International Codes Council action to eliminate that exemption argued that doing so would result in the introduction of new products that would meet both the fire-resistance and safety glazing standards. Several such products were already in the market at that time, and more have become available since the ICC ruling.

Hank Chamberlain is chairman of Allied Glass Experts, LLC, an international consulting firm based in Kansas City, Kansas.

Complex Array of Options Rewards Careful Study of Applications

With such abundance of new glazing technologies, the salient issue is what to do with them. These are not just new colors or patterns of existing products. Many of the new products are functionally different. Each new category of products adds a new parameter to the design optimization process. Opportunities abound for combining several of the new technologies in a single application.

The profusion of glazing options will ultimately improve overall fenestration performance. First, it will geometrically increase the potential for error. Yet, it would be a tragic waste if the new glazing system capabilities were not incorporated into project designs at an efficient rate.

Chris Berry, of Pilkington North America, has been calling attention to the fact that more than one billion architectural glazing compositions are now available. Only one of these is optimal for any given application. Optimization, even when attempted, is seldom achieved. Into that environment, new products, even new technologies, are being introduced at an accelerating rate. Only systematic, disciplined, parametric design procedures can ensure realization of the value afforded by the new technologies. Henceforth, responsible practice will require the scientific capacity to optimize each glazing specification, mastering the increasingly complex array of glazing options.

The first step in glazing system optimization is rejection of the concept of specifying the same glazing composition for all elevations of any structure. That transgression is not justified by aesthetic criteria, because a slight change in shade or reflectivity is not noticeable across a change of plane (especially around a 90-degree corner).

An example of this error occurs in specification of low-emissivity ("low-e") coatings. We usually want to block transmittance of long-wave infrared radiation. For that, we need a low-e coating. Glazing classified as low-e, however, varies severely in transmittance of NIR (near infrared, the portion of the solar energy spectrum with wavelengths longer than visible light). The low-e products that transmit NIR are not inferior to those that do not. They are different products, for different purposes. Within each category, products vary in their efficiency.

By specifying different glazing for each elevation, one might elect to admit NIR on the south but reject it on the west. Separate optimization exercises are needed for each elevation.

Calculating U-factor and heating load of glazing systems is relatively simple. Calculating valid cooling loads, however, is not at all simple. Exposure of an elevation to direct solar beam radiation is not a significant issue. Only a few shaded elevations never receive direct beam exposure. It is the intensity and angle of that direct beam, relevant to other ambient conditions, that is significant. The angle dependence of the glazing system performance is a key factor. Both direct solar beam and diffuse reflected energy must be considered. Either dynamic or both weighted-average and peak-load conditions must be simulated.

Some software used for glazing system analysis is based upon normal (perpendicular) incidence of solar beam radiation. Use of exclusively normal incidence solar-optic data overstates transmittance and understates reflectance and absorptance. For relatively simple glazing systems, in small applications, that methodology may suffice. The angle dependence of complex glazing systems is so significant that, for large applications, analyses or product ratings based upon performance at normal incidence may be insufficient. For such projects, true-angle measurements and simulations are appropriate.

The usual concerns associated with new products apply, with special emphasis, to new technologies. Usually, new technologies are available only from a single source. "Premium pricing" steps are sometimes applied, or attempted, in the introduction of new products. Pricing and terms may seem to be inflexible. After the bid package is released, that is likely to be the case. During schematic design, however (while it is still practical to change the specifications), delivery schedule, warranty terms, and costs may be negotiable.

Despite the inherent complexity and cause for caution, utilization of state-of-the-art glazing technology rewards those who make the effort to adequately engineer each application.

—**Hank Chamberlain**

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ABOUT THE DETAILS

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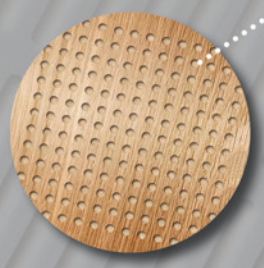

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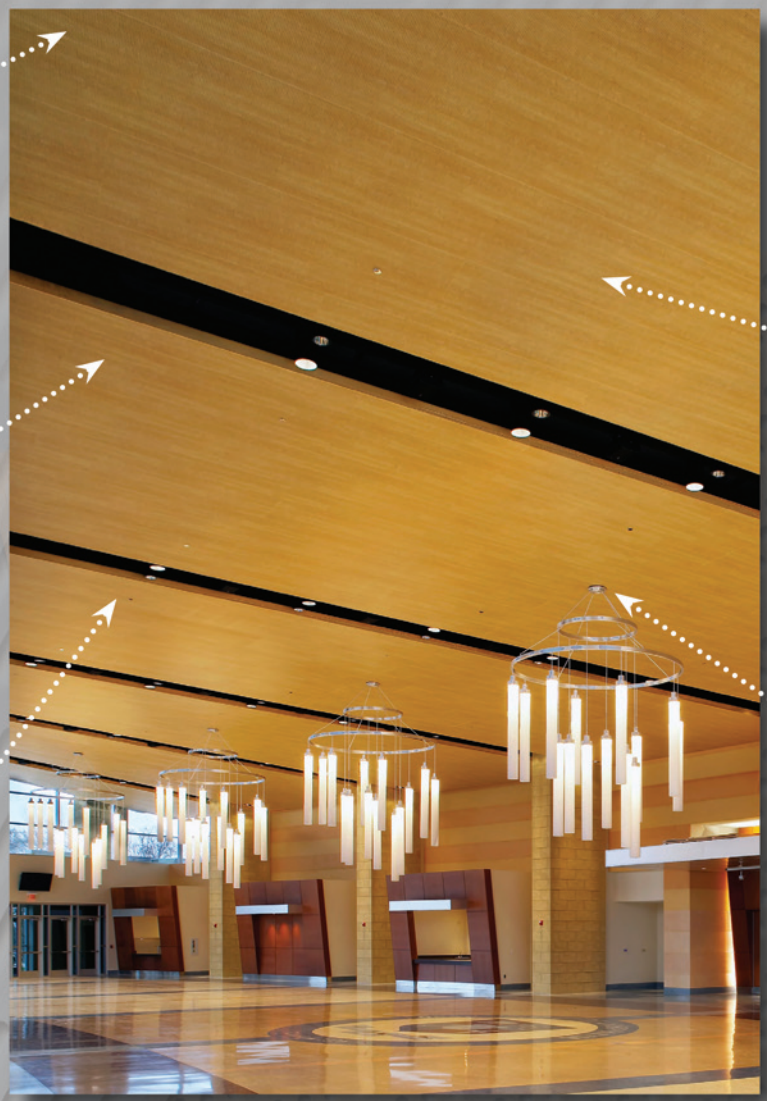
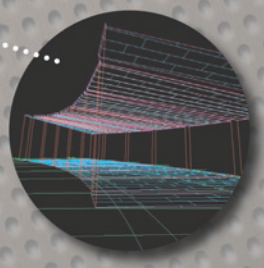
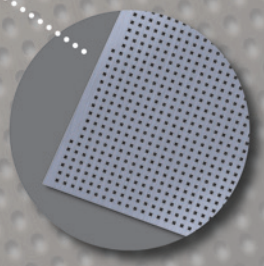


Logan College of Chiropractic, Chesterfield, MO
Curtis W. Cassel, TR,I Architects
Sam Fentress Photography



Panels are individually sized to create a splayed and sloped ceiling and are up to 42" x 76.25" to fit scale of space.



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Multiple glazing strategies address heat gain, glare, and energy efficiency at Houston airport facility

by DONNA KACMAR, AIA

Overhead glazing illuminates panels by Sandra Fiedorek on both sides of the baggage claim area.

THE International Arrivals Building (IAB) by PGAL Architects at the George Bush Intercontinental Airport welcomes travelers and unites the federal Immigration and Customs functions within one large day-lit volume. Completed in 2005 for $200 million, it encompasses 880,000 square feet, making it the largest single IAB facility in the country, able to process 4,500 international travelers per hour.

This building utilizes many daylighting strategies both to limit energy use and as wayfinding devices. Light-reflective ceiling panels, light-colored terrazzo flooring, durable and reflective stainless steel, and a large amount of both interior and exterior glass contribute to the overall feeling of expansive space. The building includes many art pieces by local and regional artists, including "Leopard Sky" by Sheila Klein that enlivens the outside pick-up area, and several works on glass that emphasize the building's overall high quality of light and brightness.

The exterior glazing is composed of insulated glass units; the interior glass pane is laminated to dampen aircraft noise in the building and increase impact resistance. The architects selected clear glazing for optimum vision; the 15-foot overhangs and fritted glass (in patterns and full coverage) helped the project meet the energy code that limits the amount of watts used per square footage of building space.

Finding the right balance between visible light transmission, visibility, glare reduction, and reduction of heat gain was not an easy problem to solve. The large requirements for lighting determined by U.S. Customs and Border Protection (and thus watts per square feet) in the sensitive inspection areas meant that energy use and light levels in public areas had to be reduced. The incorporation of many daylighting strategies helps greatly with this. The building was modeled in order to understand the allowable heat gain and shading coefficients required of the glazing systems. Considerations also included having a frit pattern that reduced heat gain but also allowed for views to the outside. Ceramic frits are applied in a silkscreen process and use standard or custom patterns or are applied in full coverage. The architects reviewed many samples and patterns to study which pattern produced the desired effects and allowed clear views to the exterior. The architects also worked closely with mechanical engineers Burns, Delatte & McCoy of Houston and BOS Lighting Design to incorporate dimming sensors to turn off artificial lighting when it is not needed.

The IAB's two levels are organized in a simple rectangular form and house all functions required by international travelers, including passport control, baggage claim, Customs and inspection, and areas to recheck baggage before continuing on to another flight. After deplaning, travelers proceed from the terminal building through a "sterile" corridor and through a skybridge and then down to the Immigration Hall. Since these are transitional spaces, the architects were less concerned with glare or heat gain and wanted to allow for full vision and light transmission. The untitled art piece on the glass by Bert Samples and Leslie Elkins, AIA, enlivens one of the skybridges.

After filing through the passport control area, travelers are led down a central spine. Wayfinding is suggested by the orientation of the passport inspection desks and the colored terrazzo flooring, and it is reinforced by the increasing amount of light as one nears the "beak" at the eastern end of the hall in order to descend to the baggage claim. The "beak" is a large vertical glass piece that faces east and was developed with Bruce Wall Systems of Atlanta. It is divided vertically with the top third having

Daylight from both sides and from above provide a light-filled waiting area in the Immigration Hall. (below) An escalator leads to the "beak," the lower-level baggage claim, and Customs area.

the most frit, the middle third having less frit, and the bottom third having the least frit and the most visibility. The changes in light levels were achieved by modifying both the percentage of frit and the pattern of the opaque portions and clear portions. Travelers descend to pick up checked baggage in the new baggage hall where daylight streams in from above to illuminate the space and wake up sleepy travelers. The glass on the sloped surfaces has a 90-percent frit coverage to reduce glare and decrease heat gain while still allowing daylight at the ends of the baggage claim, and to illuminate the colorful panels by Sandra Fiedorek. The "Travel Light" pieces by The Art Guys, a series of luminescent luggage that sits on top of the baggage carousels, further contribute to the motif of light.

Once through Customs and the inspection area, travelers may recheck luggage for connecting flights and ascend to the terminal level. For the 40 percent of travelers for whom Houston is their final destination, the journey ends in the ground-level "meet and greet" hall where family, friends, or hired drivers await to welcome international travelers.

Donna Kacmar, AIA, is principal of architect works, inc. in Houston and teaches architecture at the University of Houston.

PROJECT George Bush Intercontinental Airport, International Arrivals Building, Houston
CLIENT Houston Airport System
ARCHITECT PGAL
DESIGN TEAM Ken Brown, AIA; Robert Volpe, AIA; Eric Dagradi, AIA; Rebecca Hollins, AIA; Richard Layman; Edwin Agudelo
CONTRACTOR Clark-Mission joint venture
CONSULTANTS Walter P Moore (structural); PTI, Inc. (civil); Burns DeLatte & McCoy Inc. (MEP); Hunt & Hunt Engineering Corp. (MEP); Ross & Baruzzini (telecommunications); Clark Condon Associates (landscape); BOS Lighting Design (lighting); Boner Associates (acoustical); Rolf Jensen & Associates (life safety); Morris Architects (signage); Sunland (cost estimating); CDC USA (curtainwall)
PHOTOGRAPHER Richard Payne, FAIA

RESOURCES **EXTERIOR CLADDING:** Centria; **METAL/GLASS CURTAINWALL:** Bruce Wall Systems; **METAL ROOFING:** Overly; **GLASS:** Viracon; **ACOUSTICAL CEILINGS:** Ceilings Plus; **ARCHITECTURAL METAL WORK:** Environmental Interiors; **RAILINGS AND HANDRAILS:** Environmental Interiors; **ARCHITECTURAL WOODWORK:** Environmental Interiors; **ENTRANCES AND STOREFRONTS:** Viracon; **PROJECT MANAGEMENT SOFTWARE:** AutoDesk AutoCAD; AutoDesk Buzzsaw; Constructware

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Texas Projects Receive AIA Institute Honor Awards

Two Texas buildings – World Birding Center in Mission by Lake/Flato Architects and ImageNet in Carrollton by Elliot + Associates Architects – were among 29 projects recognized with 2007 AIA Institute Honor Awards. Both projects previously received TSA Design Awards. The World Birding Center (2006 TSA Design Award) creates a gateway between disturbed agricultural land and a 1,700-acre native habitat preserve. The design approach focused on "right-sizing" the building from 20,000 to 13,000 square feet, situating the headquarters on an east-west axis to capture prevailing breezes, incorporating efficient structural and building systems, and returning the surrounding vegetation to its native state. The jury commented, "The building creates an outdoor space and integrates the exterior extremely successfully." Honored for its interior architecture, ImageNet (2005 TSA Design Award) creates a landmark location in a warehouse complex, featuring bold graphic elements including a "paper wall" reception area and "spider web" of data and power cords. Blue polycarbonate panels separate the office from the warehouse along the perimeter. "It is a balance of composition and honesty," the jury said. The 2007 recipients of the AIA Institute Honor Awards, the profession's highest recognition of works that exemplify excellence in architecture, interior architecture, and urban design, were selected from nearly 700 total submittals.

San Antonio Warehouse Wins National Structural Steel Award

Lake/Flato Architects' Triple-S Steel Company's office/warehouse building in San Antonio is among nine projects out of more than 60 submittals to earn national recognition in the 2007 Innovative Design in Engineering and Architecture with Structural Steel awards program sponsored by the American Institute of Steel Construction. The San Antonio building was chosen in the category of Projects Less Than $15 Million. Conducted annually by AISC, the awards recognize outstanding achievements in engineering and architecture on structural steel projects around the country. The warehouse showcases steel detailing using the structural shapes and sections found in the company's catalog.

Michael G. Imber Architects Honored for Classical Tradition

Michael G. Imber Architects of San Antonio received the 2007 Arthur Ross Award for excellence in the classical tradition by the Institute of Classical Architecture & Classical America. Established in 1982, the Arthur Ross Awards celebrate excellence in the classical tradition and recognize the achievements and contributions of architects, landscape designers, artisans, educators, and others dedicated to preserving and advancing the classical tradition. Imber, one of five 2007 award recipients, was selected from more than 150 nominations nationwide.

Walter P Moore Recognized for Engineering Excellence

Houston-based engineering and consulting firm Walter P Moore won a Silver Medal in the Water Resources category of the 2007 Engineering Excellence Awards competition, sponsored by the Texas Council of Engineering Companies. After major flooding in Houston, the University of Texas Health Science Center Houston asked the firm to develop a system that would lessen the effects of flooding on the Medical School Building. Walter P Moore designed a perimeter berm and building improvements integrated with the existing landscape, providing features that protect from flooding while enhancing the campus. The project team faced challenges including extensive utilities constraints, ecological considerations, and the need to keep the building open during construction without disrupting its occupants.

THC Honors Bailey Architects for Historic Courthouse Restoration

Houston-based Bailey Architects has received the Texas Historical Commission's Award of Excellence in Historic Architecture for the restoration of the Bee County Courthouse in Beeville. The annual awards recognize significant contributions to the preservation of Texas' architectural heritage. Bailey completed design drawings to restore the building to its original 1943-1948 appearance. The project included work on a one-story addition designed by the original architect, W.C. Stephenson. "The firm's many projects and efforts around the state will serve as an inspiration to the many benefits of preserving our past," said THC Executive Director Larry Oaks. In addition to working on 11 historic courthouses across the state, Bailey's other preservation projects include an expansion of the Washington-on-the-Brazos State Historic Park and the completion of the Jesse Jones Theater at the San Jacinto Monument.

Study: Ceiling Height Affects Thought Processes

A study from the University of Minnesota reports that a room's ceiling height can affect the way occupants think and act. Research by the study's authors found that ceiling height can either benefit or impair an individual's responses to surrounding circumstances, depending on the situation. "When a person is in a space with a 10-foot ceiling, they will tend to think more freely, more abstractly," said co-author Joan Meyers-Levy, a professor of marketing at the university. "They might process more abstract connections between objects in a room, whereas a person in a room with an 8-foot ceiling will be more likely to focus on specifics." The report is available at *www.csom.umn.edu/assets/71190.pdf*.

'Adventures' on the Bayou

Architecture Center Houston introduces middle-school kids to the design profession

by BARRIE SCARDINO

IN the six months since Architecture Center Houston opened, ArCH has welcomed more than 2,500 people to a wide range of activities—from workshops and exhibitions to architecture walking tours and even a small concert—but we are most excited about an event coming up this summer. That's when 14 middle-school students will spend five days at ArCH for "Adventures in Architecture," a program developed by AIA Houston in celebration of the 150th anniversary of AIA's founding.

Opened in February as the new headquarters of AIA Houston and the Houston Architectural Foundation. ArCH has 5,000 square feet on the ground floor of the former Albert Thomas Convention Center (now called Bayou Place) located in downtown's Theater District. ArCH is dedicated to promoting public awareness and appreciation of the ways in which architecture and urban design influence and enhance the quality of life, particularly in greater Houston.

"Adventures in Architecture," with curriculum written by UH architecture instructor Donna Kacmar, AIA, will focus on Houston's Near Northside, a historic but underserved neighborhood where the students live and attend school. The program, free to participants and coordinated by Alfonso Hernandez, includes five morning exercises (programming, drawing, model-building, photography, and presentation) and afternoon field trips to the Near Northside neighborhood, an architecture firm, the City Planning Department, Rice University School of Architecture, and the Museum District. The idea is to provide opportunities for the students to learn about the architectural profession and to heighten their awareness of the built environment around them.

The kids are all very excited by the photos they have seen of the ArCH space, particularly the classroom (top left). Its "edgy" look, I think, is part of the lure for these kids. To work in a space like this will be a real treat for them.

Partially funded by an AIA150 grant, "Adventures in Architecture" is a program that AIA Houston intends to expand in coming years to include more students and other neglected neighborhoods in the city.

Barrie Scardino is the executive director of AIA Houston.

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Midtown Revival Meets Uptown Arriscraft Stone

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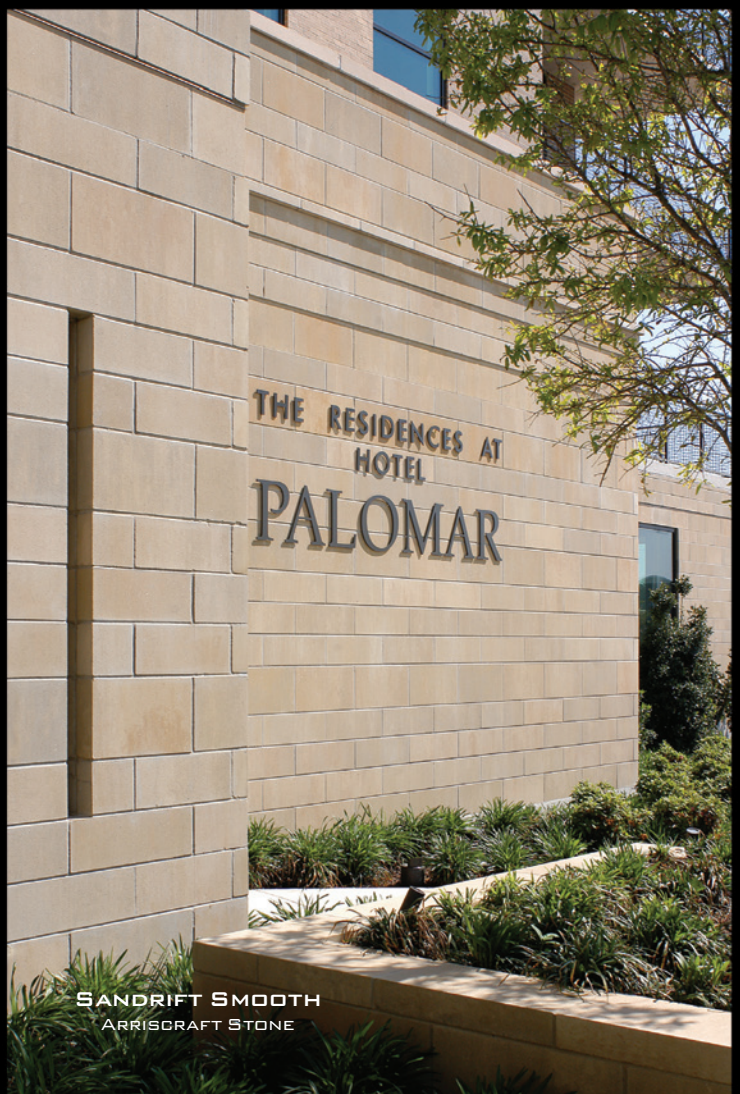

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