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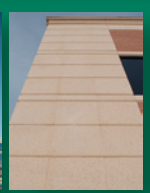

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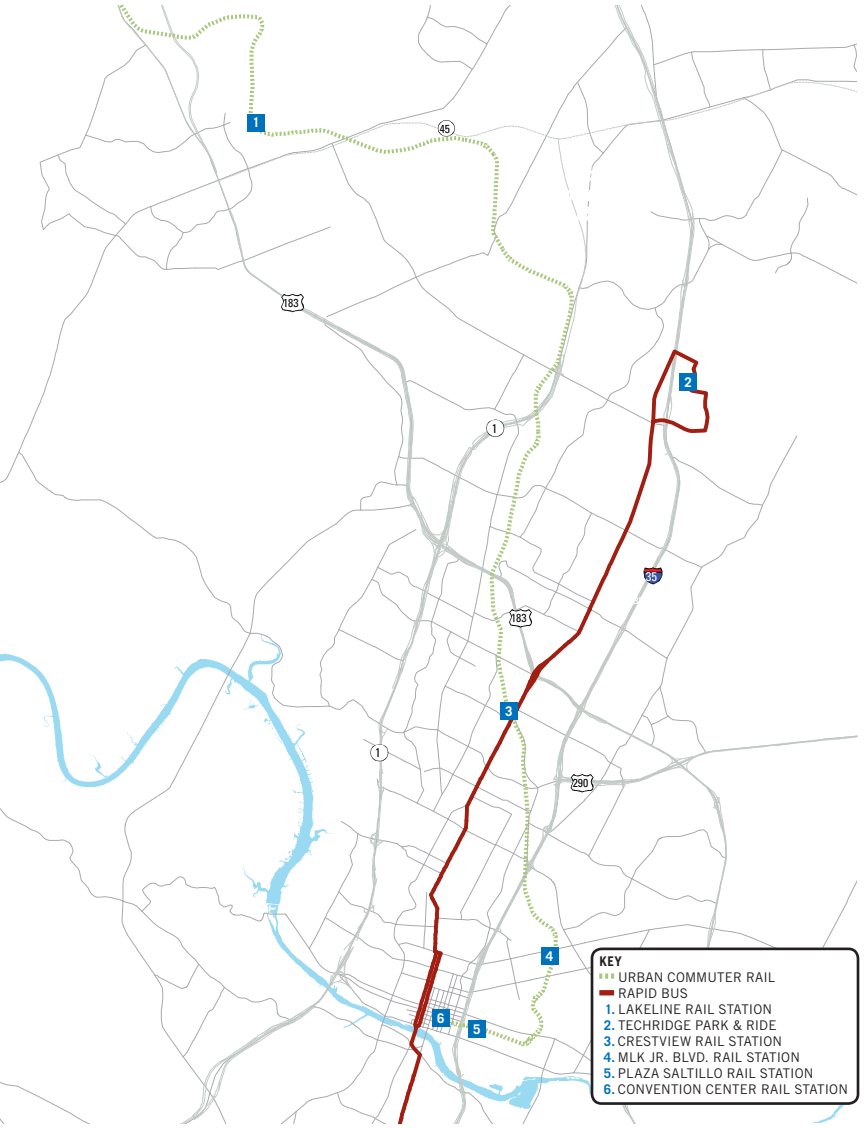

MAP COURTESY CITY OF AUSTIN NEIGHBORHOOD PLANNING & ZONING DEPARTMENT; RENDERING COURTESY MWM DESIGN GROUP

All Aboard!

Austin's new passenger rail sparks mixed-use developments

Commuter rail is returning to Austin, bringing with it several transit-oriented developments (TOD) that will drive the creation of new live/work/play neighborhoods centered around at least eight train stations. Perhaps as early as this fall, Austin will join Dallas and Houston in reviving urban rail travel as a means to reduce traffic congestion and as a catalyst for thoughtful intracity planning. That means more people in and around Austin will have the option of leaving their cars at home.

Approved by voters in 2004, Capital MetroRail's Red Line already has resulted in the planning of seven TOD districts along 32 miles of railway stretching from the far-northwestern suburbs to downtown. The referendum's passage reversed a losing streak for Cap Metro, which led the public utility to reduce the scope of a more comprehensive rail plan previously rejected by the electorate. Cap Metro's latest milestone in its long journey came in January when the City of Austin issued a site development permit for the first component of a complex of projects that will be built around the future Crestview Station. Located about two-thirds of the way along the inbound route, Crestview Station is being developed as a low-density "neighborhood center" under the city's TOD guidelines. The urban terminus will be at the Austin Convention Center, just east of Congress Avenue.

Plans for the 73-acre Crestview site, encompassing a brownfield tract that was the target of an extensive environmental cleanup completed last year, include a mixed-use development with 340 apartments and 64,000 square feet designated for retail and offices. James, Hartwick + Partners in Dallas is currently designing the project for High Street Residential. A second phase of the development, designed by TBG Partners, calls for 450 single-family houses that are tentatively scheduled for occupancy in about one year.

Foreseen as an "urban village" by the development team, the planned community will radiate out from a simple, glass-canopied railway platform derived from a prototype (shown at lower left) designed by MWM Design Group in Austin. Connie Krisak, AIA, project architect for the firm, describes the prototype as "very utilitarian" with all programmed elements laid out along a central spine. The design team, she says, approached the prototype with transparency in mind, both for the canopy and the required features (windscreens, seating, signage, and ticket vending machines). The canopy will consist of a steel framework inset with two layers of laminated glass, the top layer coated with a reflective film, on which decorative graphics will be imprinted (with images that will vary from platform to platform). "Simply put," Krisak stated in an e-mail, "the outer layer reflects the heat and the inner layer is translucent enough to transpose colorful/graphic images as the passengers look up onto the canopy." The Crestview station, the first to be built from the prototype, is expected to be finished in early August.

Capital MetroRail's Red Line is the initial component of a larger network that may eventually connect to a future regional railway extending from Georgetown southward to San Antonio. According to Cap Metro, that passenger rail system will also service Round Rock, Buda/Kyle, San Marcos, New Braunfels, as well as Austin, along existing tracks that carry Union Pacific freight and Amtrak trains.

STEPHEN SHARPE

TWU Credit Concern

In the Jan/Feb edition, Tom Diehl captured the essence of the new Texas Woman's University Institute of Health Sciences in the Texas Medical Center. (See "Careful Intervention" on p. 50.) However, as the principal designer and design team leader, I am concerned that proper credit was lacking. The feasibility I orchestrated went far to activate the project, and I worked very closely with the clients to capture their vision. Alex Araujo also deserves credit as project architect.

Ric Guenther, AIA
Houston

[Editor's note: Kirksey, the firm that designed the TWU facility, confirmed that both Mr. Guenther and Mr. Araujo were members of the project design team although neither were included in the credits supplied by the firm. TA's staff relies on each firm for information included in a published project's credits.]

CORRECTION

The Jan/Feb edition's "Conservative Concrete" on p. 71 incorrectly stated the name of the Austin Resource Center for the Homeless.

MARVIN Awarded "Highest in Builder and Remodeler Satisfaction Among Residential Window and Patio Door Manufacturers."*

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Thirteen Texans Elevated as AIA Fellows

WASHINGTON DC Thirteen Texans, along with 103 other honorees, have been elected AIA Fellows by the 2008 Jury of Fellows in Washington, D.C. The announcement was made on Feb. 29. From a membership of more than 81,000, the AIA has fewer than 2,600 members distinguished in fellowship, which requires at least 10 years of membership and significant architectural contributions on a national level.

The following individuals will be invested in the College of Fellows on May 16 at the AIA National Convention in Boston:

Barbara W. Bryson of Rice University's School of Architecture for ensuring the advancement of the living standards of people through government or industry organizations; nominated by AIA Houston.

Charles Cadenhead of WHR Architects for advancing the science and art of planning and building by advancing the standards of architectural education, training, and practice; nominated by AIA Houston.

Nunzio DeSantis of HKS for advancing the science and art of planning and building by advancing the standards of architectural education, training, and practice; nominated by AIA Dallas.

Robert Harris of Lake|Flato Architects for promoting the aesthetic, scientific, and practical efficiency of the profession through design, urban design, or preservation; nominated by AIA San Antonio.

Edward E. Huckaby of FKP Architects for advancing the science and art of planning and building by advancing the standards of architectural education, training, and practice; nominated by AIA Houston.

Michael G. Imber of Michael G. Imber Architects for promoting the aesthetic, scientific, and practical efficiency of the profession through design, urban design, or preservation; nominated by AIA San Antonio.

Gordon E. Landreth of Cotton Landreth Kramer and who currently serves as chair of the Texas Board of Architectural Examiners for making the profession of ever increasing service to society; nominated by AIA Corpus Christi.

Heather H. McKinney of McKinney Architects for promoting the aesthetic, scientific, and practical efficiency of the profession through design, urban design, or preservation; nominated by AIA Austin.

Michael J. Smith of Michael J. Smith IES IALD for advancing the science and art of planning and building by advancing the standards of architectural education, training, and practice; nominated by AIA Houston.

Stephen R. Souter of Marmon Mok Architects for advancing the science and art of planning and building by advancing the standards of architectural education, training, and practice; nominated by AIA San Antonio.

Rives T. Taylor of the University of Houston for advancing the science and art of planning and building by advancing the standards of architectural education, training, and practice; nominated by AIA Houston.

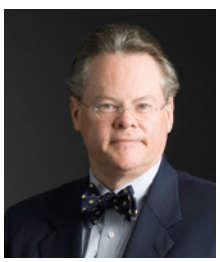
Mark E. Watford of Brown Reynolds Watford Architects for advancing the science and art of planning and building by advancing the standards of architectural education, training, and practice; nominated by AIA Dallas.

Willis C. Winters of the Dallas Park and Recreation Department for advancing the science and art of planning and building by advancing the standards of architectural education, training, and practice; nominated by AIA Dallas.

The 2008 Jury of Fellows was chaired by Carol Shen, FAIA, of Carol Shen Architect/Consultant in Piedmont, Calif. The jury included Rebecca G. Barnes, FAIA, of Brown University in Providence, R.I.; Daniel S. Friedman, FAIA, of the University of Washington in Seattle; Phillip H. Gerou, FAIA, of Gerou & Associates in Evergreen, Colo.; Allan W. Kehrt, FAIA, of KSS Architects in Princeton, N.J.; Walter Schamu, FAIA, of Schamu Machowski Greco Architects in Baltimore; and Jim W. Sealy, FAIA, of Jim Sealy Architect/Consultant in Dallas.

The jury reviewed nominations of 225 candidates and selected 116 (51.55 percent) to be elevated to the College of Fellows. Texas' 13 new Fellows represent 48.15 percent of the state's total number of 27 candidates this year and 11.21 percent of the nationwide total of new Fellows.


Barbara Bryson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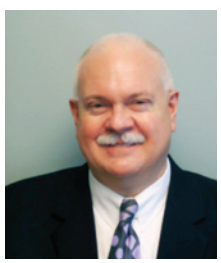
Heather McKinney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AIA Honors Austin Firm's Work

WASHINGTON, DC Anthony Nak Flagship Store, a high-end jewelry boutique designed by MJ Neal Architects of Austin, has been recognized with a 2008 AIA Honor Award for Interior Architecture. Located in downtown Austin, Anthony Nak represents the only project with a Texas connection among this year's slate of winners.

A total of 28 projects received AIA Honors, the profession's highest recognition of works that exemplify excellence in architecture, interior architecture, and urban design. Selected from more than 800 submittals, the recipients will be honored in May at the AIA 2008 National Convention in Boston.

Chaired by Neil P. Frankel, FAIA, of Frankel Coleman Architects in Chicago, the jurors for the Honor Awards for Interior Architecture included Thomas A. Meyer, FAIA, of Meyer, Scherer & Rockcastle in Minneapolis; Julia F. Monk, AIA, of Brennan Beer Gorman Architects in New York city; Sandra Parét, AIA, of HOK Architects in Dallas; and Chuck Zabriskie, of Zabriskie Company in Houston.

In 2005 the Anthony Nak project received a TSA Design Award and an award from the International Interior Design Association. The store is an elegant, subtle showroom for exquisite designer jewelry. The plan is minimalist in the extreme, with white surfaces that vary subtly in texture and a single band of display cases running the circumference of the room.

Firm principal MJ Neal, AIA, worked with owners Anthony Camargo and David Nakard to create a sophisticated style that emphasizes the high-end design of their jewelry. Neal increased the visibility of the 800-square-foot space by replacing the existing storefront windows with larger openings that extend from the ceiling to the floor. Four 12-inch-high glass-and-stainless steel display cases located near the large windows to present the jewelry to both shoppers inside and pedestrian passersby. Three smaller, canted display cases are located at the center of the store and appear to defy gravity.

Anthony Nak Flagship Store

CNU Set to Convene in Booming Austin To See Changes, Honor Local Urbanist

AUSTIN When hundreds of architects and urban planners convene here in March for the Congress of the New Urbanism's CNU XVI, one of their main topics of conversation will be: Can Austin be a truly great city?

In their search for the answer to that question, attendees will learn first-hand about the challenges and triumphs Austin has encountered as its public and private sectors have implemented progressive planning and design to the fast-growing metropolis. Seminars will focus on several important efforts, including Envision Central Texas' region-wide planning and visioning effort, the dramatic transformation of Austin's downtown now underway, and the emergence of mixed-use showpieces such as the redevelopment of the former Mueller Airport, and the revitalization of the city's East Side.

Scheduled April 3-6, the conference will focus on "New Urbanism and the Booming Metropolis." Featured speakers include Henry Cisneros, chair of the CityView companies and one of the original signatories of the CNU's founding charter; Peter Calthorpe, co-founder of CNU, author, and leading regional and community planner; and Robert Caro, urban historian and author of Robert Moses, *The Power Broker: Robert Moses and the Fall of New York* and the ongoing four-volume biography of Lyndon Johnson.

The urbanists will gather in Austin at an important time for the city as it begins to see the result of years of planning and public discussion about its future. Critical to the successes Austin has achieved in urban design is the work of local architect and urbanist Sinclair Black, FAIA, of Black + Vernooy Architects. Chiefly due to his work on the Great Streets Master Plan for Downtown Austin, Black will be recognized during CNU XVI with the Athena Medal, the organization's highest honor.

Also receiving the Athena Medal at the Austin meeting will be Allan Jacobs, professor emeritus of city and regional planning and urban design at the University of California Berkeley College of Environmental Design. Jacobs may best be known for his 1993 book, *Great Streets*, from which Black borrowed the idea for his Great Streets Master Plan. Jacobs and Black will join five other urbanists who have been recognized with the Athena Medal since its inception in 2006— Robert A.M. Stern, Denise Scott Brown, Jonathan Barnett, Christopher Alexander, and Leon Krier.

CNU XVI attendees will arrive in time to see Black's Great Streets Master Plan in its full glory as the defining element to the enlivened pedestrian activity in the downtown's 2nd Street District. (See related article, "Urban Aerie on 2nd Street," on p. 38.) Also, urbanists visiting Austin will see the work now underway along Cesar Chavez adjacent to City Hall that is a direct result of Black's concept. (Although in this case, Black said recently, the city's elected officials were not giving their full attention when they approved the conditions of the project. "It won't turn out the way it should," he noted.)

STEPHEN SHARPE

As envisioned within the Great Streets guidelines, Cesar Chavez Street in downtown Austin would accommodate pedestrians as well as automobiles.

TOP: PHOTO BY KENNY BRAUN COURTESY MJ NEAL ARCHITECTS; BOTTOM: RENDERING COURTESY BLACK + VERNOOY ARCHITECTS

Gulf Coast Green Symposium in Houston To Work on Regional Problems, Solutions

HOUSTON Co-sponsored by AIA Houston, the Gulf Coast Green 2008 symposium and expo is scheduled April 3-6 at Reliant Park in Houston. The event will address timely issues of rising energy costs and global climate concerns. Tours of Houston will be given on April 4, and will feature folk art, green roof, Houston downtown, and sustainable engineering.

The symposium, titled Innovations in Building for Hot and Humid Climates, will take place on April 3-4, and will focus on four educational sessions. Meeting the Carbon Neutral Challenge, led by Ila Berman, associate dean of Tulane University's School of Architecture, will take on the topic of energy efficiency in hot-humid climates; Ecological Design, led by Sergio Palleroni of University of Texas at Austin, will discuss the development of low-tech, low-cost solutions to green building design challenges; Sustainable Land Use and Development, led by Kent Peterson, president of ASHRAE, will explore opportunities and challenges associated with urban planning in the Gulf Coast region; and Innovations in Sustainable Design, led by Bill Walsh of the Healthy Building Network, will highlight the latest breakthroughs in green building.

Keynote speakers at the event include Dr. Jared Diamond, Ira C. Magaziner, and Dr. Ken Yeang, Hon. FAIA. Each speaker will draw upon his unique expertise to discuss ways of approaching the fight against climate change.

Diamond, a Pulitzer Prize-winning author, will discuss the negative impacts of human civilization on the environment as illustrated in his books Guns, Germs, and Steel and Collapse: How Societies Choose to Fail or Succeed.

Magaziner, previously the senior advisor for policy development under the Clinton Administration, currently acts as chairman of the Clinton Climate Initiative. He works with cities worldwide to implement a range of actions that will accelerate the reduction of greenhouse gas emissions.

Yeang, of London-based Llewelyn Davies Yeang Architecture, is the author of Ecodesign: A Manual for Ecological Design, and the inventor of the Bioclimate Skyscraper. He is a leading architect in the design of iconic, sustainable, low-energy, skyscrapers.

While the symposium is targeted to design and construction professionals, the Sustainable Energy and Green Building Consumer Expo on April 5-6 is free and open to the public. Exhibitors specialize in such topics as certified green, energy-efficient products and building materials, renewable energy, energy-efficiency tips, and green vehicles. Approximately 15,000 consumers from Houston and the Gulf Coast region are expected to attend. The Expo will feature four topic areas—renewable energy, energy efficiency, green buildings, and alternative transportation. Each topic will showcase representative products, government and non-profit initiatives, and educational presentations.

SE Texas Survivors of Hurricane Rita To Benefit from Grow Home Contest

AUSTIN In one of the largest statewide architectural design competitions in Texas history, more than 80 teams of Texas architects competed to design an affordable, modular house for survivors of Hurricane Rita in 2005 who lost their homes in Southeast Texas.

Four designs were selected by a panel of judges that included nationally acclaimed architects, affordable housing developers, policy leaders, and Hurricane Rita survivors themselves.Co-sponsors for the Texas Grow Home Design Competition were the Texas Low Income Housing Information Service, the Texas Society of Architects, Housing Texas, Covenant Community Capital, and the Texas Department of Housing and Community Affairs.

The winning designs were announced Jan. 31 by John Henneberger, co-director of Texas Low Income Housing Information Service.

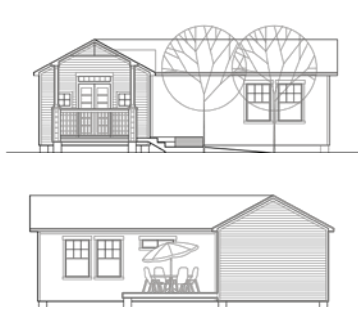
- Entry No. 18 by Citiscape International in Houston (James Lee, AIA, and Victoria Lee)
- Entry No. 43 by GDG Total Architecture in Waxahachie (James Gleason, Brian Kernohan, and Kurt Koger)
- Entry No. 67 by Camargo Copeland Architects in Dallas (Myriam E. Camargo, AIA; Roberto Diaz; Aundry Potter; Greg Fancher; Brad Glaesmann, AIA; Jaime Hernandez; Omar Martinez; Lydia Jackson; Kelly Thompson; Melissa Hanson; Lane Neill; Randy Barnett, AIA; and Stephanie Morga)
- Entry No. 106 by HOK in Dallas (Javier Espinoza, AIA; Brion Sargent, AIA; Robert Gonzales, Assoc. AIA; Dan Fletcher; Juan Arias, Jesus Plata, Bob Brendle, AIA; and Will Erwin)

Information on the competition and the winning design will be posted online at *www.texashousing.org* in March.

Entry No. 43

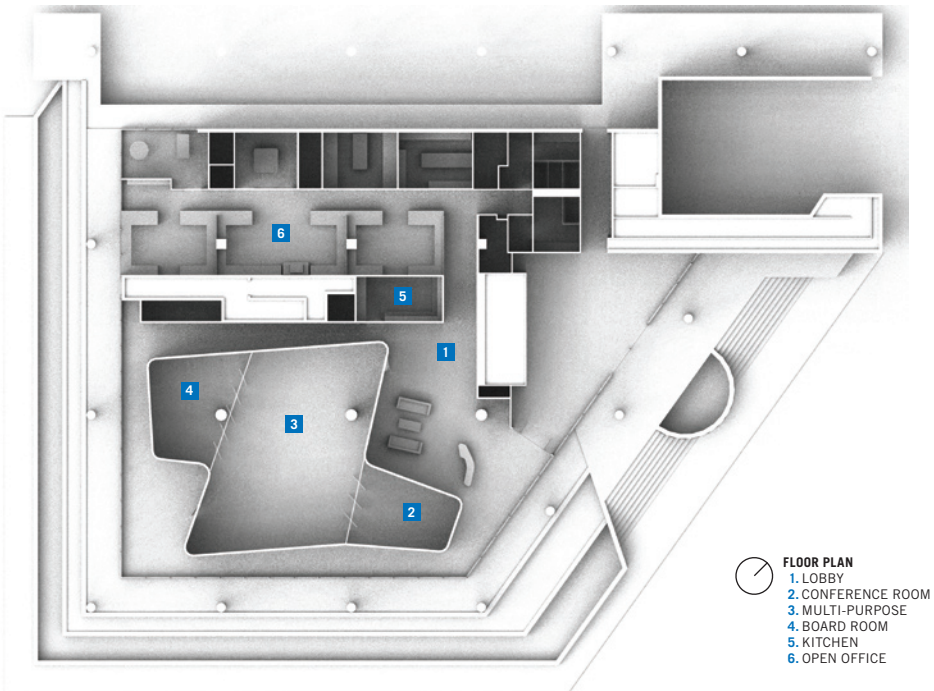
Entry No. 106

Entry No. 67



Entry No. 18

Winner Selected for Dallas Center for Architecture Competition



DALLAS AIA Dallas, following examples from across the country (New York City and Houston considered obvious prologue) has taken the first steps towards the construction of a new 7,500-square foot venue intended to house its own activities as well as those of multiple organizations aligned with the architectural mission of the chapter including the Dallas Architectural Foundation and the Dallas Architecture Forum. Exhibition and gallery space furthers the intentions of the chapter to engage in a more pronounced public dialogue.

The chapter of approximately 2,000 members has secured a10-year fixed lease on a former ground-level bank lobby, immediately north and across Woodall Rogers Freeway from the Dallas Museum of Art. The building (c. 1983) is low-rise and not particularly noteworthy but continuous south-facing window-wall provides a panoramic, Thomas Struth-like, view of the Dallas downtown and Arts District.

The future completion of a proposed 'park-over' will create a pedestrian landscape bridging the existing freeway giving the Center a prime frontage onto the impressive new structures in the Arts District. This proximity and visual immediacy was a primary criteria in the selection of the space initially and in the judging of the competition projects.

Expressed primary concerns for the project included a budget of $ 250,000 which can be augmented with other assets if needed, sustainability including LEED certification, clarity of circulation/function and a strong sense of the public/educational components. An occupancy deadline of September 1, 2008 required a tightly compressed competition, negotiation and construction schedule. Submittals were invited from AIA Dallas members, or others in association with Dallas members, and each team had one month to prepare panels for jury.

The jury met on February 2 to deliberate over 24 submissions. Jurors for the competition included chair Don Gatzke, AIA, dean of UT/Arlington School of Architecture; Kevin Alter, Assoc. AIA, of Alter Studio in Austin; Jeffrey Brown, AIA, of Powers Brown Architecture in Houston; and Martha Jane Murray of Wilcox Group in Little Rock, Ark. Chuck Cleveland of Austin Commercial was involved in the discussion to provide comment on cost and other construction-related issues due to the desire to proceed as quickly as possible with the selected scheme. Juror Brown was involved in the analogous project in Houston and offered insight from that work.

Double rows of existing structural columns in the east-west direction led to most proposals being of three-part plan organization – usually support/staff spaces along the north/rear wall near the existing toilets, a row of more private meeting rooms and finally the exhibition and public meeting spaces to the south facing the downtown. In a manner of Kahn's 'servant–served' or Meier's 'public–private' distinctions, this seemed to most easily address the intrinsic spatial and construction opportunities. The existing building entry was redirected in a number of solutions.

Three finalists were selected and much debate ensued as to the ranking. Two of the schemes were relatively conservative and offered solutions requiring minimal additional design development but the jury was in favor of the "difficult gamble"—a scheme by Peter Doncaster, AIA, with Nicholas Marshall, AIA, of New Orleans and Gabriel Smith, AIA, of Brooklyn, New York which wrapped the public and exhibition components in an amorphic suspended curtain which, if developed as the jury believed it would be, presented the "highest possible aesthetic payoff." Rich in material and tectonic terms, the "T 8 skin" surround also acted as a highly graphic form when lit at night and viewed from the downtown. As stated by the winner, the intention was to provide "maximum chromatic effect" with a minimum of means. Intended to "glow hard" at night and to "quietly hum" in the morning, the jury believed that the promise of this project was worthy of First place but predicated its decision on the challenge to develop this scrim/screen to a high quality.

Second place was awarded to Hoang Dang of 5G Studio Collaborative, LLC of Dallas for a scheme which employed a series of 6 pivoting wall panels to provide the flexibility desired in the public/display function. It too, when lit at night, became a recognizable graphic from the freeway.

Merit award was given to the project by Brian Kuper, AIA/Good, Fulton Farrell Architects. Not quite as explicit as to actual use by multiple groups at the same time and having acoustical concerns resulting from this, the concept nonetheless provided an elegant rolling wood cabinet partition reminiscent of the NY Storefront for Art in its potential for flexible display and a sophisticated demeanor.

Monetary awards were given in the amounts of $5,000, $3,000, and $2,000 respectively, and negotiations have begun with the winner to move towards the chapters new civic presence. Don Gatzke said on behalf of the jury that "the winning scheme showed good solid planning with the potential for an audacious spatial and material experience—just what a place like this should be about."

W. MARK GUNDERSON, AIA

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Texas Dance Halls Among Annual 'Most Endangered Historic Places'

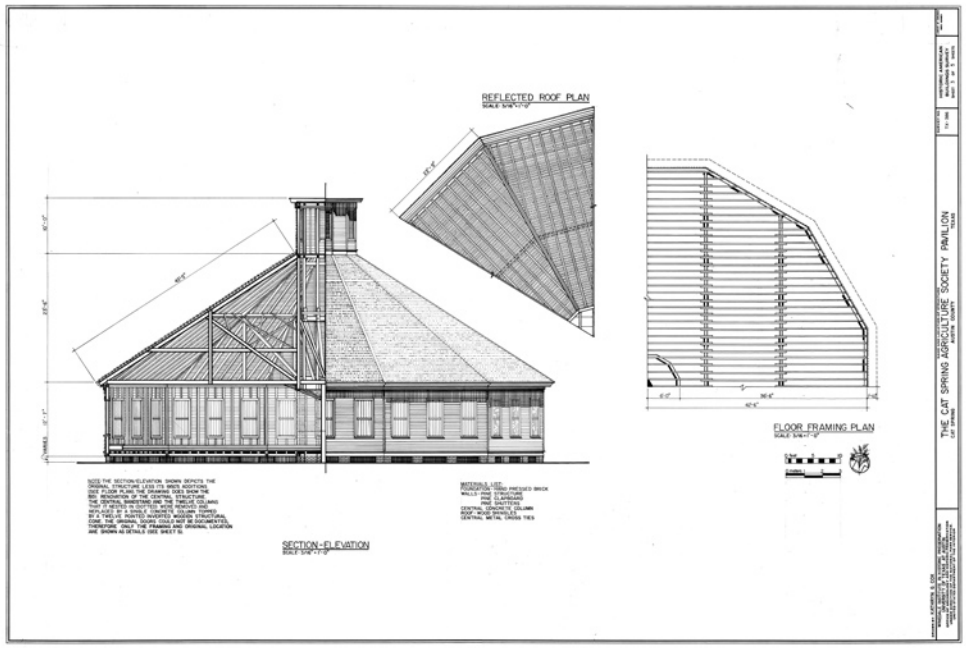
AUSTIN In its 2008 list of the state's most endangered historic places, Preservation Texas has called for immediate action to save hundreds of traditional community dance halls threatened by neglect and suburban sprawl. Many of the historic dance halls, once mainstays in sustaining the cultural heritage of immigrant communities, have been converted for other uses or abandoned, according to the group.

"Our 2008 endangered list recognizes an important statewide trend—the neglect of Texas dance halls and the negative impact of suburban development encroachment on the cultural history of Texas," said Libby Buuck, president of the nonprofit Preservation Texas, a statewide partner of the National Trust for Historic Preservation. "True Texas treasures, many of our classic dance halls were founded by fraternal orders, singing societies, gun clubs and agricultural organizations. Many had their roots in the traditions of Czech and German immigrants as well as in the Mexican American and African America cultures. They have been such an important part of our heritage that it is easy to take them for granted. By calling attention to the demise of these dance halls, we want to encourage residents to act while there's still time."

A statement provided by the group stated: "Today, as communities change and populations increase, dance halls are threatened by neglect, encroaching suburban development, and large-scale transportation projects. Population shifts from rural to urban areas, in particular by younger residents, leave behind a shrinking base of support for the halls at a local level. While many dance halls are open to the public for dancing and other events on a regular basis, many more have been dismantled, converted for use as antique shops or hay barns, or simply abandoned. The lack of public awareness is another threat to the preservation of dance halls. Many people do not realize that several hundred dance halls exist."

In announcing the group's 2008 selections on Feb. 8, the group hopes to energize conservation efforts and raise awareness to the need for commitments toward restoration. Preservation Texas named its first list of endangered sites in 2004.

In addition to dance halls statewide, this year's list identifies 12 places in Texas that are equally endangered and deserve protection. Those places are:



The Cat Spring Agricultural Society built its twelve-sided pavilion in 1902. Located in rural Austin County, the structure is a well-preserved specimen of traditional dance halls. Neglect threatens many other dance halls statewide.

Dr. James Lee Dickey House (500 Burkett St. in Taylor, Williamson County)—Dr. Dickey (1893-1959) was an advocate for health care and civil rights in Taylor and was recognized for his tireless efforts to improve the lives of African Americans there. The Dickey house needs $100,000 in structural and roof repairs.

Barker-Huebinger Rock House (near Sutherland Springs, Wilson County)—The Barker-Huebinger House was constructed in 1871 by Emory and Leah Barker on their 260-acre property. The four-room house with an enclosed dogtrot hall and three fireplaces served as the Barker's home until 1879. The buildings have been vacant for many years.

Statler Hilton Hotel (1914 Commerce St. in Dallas, Dallas County)—Completed in 1956 at a cost of $16 million, the Statler Hotel was the first major hotel built in Dallas in nearly three decades and the largest convention facility built in the South. It stands 19 stories high. Today the building sits vacant and is vulnerable to demolition because the site is an increasingly attractive piece of real estate.

Livestone Lodge #152 (1801 Beaumont in Grand Prairie, Dallas County)—Built in 1903, the lodge building was constructed near the African-American community known as "The Line" as it was a row of homesteads owned by recently freed slaves. The Livestone Lodge suffers from neglect and the lack of funds to preserve the building.

Texas & Pacific Warehouse (200-300 Blocks of West Lancaster Ave. in Fort Worth, Tarrant County)—The warehouse was constructed in 1931 as a part of a three building complex. The eight-story warehouse is a muted version of the taller and more embellished passenger terminal building. Both buildings have elements of the Zig-Zag Moderne style present in the early Art Deco period.

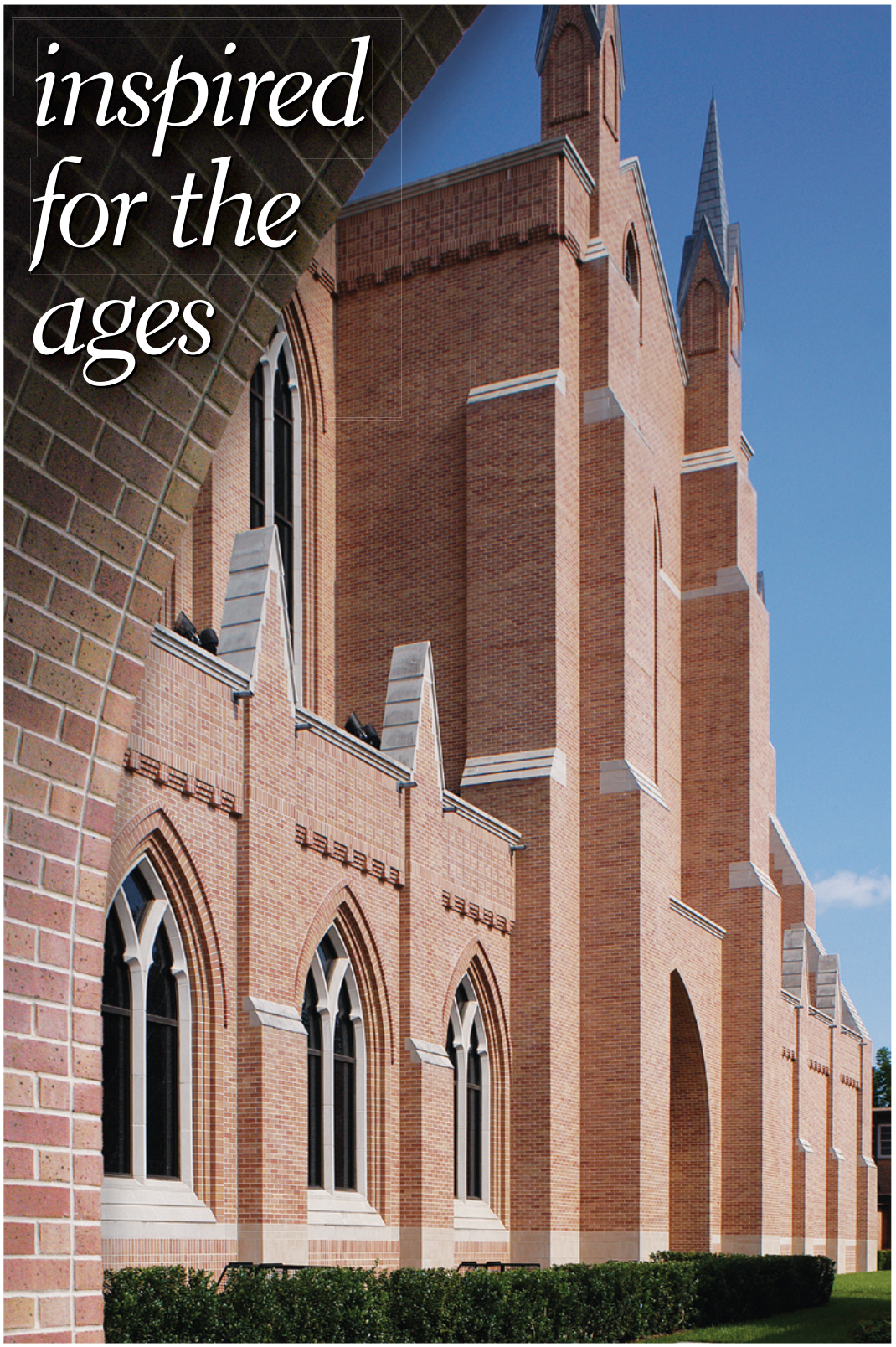
Booker T. Washington School (Wellington, Collingsworth County)—The school played a key role in the development of the African-American communities in Wellington and nearby towns. The Booker T. Washington School is believed to be the first brick school for African-American children in West Texas. The building is a ruin, with no roof and failing walls. The roof structure has completely collapsed, threatening to pull in what remains of the walls.

First Christian Church (508 Avenue C in Santa Anna, Coleman County)—Constructed in 1901, the First Christian Church is the oldest church building in Santa Anna. Many of the exterior and interior detailing remain such as the clapboard siding, wainscoting, pews, and pulpit. With an aging and diminishing congregation, the church building has not been maintained.

Port of El Copano (near Bayside, Refugio County)—El Copano was established in 1722 by the Spanish to service the missions and military garrisons at Refugio, Goliad, and San

IMAGE COURTESY LIBRARY OF CONGRESS, PRINTS AND PHOTOGRAPHS DIVISION, HISTORIC AMERICAN BUILDINGS SURVEY, HABS TEX,8-CASP,1-

inspired for the ages



Soaring twin spires proclaim the special role of Saint Martin's Episcopal Church as a beacon of peace and inspiration amid a densely urban environment. Its monumental presence fits well among neighboring high-rises, while its solid brick walls insulate it from city sounds. Architects created a refined blend of crisp Acme Brick to carry the weight and rise of the formal Gothic design and to provide delicate shifts in color to express historical details and patterns.

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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Antonio. Wharves, warehouse, and commercial establishments were built as seagoing vessels moved cargo and people. Most of the structures at El Copano were constructed of shellcrete masonry and there are two known cemeteries on the site. The 10-foot bluff on which the port was built is eroding into the bay and only a few structures survive.

The Caples Building (300 E. San Antonio in El Paso, El Paso County)—Designed by Henry C. Trost for Richard Caples, a former mayor of El Paso, the 1909 commercial building was the first reinforced concrete structure in El Paso. The Caples Building originally was constructed as a five-story, U-shaped building, and in 1915-1916 Trost was commissioned to design two additional stories. Most of the glass is missing from the windows and as a result, plywood covers many of the openings.

Hendley Building (2000-2016 Strand Ave. in Galveston, Galveston County)—The Hendley Building is the oldest remaining commercial building in Galveston. Constructed in 1860, the Greek Revival-style building is actually four, attached brick buildings located in the Strand National Historic Landmark District. The Galveston Historical Foundation hired an engineering firm to provide a structural assessment of the building and it was estimated that $170,000 was needed to stabilize the building and to prevent further water infiltration.

Citizens Savings Bank Building (111 Walnut St. in Jefferson, Marion County)—The Citizens Savings Bank building was constructed in 1871 during the commercial boom of Jefferson. The property was sold in 1897 and is currently owned by a private individual. Representative of small towns in Texas, the former two-story commercial building has not been maintained and has been vacant for several years.

Mallet Ranch Headquarters Court (3917 Wrangler Rd. in Sundown, Hockley County)—The Mallet Ranch was established by David DeVitt and John Scharbauer in 1895. Constructed between 1895 and 1948, the ranch headquarters still has five of the original headquarter structures. The buildings and headquarters court area represent the owners' effort to establish and maintain a quality lifestyle on an isolated West Texas ranch. Today it is an intact example of an early twentieth century ranching enterprise.

THC Awards $56M for Courthouses

AUSTIN The Texas Historical Commission in January awarded nearly $56 million to 17 counties in its latest round of matching grant under the auspices of its nationally recognized Texas Historic Courthouse Preservation Program. The counties set to receive funds in Round V of the program are Cass, Cooke, Fannin, Hall, Hamilton, Harris, Hood, Kendall, La Salle, Lavaca, McCulloch, Mills, Potter, Randall, Roberts, San Augustine, and Trinity.

The awards include 14 construction projects totaling $53,206,071 and three emergency grants totaling $2,591,374.

A total of 47 grant applications were submitted in Round V, which represented requests for more than $200 million, an all-time high for the program since its creation nine years ago. THC officials blamed inflation and higher funding caps for the historic level of requests. Pending additional funding from the Legislature, the officials said THC plans to continue the program with future rounds of grant opportunities.

The Texas Legislature created the Texas Historic Courthouse Preservation Program in 1999 with an initial appropriation of $50 million. The THC distributed $42.4 million in matching grants to 19 counties in Round I of the program in May 2000; an additional $7 million to 28 counties for planning and stabilization during Round II in October 2000; $48 million to 25 counties for full restorations during Round III from April 2002 through January 2003; and $43 million for construction, planning, and emergency funding to 28 counties in Round IV of the program in May 2004.

In 2005, the Legislature did not allocate state funds for courthouse restorations instead instructing the Texas Department of Transportation to set aside $80 million in federal money in the Transportation Enhancement Program for courthouses. Federal officials, however, have not approved the plan, leaving the program unfunded until now.

The estimated remaining need to restore the 124 courthouses that have submitted approved master plans is approximately $217 million in state funds. Prior to this allocation of $56 million, the program has generated more than 4,692 thousand jobs and almost $130 million in local income.

Texas Preservation Trust Fund Grant

The Texas Historical Commission is accepting applications to the TPTF Grant Program for fiscal year 2009. For more information on the application process and grant awards call (512) 463-6094 or visit *www.the.state.tx.us*. Deadline is MARCH 14

Elevation on Exhibit in Lubbock

The Louise Hopkins Underwood Center for the Arts presents *Elevation*, a solo exhibition of photographs by Darwin Harrison. Access information at *www.lhuca.org*. Thru MARCH 15

Designed by Architects at MFAH

The Museum of Fine Arts, Houston presents *Designed by Architects: Metalwork from the Margo Grant Walsh Collection*, an exhibit of 800 objects designed by prominent architects. For more information visit *www.mfah.org*. Opens MARCH 15

UTSOA Presents *Lessons From Rome*

The UT School of Architecture presents *Lessons From Rome*, an exhibit featuring the work of Robert Venturi, Tod Williams, Thomas Phifer, and Paul Lewis. Access information at *www.soa.utexas.edu*. Thru MARCH 21

Frozen Music II in San Antonio

Blue Star Contemporary Art Center presents *Frozen Music II: The Architecture of Ricardo Legoretta*, an exhibit of architectural drawings and photographs. For more information call (210) 227-6960. Thru MARCH 23

Value Added: The Synergy of Local Design

The Center for Architecture in Austin presents *Value Added*, a selection of work from the best local artisans. For more information call (512) 466-9577. Thru MARCH 27

CNU XVI Annual Conference in Austin

The Congress for the New Urbanism will meet to discuss *New Urbanism and the Booming Metropolis*. The discussion will focus on place-making and sustainability in the urban environment. For more information visit *www.cnu.org/cnuxvi/*. APRIL 3-6

Gulf Coast Green Symposium and Expo

Co-sponsored by AIA Houston, the symposium will address issues of rising energy costs, global climate concerns, and energy efficient products and technologies. Keynote Speakers include Dr. Jared Diamond, Ira C. Magaziner, and Dr. Ken Yeang. Access information at *www.gulfcoastgreen.org*. APRIL 3-6

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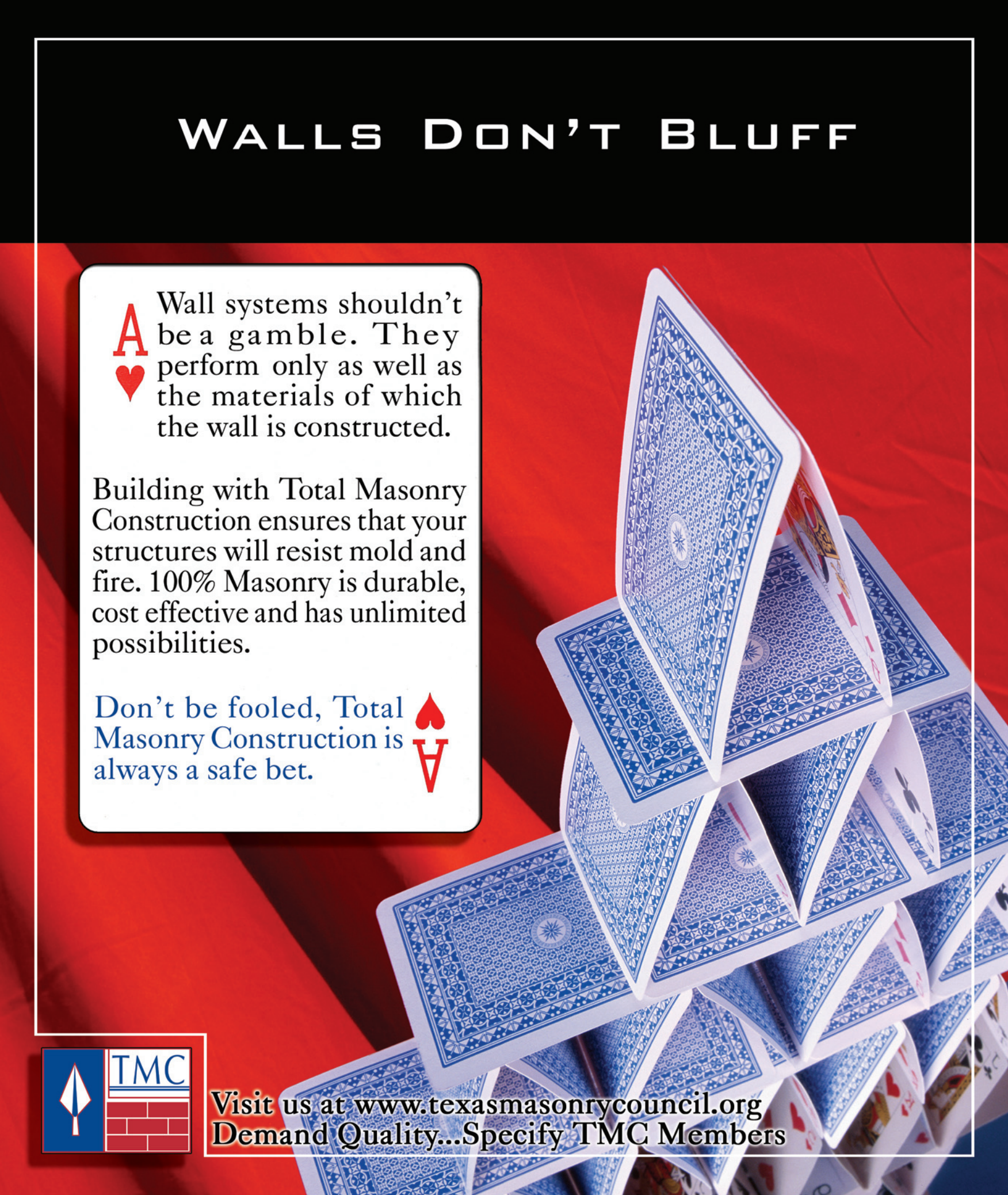

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Pfluger Bridge Extension

The project will extend the James D. Pfluger Bicycle and Pedestrian Bridge northward to connect the Lady Bird Lake hike-and-bike trail to the Lamar Corridor and downtown. The bridge, completed in 2001, is named in the memory of James D. Pfluger, FAIA, who helped push the City of Austin's development of the popular lakeside trail system. The extension will offer a convenient and safe pathway over Cesar Chavez Street and under the Union Pacific Railroad just to the east. The City Council has approved the alignment of the extension, and the bridge is now being designed by Roma Design Group of Austin in collaboration with the local office of HDR Engineering. Preliminary site work has begun and proceeds concurrently with initial construction of several adjacent commercial developments. The budget for the extension project is $2 million. The original design of the Pfluger Bridge incorporated a northwest arm that would allow for the future extension of the hike-and-bike trail over Cesar Chavez Street.

Brochstein Pavilion

Construction is underway at Rice University in Houston on the 6,042-square-foot Brochstein Pavilion, a new gathering place planned for students, faculty, and staff. Composed primarily of glass, the pavilion will include a coffee house and a 10,728-square-foot landscaped, wrap-around plaza where 70 new trees will be added to the campus. New York-based Thomas Phifer and Partners led the design team that included The Office of James Burnett, Altieri Sebor Wieber, Haynes Whaley Associates, and Walter P Moore, with Linbeck providing construction services. The project is a major component to the ongoing revitalization of Rice's Central Quadrangle. A number of sustainable characteristics are incorporated into the design, including light scoops and a mechanical system fed from the floor. The pavilion's trellis is designed to filter sunlight over the plaza similar to the way live oaks shade walkways throughout the campus. Construction is expected to be completed in April. Named for Raymond and Susan Brochstein, the structure is located behind the Fondren Library.

Hill Country Montessori School

Designed by SHW Group, the Hill Country Montessori School in Boerne will demonstrate to its young occupants the importance of creating sustainble built environments by using architecture to promote education. The design of the buildings promotes both environmental and social awareness through transparency and access. For example, each classroom will collect and display rainwater that feeds into a central cistern located within an outdoor "learning zone." Each building has two classrooms that are connected through semi-exterior patios as well as a controlled garden. Materials selected for the project – mainly limestone and cedar – are locally harvested or manufactured. The glazing is of the highest sustainable standards as well as flexible in its function. The interior finishes were chosen based on longevity, ease of maintenance, and age appropriateness for children. Systems within the buildings are exposed as much as possible and thereby create multiple opportunities for learning.

Bygone Big D

Photos and facts recall a time when everything happened downtown

By JAMES PRATT, FAIA

MARK RICE IS AS FASCINATED with downtown Dallas history as I am. As a boy of four, I first saw big downtown buildings when I was brought across the Houston Street bridge, then Highway 80, from Fort Worth. A couple of years later, I saw the new winged red horse installed on the top of the Magnolia Petroleum Company headquarters. It was the highest building I had ever seen. In his book, *Downtown Dallas: Romantic Past, Modern Renaissance*, Rice documents that bygone era when everything happened downtown.

This book is about Dallas' growth between 1874 and 1970, and is a good companion to A.C. Greene's 1973 book The Deciding Years. To chart the evolution of the city, Mr. Rice has set out a series of short essays that focus on some three dozen buildings. The essays chronicle the progression in architectural styles – rendered with columns, domes, porticos, entablatures, and Corinthian facades – that held sway before modernism. He provides appropriate dates and relates subsequent modifications and additions. The author also includes a section on the architects, developers, and owners of his chosen buildings to explain where they came from and what they did to build these buildings, and where they went.

Mr. Rice's book is also about change. Before architectural preservation became fashionable, the area between Lamar and Field, from Commerce to Main, was cleared of early structures for Main Place One, Two, and Three. Like numerous such grand projects, only Main Place One was built, for years leaving a desert between the old west end and the later center city. Mr. Rice recounts these vanished structures on 74 parcels of land.

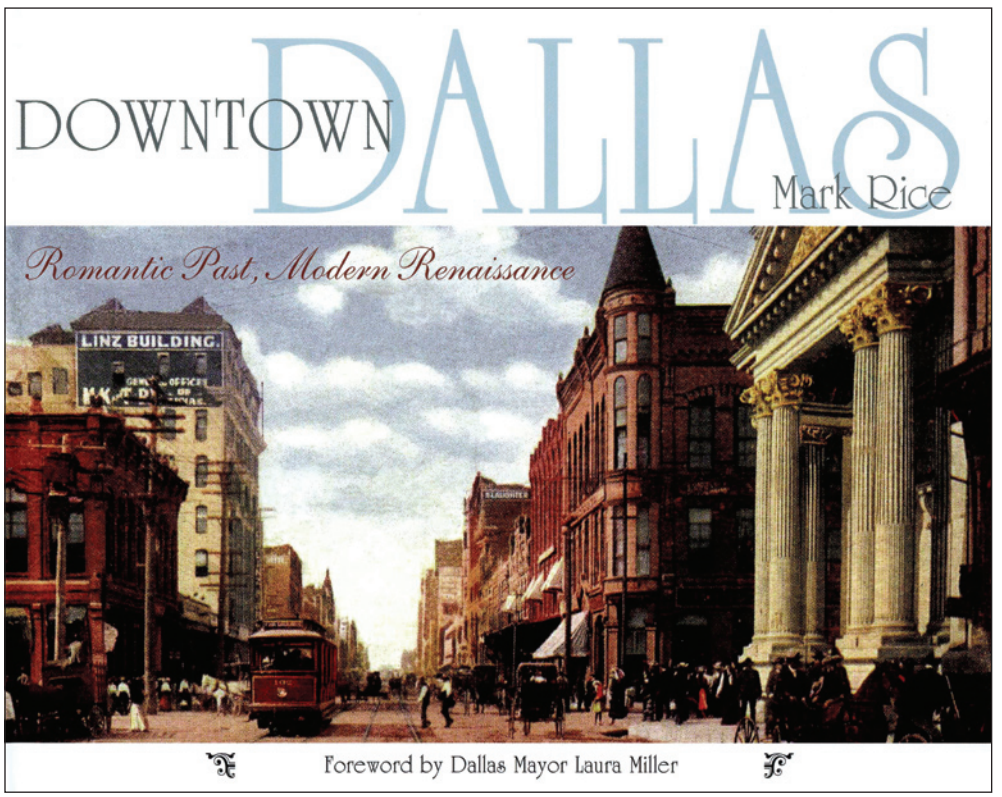
Though it does not claim to be, this book could be a good background for a social history of downtown Dallas. It paints a portrait of a white man's city, with barely a mention of the prevailing racist attitudes that locked most African-Americans in subservient roles (but devotes a few words to the *Dallas News*' principled stand against the Ku Klux Klan in the 1920s). Mr. Rice is a historian, so architects of recent generations may find the focus of his prose irrelevant. However, if you are a layman of a generation close to the protagonists discussed in this book, you may be fascinated with the data dug up about these protean characters born in the nineteenth century who demanded marble on the prairie and got amazingly good responses from their architects. Don't be put off by his uninformed descriptions of "enameled" brick or "Paladium" (sic) windows.

The preponderance of the examples he highlights are arched Romanesque, Second Empire, Classical, or Deco, and he overemphasizes their exterior form in his illustrations, leaving most of their insides to text descriptions and lists of materials. He does not address space per se within these structures, though he includes interesting tales about shoot'em-ups within them. However, street scenes abound.

He has overlooked other aspects important to architects. I learned what the Medical Arts building was like when I was eight. From the top floor, an octagonal balconied hole in the middle of the original building opened all the way down eighteenth flights to the ground-floor lobby. Looking down over the balcony edge, I was both fascinated and repelled while I waited for an elevator. Mr. Rice doesn't mention that dramatic fact of the building (designed before air conditioning), nor does he emphasize that it was the first major structure to have a frame constructed of reinforced concrete, rather than steel, which was unique in Dallas at that time.

I enjoyed the book because, like Mr. Rice, I grew up amid all these structures and people, as did my immediate ancestors. It offered me a great way to remember, and will do so for many readers. Mr. Rice gives us images of that long-lost community gathering place where nearly

"Bygone Big D" continued on 70



Downtown Dallas: Romantic Past, Modern Renaissance **by Mark Rice (Dallas, Brown Books Publishing Group, 2007)**


Winspear Opera House
Strauss Square
Wyly Theatre
Performance Park

WINSPEAR OPERA HOUSE AND ANNETTE STRAUSS ARTIST SQUARE RENDERINGS COURTESY FOSTER + PARTNERS; WYLY THEATRE AND PERFORMANCE PARK RENDERINGS COURTESY LOXIGEN; DALLAS ARTS DISTRICT RENDERING COURTESY DALLAS CENTER FOR THE PERFORMING ARTS

A City's Vision Becomes Reality

One Arts Plaza's debut precedes an impressive series of future premieres for the Dallas Arts District

AS REPORTED ON THE FOLLOWING PAGES, One Arts Plaza represents the first major commercial venture to open for some time in the Dallas Arts District. Construction continues to swirl around the new project, designed by Morrison Seifert Murphy, as crews work on several significant buildings immediately adjacent to its site. One Arts Plaza, shown at the far left in the rendering provided by the Dallas Center for the Performing Arts, is set at the northeast end of Flora Street that bisects the Arts District. At the street's other terminus is the Dallas Museum of Art, which, since the Edward Larrabee Barnes-designed complex opened in 1984, has been joined by neighboring cultural venues designed by other highly renowned architects.

After the dust settles in the autumn of 2009, the Dallas Arts District will be close to fulfilling its long-held promise of providing the city an illustrious array of architectural gems, among them buildings by international luminaries such as Sir Norman Foster and Rem Koolhaas. Also under construction in the Arts District is the expansion of the Booker T. Washington High School for the Performing and Visual Arts (the L-shaped complex shown in front and just to the left of One Arts Plaza) designed by Allied Works Architecture of Portland, Ore., with local architect-of-record Booziotis & Company Architects. Another planned project is a pedestrian "park over" (the interstitial greenspace shown in the foreground) to be created by adding decking above three blocks of Woodall Rodgers Freeway. Less than five miles to the west, in the ascendant Victory Park mixed-use development, Thom Mayne of Morphosis will design the city's Museum of Nature & Science, thereby raising to five the number of Pritzker Prize-winning architects with works in the immediate vicinity.

Construction on the various projects in the Arts District began in November 2005, with the first completed component being an underground parking garage designed by Good Fulton & Farrell Architects in Dallas. The following projects, which combined will be known as the Dallas Center for the Performing Arts, are expected to be completed next year:

Margot and Bill Winspear Opera House—Designed by Foster + Partners under Pritzker Prize-winning architect Norman Foster and Spencer de Grey (senior design partner), the Winspear Opera House will be engineered specifically for performances of opera and musical theatre, with stages equipped for performances of ballet and other forms of dance. Kendall/Heaton Associates is the architect of record. Clad in vibrant red glass panels, the transparent facade of the opera house's principal entrance will ascend to the full 60-foot height of the building, providing a sweeping view of downtown Dallas.

Dee and Charles Wyly Theatre—Designed by REX/OMA, Joshua Prince-Ramus (partner in charge) and Rem Koolhaas, the vertically organized building will contain 12 stories to enable maximum flexibility for performances ranging from classical and experimental drama to dance and musical productions. Kendall/Heaton Associates is the architect of record. The building's transparent exterior will allow for outside pedestrian views into the Wyly Theatre, as well as audience views of the surrounding outdoor areas.

Performance Park—Designed by landscape architect Michel Desvigne of Paris in collaboration with JJR of Chicago, the urban park will weave together the new venues as an outdoor setting for pre-and post-performance events. Features will include canopies of mature trees and large expanses of grass, as well as gardens, fountains, reflecting pools, and promenades.

Annette Strauss Artist Square—Strauss Square is also designed by Foster + Partners, with Good Fulton & Farrell Architects as architect of record. Named for the late former mayor of Dallas, Strauss Square will host a variety of outdoor events ranging from concerts to theatrical and dance performances to multi-day festivals and will accommodate audiences of up to 5,000 in an open-air setting.

City Performance Hall—Designed by the Skidmore Owings and Merrill for the City of Dallas, the 750-seat venue will provide main stage production space for Dallas' smaller performing arts organizations. Corgan Associates is the architect of record.

STEPHEN SHARPE

Homage to the Square

by MICHAEL MALONE, AIA

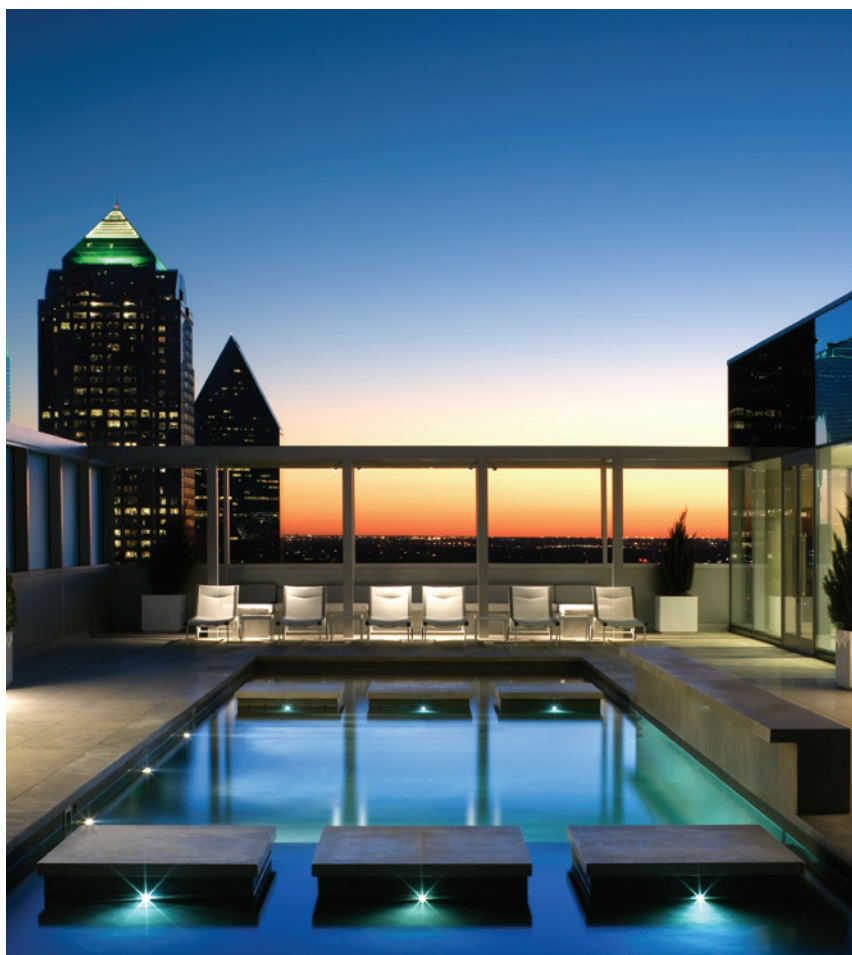
PROJECT One Arts Plaza
CLIENT Billingsley Company
ARCHITECT Morrison Seifert Murphy; Corgan Associates
DESIGN TEAM Lionel Morrison, FAIA; Dan Eckelkamp, AIA; Matt Mooney, AIA; Jorge Gonzalez, AIA; Tary Arterburn; Paul Freeland
CONTRACTOR Balfour Beatty
CONSULTANTS LOPEZGARCIA Group (civil); MESA (landscape); Brockette Davis Drake, Inc. (structural); Blum Consulting Engineers, Inc. (MEP); Scott Oldner Lighting Design, LLC (lighting)
PHOTOGRAPHER Charles Smith, AIA

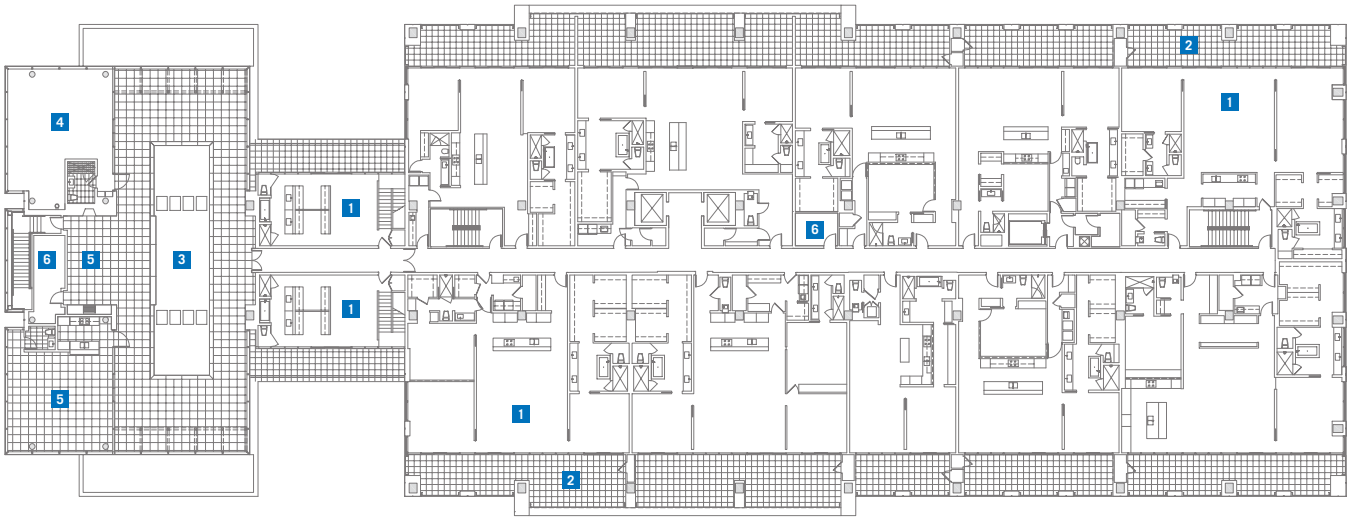
ANCHORING THE EASTERN EDGE OF DOWNTOWN DALLAS, One Arts Plaza is a defining presence as the tallest building in the expanding Dallas Arts District. As difficult as it is for any single building to define an edge, this outwardly restrained building could be seen as a textbook lesson on how a tall building, handled skillfully, can contribute to the urban fabric. At this moment, while construction just now begins on significant cultural landmarks but before those adjacent projects grab all the attention within the Arts District, the 24-story One Arts Plaza cannot be missed. Its presence is also due to its crisp whiteness, almost unique in an urban core full of somber, dark buildings. But instead of drawing notice through a flamboyant design scheme, its geometry supports and informs an orderly massing. For those reasons and more, One Arts Plaza represents a compelling component of the Arts District's overall composition. The new project doesn't just play well with others, it enhances the experience of viewing its neighbors.

For years the Dallas Arts District was defined by Flora Street and two somewhat forlorn yet signature arts buildings, The Dallas Museum of Art (Edward Larrabee Barnes, 1984) and the Myerson Symphony Center (I.M. Pei, 1989). A few commercial buildings (including the basement parking garage of a failed high-rise that remains as a kind of memorial to the hubris of the 1980s) and the Booker T. Washington High School for the Performing and Visual Arts filled in some of the edges. Large tracts were essentially vacant or underdeveloped, most given over to the ubiquitous parking lots that still define much of urban Dallas. These isolated buildings stretched out along an uninviting street, unsupportive of pedestrian life, mocking the larger vision of the district as a vibrant mixed-use hub of daytime and nighttime activity. That dispiriting tableau changed dramatically with the opening of the Nasher Sculpture Center (Renzo Piano, 2003), which filled in one more block with sublime indoor/outdoor spaces that set a new standard for the next wave of world-class architecture.

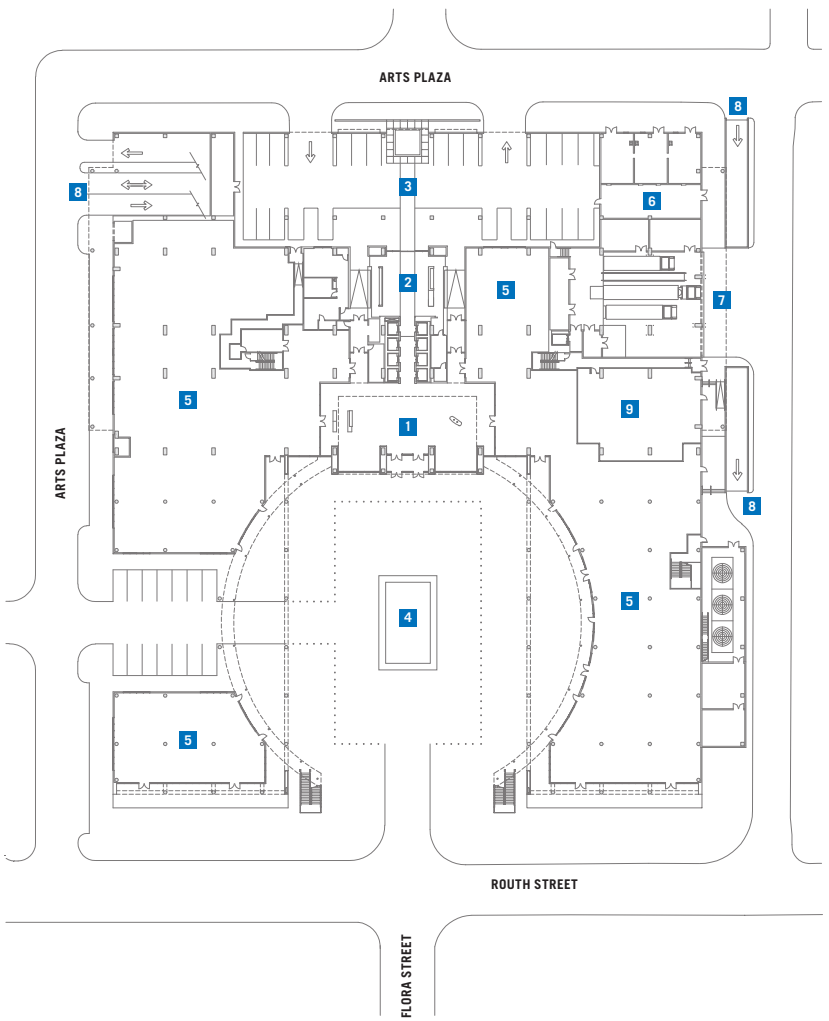
Aggressive efforts to complete the district has generated the current whirl of activity associated with the Dallas Center for the Performing Arts – mainly the Margot and Bill Winspear Opera House (Foster+Partners, Fall 2009) and the Dee and Charles Wyly Theatre (REX/OMA, Fall 2009) – and the expansion and remodel of the Dallas Independent School District's Booker T. Washington arts magnet school (Allied Works, Spring 2008). As the work on those cultural components progressed, the private sector was expected to begin filling in the gaps with residential, commercial, and retail space—culminating in the realization of the city's long-delayed vision for the Dallas Arts District.

(this page) Very much a product of its unique site within the Dallas Arts District, the building's asymmetrical massing is shifted off the Flora Street centerline but realigned on Flora by the positioning of the double-height lobby and the floating square of balconies above. (opposite page, clockwise from top left) The residential interiors, like the exterior, are crisply detailed and rigorously modern. Condominium terraces extend living spaces outdoors. With its captivating view of downtown, the entry plaza is expected to attract pedestrians from elsewhere within the Arts District. Poolside vistas are similarly dramatic. Canopies shade terraces of the retail spaces. Artwork in the commercial lobby includes sculpture by Larry Bell and a video installation by Lincoln Schatz.





TWENTITH FLOOR PLAN
1. CONDOMINIUM
2. TERRACE
3. POOL
4. FITNESS ROOM
5. RESIDENTS' LOUNGE
6. BUILDING SERVICES



FIRST FLOOR AND SITE PLAN
1. OFFICE LOBBY
2. RESIDENTIAL LOBBY
3. RESIDENTIAL PORTE COCHERE
4. PLAZA
5. LEASE SPACE
6. BUILDING SERVICES
7. LOADING DOCK
8. PARKING GARAGE ENTRY/EXIT
9. STORAGE

The first major new commercial venture opened late last year in the form of One Arts Plaza, designed by Morrison Seifert Murphy with Corgan Associates as technical architects, that at last brought residential to the area and created viable spaces for retail and restaurants at street level. Marking the eastern terminus of Flora Street, the central spine of the Dallas Arts District, the 1.1 million-square-foot project is the first phase of a 10-acre mixed-use development by the Billingsley Company.

A rigorously modern building, One Arts Plaza assumes the challenging role of being a background building (literally) for a set of dramatic object buildings by an assembly of rock-star, Pritzker Prize-winning architects (Pei, 1983; Piano, 1998; Norman Foster, 1999; and Rem Koolhaas, 2000) and notable up-and-comer Brad Cloepfil of Allied Works. Within such an imposing context, it would have been understandable if Lionel Morrison, FAIA, had set out to compete. Wisely, he elected to lead the project in a straightforward manner.

The site plan uses the classical organizing device of a plaza at the base of the tower, one side of which is open to (and acts as the visual terminus of Flora Street). Flanking each side of the tower's symmetrically placed entry are two low-rise retail and restaurant buildings that continue the lines and massing of the structures along Flora. The plaza is open for both auto and pedestrian use, the combined use animating it in a nicely urban mix of activity and action. The plaza has been unexpectedly successful as a venue for events. Morrison attributes this to its placement in the Arts District and the enclosure of the space by the protruding wings, now being filled with restaurants. (As a cheerful counterpoint to all this rarefied high design and conspicuous good taste, a 7-Eleven store – whose corporate parent is the building's lead tenant – provides an everyman's reason to visit the building and enjoy the plaza.)

The tower is invigorated by its tri-partite arrangement—levels one through six are parking garage, levels seven through 17 are office, and level 18 through 24 condominiums. The garage mass comprises the building's base and its parking floor trays are nicely screened. The garage helps to elevate the overall building and the extra six floors support an enhanced visual presence of the building as a terminus of the street.

The building's massing is cleverly asymmetrical, alleviating the potential monotony of its large bulk through a rigorous application of the square grid to the exterior facades. The plaza and tower above it align with the axis of Flora Street, which is bracketed at its other end by the barrel-vaulted entry to the Dallas Museum of Art. The offset of the large square at the top (actually a bank of projected balconies in the condominium units) aligns with the new building's entry portal, thereby re-centering the facade. The structure and organization of One Arts Plaza is clearly delineated by the grid of precast concrete panels that clad its exterior. A subtle shift in the placement of the exterior glazing signals the change from office to condominium floors. The glass at the office floors is flush with the exterior facade while at the condominium it is set back, forming exterior terraces for the condominium units themselves. The resulting deeply in-set spaces feel like outdoor rooms rather than applied balconies more typically found in most high-rise residences.

Detailing throughout the project is crisp and simple, a logical refinement of the overall form of the building itself. Morrison sees this as an expression of the commercial nature of the project. Unlike the showpiece arts buildings with their high budgets and long development and construction schedules, One Arts Plaza is a commercial building with owners and tenants for whom the business constraints and schedule of the project were very real. In many ways the building is a pioneer in the Arts District because it opened well before the other projects and will soon be joined by another building, Two Arts Plaza, also designed by Morrison Seifert Murphy with Corgan as architect of record.

For now the views from the tower look out on cranes and construction, but soon they will include the Winspear Opera House and Wyly Theatre, along with the other much-anticipated public spaces and gardens. Projecting a sense of order and authority, One Arts Plaza seems to shelter the buildings now under construction. The success of the building as a terminus of the formal axis and as a backdrop for the district can be best understood from the Flora Street entry to the Dallas Museum of Art. Recently when exiting that building, I was able to look down Flora and actually have the prospect view pleasantly completed by One Arts Plaza. After so long in development, one can only be amazed at how well the Dallas Arts District is coming together and how solidly its initial commercial building has contributed to the success of the larger vision.

The writer directs the Michael Malone studio within WKMC Architects.

RESOURCES PRECAST ARCHITECTURAL CONCRETE: Gate Precast Co.; **STONE:** Sigma Marble and Granite (Walker Zanger Dallas); **LIMESTONE:** Sigma Marble and Granite (IMC-Interceramic Marble Collection); **ELEVATOR INTERIOR:** Travertine; **ARCHITECTURAL METAL WORK:** C.T.&S. Inc.; **RAILINGS AND HANDRAILS:** C.T.&S. Inc.; **WOOD AND PLASTIC DOORS AND FRAMES:** Performance Door & Hardware; **SPECIALTY DOORS:** Performance Door & Hardware; **GLASS:** Oldcastle Glass Company; **GLAZED CURTAINWALL:** Oldcastle Glass Company; **STRUCTURAL GLASS CURTAINWALL:** Oldcastle Glass Company; **GRAPHICS:** 2cdesign; **BATH CABINETS:** Facility Construction Services Inc.; **LIGHTING:** Lightolier Inc.

Rebel with a Cause

by RICK LEWIS, AIA

PROJECT Museo Alameda Smithsonian
CLIENT Centro de Alameda
ARCHITECT Jackson & Ryan Architects, Inc.
DESIGN TEAM Jeffery Ryan, AIA; John C. Clements, AIA; Lea Bass Rogers; Julian Pittman, AIA; Brooks Howell, AIA
CONTRACTOR The Sabinal Group
CONSULTANTS Lundy & Franke Engineering, Inc. (structural); Wylie & Associates, Inc. (MEP); Pape-Dawson Engineers, Inc. (civil); Protection Development Inc. (code); Bender Wells Clark Design (landscape); Project Control (project manager/owner's representative); Andy Benavides (lighting); BZ Designs (LED lighting choreography; George Sexton Associates (lighting design); Tech F/X (exhibits); Advanced Architectural Metals, Inc. (metal work)
PHOTOGRAPHER Mark Scheyer, Inc./Houston

CONTRARY TO POPULAR BELIEF, as perpetuated by tourist brochures aplenty, there is more to San Antonio's urban identity than the renowned RiverWalk and hallowed Alamo Plaza. Significant as these iconic settings are, especially when weighed for their economic benefits to Texas' third largest city, the broader story of San Antonio's heritage, traditions and, most importantly, her people is to be found in quarters beyond the shadows of high-rise downtown hotels.

With a track record of more than three decades of shotgun tactics to seeding the Alamo City with compelling civic destinations, intended to entice visitors as well as natives to venture beyond the River's edge, both public and private initiatives for the downtown's commercial and social diversification are at long-last reaching maturity.

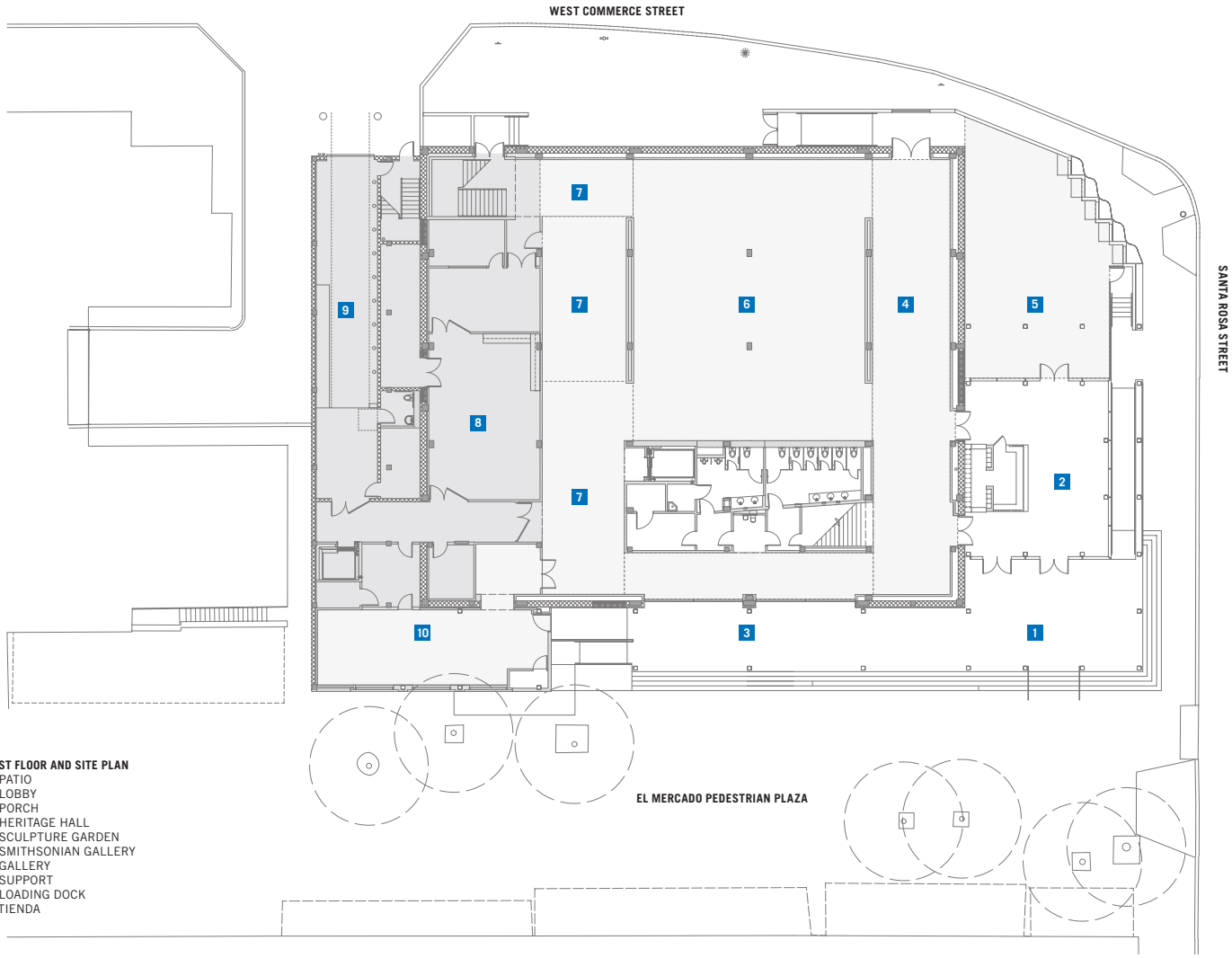
Differing from the majority of American cities that have during the same three decades of urban revitalization tended to tightly choreograph the evolution of their cultural districts (comprised of museums, performance halls, schools of art, etc.), San Antonio has had a record of dispersing arts venues to the advantage of inviting greater participation by a larger cross-section of people who all have a stake in the community's cultural relevance.

Creating intellectually stimulating destinations such as museums, theaters, and the like is very difficult but highly rewarding work. Compounding the usual challenges (i.e., never having enough money, rarely being given the ideal site, and having to hold the hands of clients that attempt to accommodate too many opinions of what kind of artistic expressions deserve public scrutiny), the means of facilitating the arts is further burdened with the responsibility of having to be the dynamic place that "breathes new life" into a targeted area within a city.

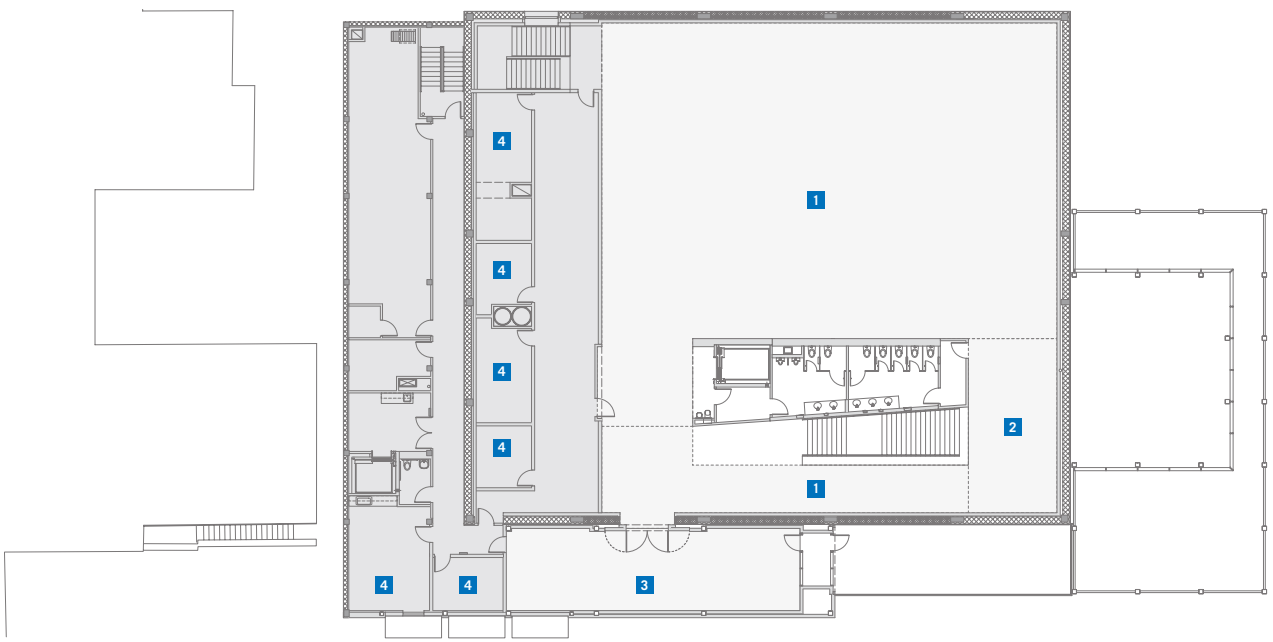
Museo Alameda (or Alameda Museum for the monolingual reader) in her inaugural year has indeed enlivened San Antonio's downtown as the newly ordained epicenter of Latino arts within the festive El Mercado district located at the west end of the central city. As a carefully measured venture of gentrification within El Mercado's informal context (known for its curio shops, street performers, and casual Tex-Mex restaurants), the Alameda's development represents the promise of shifting attitudes about the interpretation of what art is and can be on behalf of traditionally underrepresented groups of Americans—this idea being explored within the realm of unconventional institutional architecture that acts to demystify the often foreboding corridors of high art.

Dramatic lighting in the evening accentuates the entry's decorative stainless steel panels. (opposite page, clockwise from top left) Modernist-inspired steel entry frames the principal facade as viewed from Commerce Street looking west. The main gallery appears to hover between the highly polished concrete floor and ceiling planes. The warehouse-like upper level gallery owes its openness to graceful, long-span steel trusses. Purposefully overstuffed with merchandise, the gift shop is designed to appear as a Mexican-American *botanica*. The entry lobby is adjacent to the outdoor sculpture garden. The museum's entry helps define El Mercado's pedestrian plaza.


CONJUNTO



FIRST FLOOR AND SITE PLAN
1. PATIO
2. LOBBY
3. PORCH
4. HERITAGE HALL
5. SCULPTURE GARDEN
6. SMITHSONIAN GALLERY
7. GALLERY
8. SUPPORT
9. LOADING DOCK
10. TIENDA



SECOND FLOOR PLAN
1. GALLERY
2. FLEXIBLE GALLERY
3. AUDITORIUM
4. OFFICES

The arrival of the long-awaited Museo Alameda last spring was the culmination of a decade of planning, designing, and fundraising toward orchestrating a one-of-a-kind museum championed as the first affiliate of the Smithsonian Institution's satellite museum program.

Envisioned as a beacon of enlightenment (both physically and figuratively) with respect to the Latino story as that narrative contributes to the artistic roots and on-going aesthetic blossoming of America, the Alameda visually shouts at passersby. Born by co-opting a 1920s warehouse that had evolved into a cultural center by the late 1970s but stood largely unused when identified as a desirable museum site, this latest architectural rendition of El Mercado's premier corner location is from a distance a curious, if not intriguing, edifice.

Recognized for its eye-popping display of brightly colored stucco surfaces and dazzling decorative stainless steel panels, Museo Alameda's resulting billboard-like main facade is intended to attract pedestrians from the city's historic Main Plaza, a distance of some three blocks to the east. Given that all visitors must approach the museum by foot, as they are funneled from one end or the other of an elongated plaza, the building is abruptly separated from the plaza level by two to three feet of increased height. From this projecting entry plinth, the building's dramatic lobby is accessed by way of two sets of curtain-wall camouflaged doors that could have been more inviting in response to the project's stated goal to "create an approachable and unpretentious museum." Instead, the oversized scale of the entry space creates an imposing first impression.

Once inside, however, the austere steel-and-glass, lantern-like lobby is saved from appearing as much a component of an industrial plant by a quaint north-facing sculpture garden that provides both visual relief and a secure reception area conveniently adjacent to the lobby. While obviously intended to impress those who enter, the glass-box lobby does so to a certain degree at the expense of having visitors feel somewhat diminutive and disconnected from the project's surrounding pedestrian landscape. But at night, it is the revolving kaleidoscope of beautifully manipulated colored lighting (cascading down the lobby's superimposed metal-decorated facade) that leaves a smile on the face of everyone strolling past the building as it conjures up images of *fiestas* past and those yet to come.

Lacking a much-needed transition space from the lobby to ground-floor gallery (due to the need to squeeze as much display area from the building's footprint as possible), the interior core's main sky-lighted stairway provides for a salient yet at the same time comforting centerpiece of spatial familiarity granting visitors a signal that it is permissible to explore at will.

Large and fairly flexible exhibit spaces on the main and upper levels are configured and appointed as expected, employing stock and trade fixtures and finishes found in the majority of contemporary museums. Such restrained spatial accommodations speak to the inevitability of budget constraints as much as minimalist design preferences. In any case, the building's exposed structure of cast-concrete columns, floor planes, and gently arching long-span steel trusses suit the project's demand for flexible exhibit spaces admirably. In facilitating the stringent environmental conditioning requirements pursuant to hosting world-class art, thoughtfully arrayed intricacies of mechanical and electrical systems are attached to surfaces and honestly express their roles. From the archival, conservation, and exhibit production standpoints, the Alameda is spared the cumbersome and expensive back-of-house spatial requirements with which collecting museums are often preoccupied.

Aside from the freestanding pastel-painted exhibit walls, presumed to infer the "colorful" traditions of Southwestern festiveness that the public has come to expect, the building's interior backdrop of gray-tone finished galleries comes across as successfully supportive and, more importantly, submissive to the objects and events being presented within.

As the customary prize for concluding one's museum tour, the Alameda offers a delightfully appealing gift shop — created to look like a *botanica* (traditional Mexican-American herbal apothecary) — that serves an important role in the marketing and therefore appreciation of traditional Latino arts.

Despite the misfit awkwardness of this young showoff-of-a-museum placed amidst less-polished neighbors, the Alameda represents a daring go-for-broke architectural statement that challenges the more "old school" cultural institutions to metaphorically loosen their ties a bit and consider cultivating territories of social variety and inclusion in what they do.

Everyone loves a rebel, especially a controversial forerunner like the Museo Alameda that delivers on what passivists seem content to stand around waiting for.

Rick Lewis, AIA, practices architecture in San Antonio and teaches in UTSA's College of Architecture.

RESOURCES CONCRETE PAVEMENT: The Sabinal Group; **MASONRY UNITS:** Southwest Concrete Products, Inc.; **ALUMINUM GRILLES:** Advanced Architectural Metals, Inc.; **STAINLESS STEEL HOJALITA SCREEN:** Advanced Architectural Metals, Inc.; **HANDRAILS AND STAINLESS STEEL FACADE:** Better Bilt Sheet Metal LLC; **ROOF AND DECK INSULATION:** A.D. Willis Company, Inc.; **MEMBRANE ROOFING:** A.D. Willis Company, Inc.; **FLASHING:** A.D. Willis Company, Inc.; **METAL AND WOOD DOORS:** Dumas Hardware Co.; **ENTRANCES AND STOREFRONTS:** Samuels Glass Co., glass: Samuels Glass Co., glazed curtainwall: Samuels Glass Co.; **HARDWARE:** Dumas Hardware Co.; **TILE:** Dal Tile; **EXTERIOR STUCCO AND ACRYLIC TOPCOATING:** Corev America (Compass Services); **HIGH-PERFORMANCE COATINGS:** Sherwin-Williams Co., louvers: Ruskin Company; **HYDRAULIC ELEVATORS:** Thyssen Krupp; **EXTERIOR COLOR LIGHTING:** Color Kinetics; **TRACK LIGHTING:** Litelab

Urban Aerie on 2nd Street

by **WENDY PRICE TODD**

PROJECT AMLI on 2nd

CLIENT AMLI Residential

ARCHITECT Page Southerland Page

DESIGN TEAM Lawrence W. Speck, FAIA; Robert E. Burke, PE; Daniel Brooks, AIA; Fernando Autrique; Sylvan Schurwanz; Wendy Dunnam-Tita, AIA, IIDA; Cheryl White

CONTRACTOR AMLI Construction

CONSULTANTS Page Southerland Page (civil and MEP); Jaster-Quintanilla, Austin (structural); Atlantis Aquatic Group (pool); Land Design Partners (landscape); Parking Planners (parking); Jim Whitten Roof Consultants (roofing)

PHOTOGRAPHER Casey Dunn


EDWARD WESTON

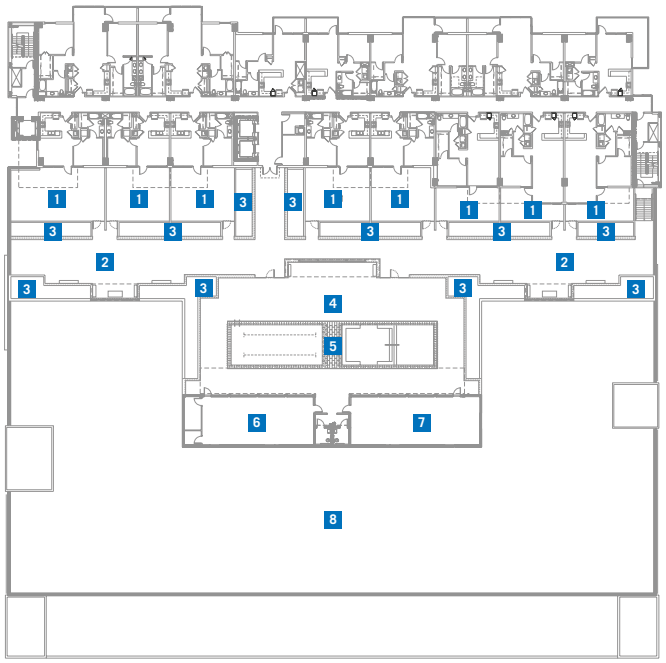
LOCATED IN DOWNTOWN AUSTIN'S FLEDGLING 2ND STREET DISTRICT, the new 18-story AMLI Block 22 Residential Tower (known as "AMLI on 2nd") integrates 35,000 square feet of ground-level retail space, four and one-half levels of above-ground parking, an activity deck on the fifth level above the garage, and 231 rental apartments on 17 floors.

Page Southerland Page designed the mixed-use building for AMLI Residential, a subsidiary of Morgan Stanley's Prime Property Fund. This is the first high-rise building for the client, a developer, contractor, and property manager for luxury apartments that built and manages the six-story, 220-unit AMLI's Downtown just two blocks to the east. That earlier project, designed by Black + Vernooy of Austin, brought 43,000 square feet of shops and restaurants to the 2nd Street District in 2004.

The new AMLI tower's massing reflects a new mixed-use model for Austin's booming urban core in which retail establishments, a residential tower with amenities, and on-site parking accommodate both residents and visitors. The program elements are rationally placed and contribute to an engaging pedestrian experience as well as a thoughtful contribution to the fabric of the inner city. Ground-floor retail is designed to occupy the 32-foot-deep, tree-lined 2nd Street promenade that is the showcase for the City of Austin's Great Streets Program. The enhanced 2nd Street District Improvement Project, championed by city officials and the Downtown Austin Alliance (a nonprofit coalition of local business owners and civic leaders), represents a long-gestating scheme for enlivening the urban landscape. The project includes additional retail, as well as a residence lobby and leasing office, along 3rd Street. The retail and office spaces on the primary east/west elevations wrap around the shorter north/south elevations along Guadalupe and San Antonio streets where, at mid-block, parking entry and exit are located. The parking garage is clad in a lightweight steel and polycarbonate armature that screens cars as well as links the 3rd Street residential tower to the 2nd Street storefront retail.

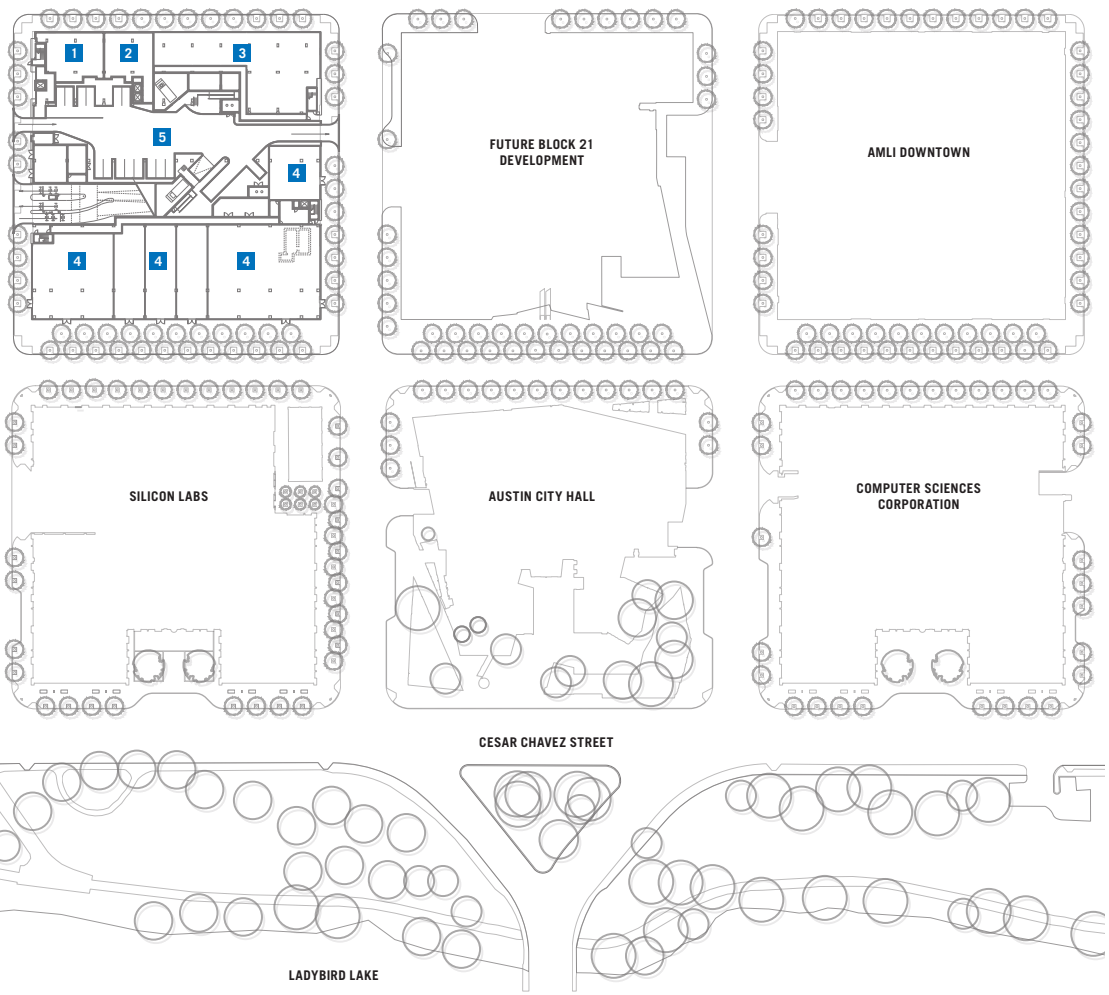
Since the parking access is at grade and runs through the entire east/west interior of the project, it serves as an unconditioned but protected alley, dividing the exclusively retail/restaurant commercial uses along 2nd Street from the primarily residential functions along 3rd Street. The mid-block placement of the parking entry and exit allows for easy car access on the busier one-way streets, with uninterrupted storefront lining and wrapping the corners of the slower-paced pedestrian two-way streets.

(this page) The new AMLI, which opened in January for residential tenants, overlooks Republic Square Park located just to the north. The metal structures at the top of both ends will support future signage. (opposite page, clockwise from top left) Vivid colors brighten the double-loaded corridors at the residential levels. Retail spaces at ground level engage the streetscape. The brightly detailed lobby welcomes tenants home. The pool deck stands above the project's above-ground parking garage. The view from beneath the design eccentricities of Austin City Hall showed construction continuing in January on the southern perimeter of the AMLI project, which will feature retail shops along 2nd Street. Anodized aluminum shingles envelop the building in a luminous skin



ACTIVITY LEVEL FLOOR PLAN
1. UNIT TERRACE
2. SHARED TERRACE
3. PLANTERS
4. POOL DECK
5. SWIMMING POOL
6. POOL HOUSE
7. FITNESS ROOM
8. PARKING BELOW

FIRST FLOOR/SITE PLAN
1. OFFICE
2. LOBBY
3. RETAIL
4. FUTURE RETAIL
5. PARKING GARAGE



The open and clean composition of the facade of an ordinary double-loaded corridor design demonstrates exceptional concern for sustainability as well as integrity of design. The rectangular tower is broken into four volumes articulated by massing and subtle color variations of its luminous, anodized aluminum-shingle skin. "The tower's lightweight aluminum rainscreen skin reflects heat and arranges insulation, vapor barrier, and ventilation so as to optimize energy performance, durability, thermal mass, and indoor air quality," according to Lawrence W. Speck, FAIA, the project's lead designer.

There are five configurations of the one-bedroom/one-bath apartments, and two layouts of the two-bedroom/two-bath units. The residential units either face north (where heat gain is not an issue) or south (where heat transmission is controlled by horizontal sun shades). The patio/decks, stacked sunrooms and staggered window patterns suggest a personal residential experience in contrast to the scale of the project's generous urban gesture.

The tower's interior integrates the structural concrete for several uses. At the exterior wall, the slab is thickened to serve as a beam from which to support the 10-foot-tall, floor-to-ceiling window and door assemblies that open to deep concrete balconies. The balconies serve two purposes—to both extend the inhabitable space of each apartment and to provide solar shading on the south facade. The structural columns and beams in the corridor are rendered with recessed lighting and paint to offer a unique atmosphere without the typical carpet and wallpaper finishes.

The project occupies an entire city block to the northwest of Austin City Hall. Its east/west orientation, well-considered massing, and innovative materials give the project a character that complements its context within the 2nd Street District. The building's downtown mixed-use design owes a great deal to the collaborative vision of diverse stakeholders who have been working to invigorate downtown Austin for the last two decades. The venture is part of a generation-long effort to bring life back to downtown Austin. Like many U.S. cities, Austin's downtown had faded over time as a residential district while the suburban areas boomed. In the 1940s, 14 percent of the City's residents called downtown home, but by 1990 that figure had dwindled to 0.8 percent.

In the early 1980s Venturi Scott Brown was engaged by a private real estate company to generate a master plan for the southwestern quadrant of downtown, which includes the 2nd Street District. Among other ideas, the firm envisioned a tree-lined sequence of community, cultural, and retail uses linked by an east/west pedestrian spine. The planning effort gathered momentum and culminated in 1989 when the City of Austin commissioned an AIA Regional/Urban Design Assistance Team (R/UDAT) to consider a comprehensive downtown plan. The process included a multi-disciplinary team of national experts, local architects and planners, and citizen participation. The R/UDAT was markedly successful in convening the Downtown Austin Alliance, a network of business owners that was key to providing the political support and planning guidance to restoring economic vitality to the downtown district.

As a direct result of that planning process, 13 new luxury high-rise residential towers – a mix of rental and condominium – are currently under construction in the central city, and forecasts now call for 25,000 downtown residents by 2015. Under the guidance of Mayor Will Wynn, the City of Austin continues to participate in the remaking of the urban core, particularly in the 2nd Street District where commercial developers have taken long-term leases on municipal tracts.

The city's participation in the current AMLI project included the ground lease (the AMLI building sits upon one of six blocks in the 2nd Street District formerly assembled and owned by the municipality), cost-effective utilities (the AMLI building draws on a shared city-owned chiller station), and a vision for a compact city with a downtown that could attract visitors and retain residents, employment, and entertainment.

As the architects for the Austin Convention Center, CSC and Silicon Laboratories buildings, Austin City Lofts, and other nearby buildings, Page Southerland Page was uniquely qualified to address AMLI's requirements with great understanding for the program and site. The project demonstrates exceptional sensitivity toward the client's needs to offer distinctive luxury rental apartments while also considering the City of Austin's goals to cultivate a downtown community that includes places to live, work, and play. AMLI on 2nd is an urban building in tune with its context and deserving a prominent downtown address.

Wendy Price Todd is a co-founder of Save Town Lake, an advocacy group in Austin.

RESOURCES SIGNAGE AND GRAPHICS: Ion Art; **MASONRY UNITS:** Brazos Masonry, Inc.; **STONE:** Brazos Masonry, Inc.; **SHINGLES:** D.R. Kidd Company Inc.; **METAL ROOFING:** D.R. Kidd Company Inc.; **METAL DOORS AND FRAMES:** United States Aluminum; **GLASS:** PPG Industries Inc.; **GYPSUM BOARD ASSEMBLIES:** USG; **WOOD CEILINGS:** Tech Product Specialties; **RESIDENTIAL CASEWORK:** Normac Kitchens, Inc.; **ELECTRIC TRACTION ELEVATORS:** Kone, Inc.

Reborn on the Bayou

by STEPHEN A. JOVICICH, AIA

PROJECT Bayou Place Phase 02
CLIENT 500 Texas Limited Partnership
ARCHITECT Powers Brown Architecture
DESIGN TEAM Jeffrey Brown, AIA; Nazir Khalfe; John Cadenhead; Robert Mohler; Raul Medrano; Jewels Carter, AIA
CONTRACTOR Camarata & Perry Commercial, LLC
CONSULTANTS Haynes Whaley Associates, Inc. (structural); Pinnacle Structural Engineers (structural); Cobb, Fendley & Associates (civil); TDIndustries, Inc. (mechanical); SWA Houston (landscape)
PHOTOGRAPHER Geoffery Lyon

INFUSING NEW LIFE INTO THE FAR NORTHWESTERN EDGE OF DOWNTOWN HOUSTON, the second phase of the Albert Thomas Convention Center conversion restores the threads of the urban fabric. This re-imagining of a large public space into private lease space is yet another example of the fine work by Powers Brown Architecture.

Exterior and interior renovations addressed a host of challenges in providing a unique facade and interior organization that results in placing a truly public face on what was otherwise the back half of the expansive convention center (Caudill Rowlett Scott, 1967). In 1998, the first phase of the renovation was designed by Gensler's Houston office after the facility was replaced in 1987. The front end of the old convention center incorporates the Verizon Wireless Theater, which along with several restaurants and night clubs have reinvigorated this part of the city's downtown Theater District.

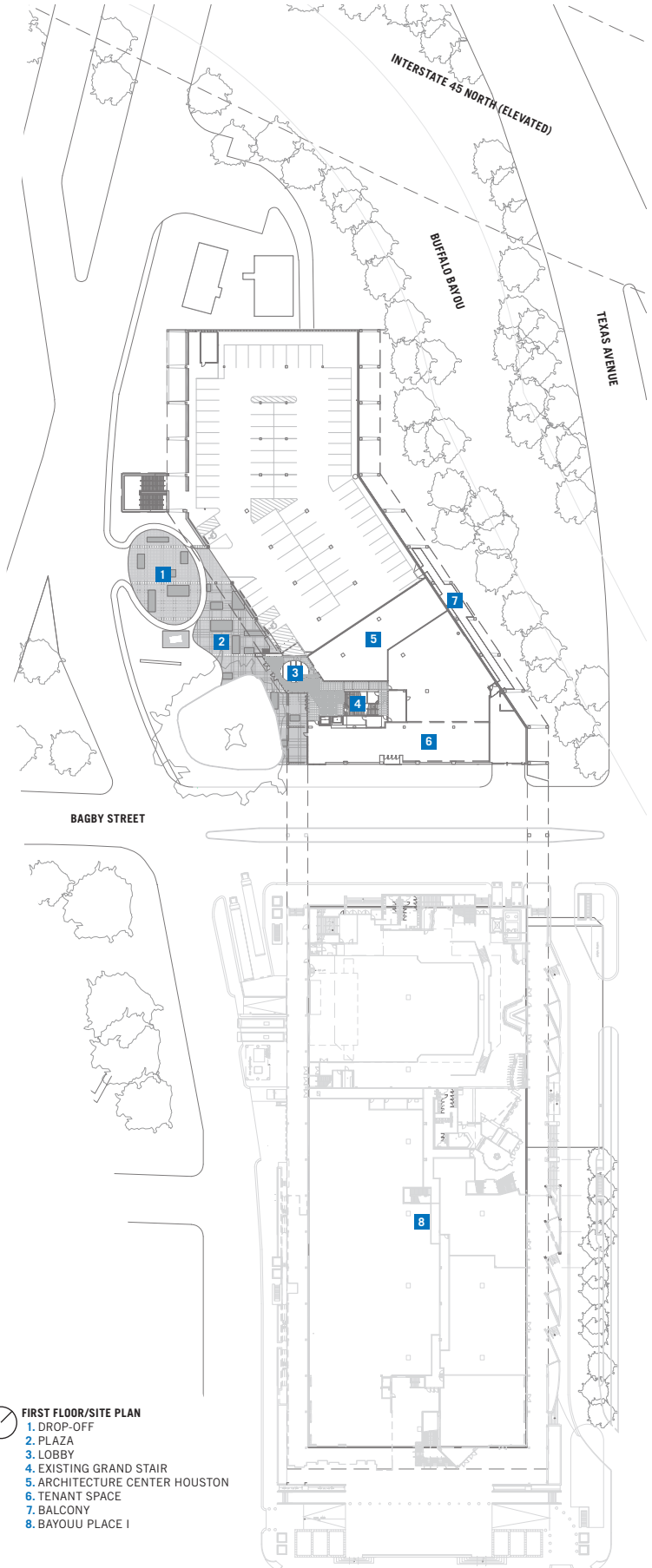
Powers Brown's Bayou Place II was completed in October 2006. Encompassing almost 135,000 square feet, the project created spaces for various commercial and retail enterprises, including the new home for the Architecture Center Houston (the combined headquarters for AIA Houston and the Houston Architecture Foundation).

The local firm's careful consideration of the site overcame the obvious difficulty of vehicular access from a high-traffic roadway by creating a large circular turnaround that combines a gracious drop-off area with access to the reserved parking area. Here an enormous oak tree (infamous as the "Old Hanging Oak") commands the intersection at Capitol Street and its enveloping canopy offers a welcome respite from the summer sun. Extensive efforts to preserve the historic tree *in situ* presented no meager challenge to design and construction, yet the architects successfully arranged the public entrance to accommodate the tree that would otherwise occlude the front door.

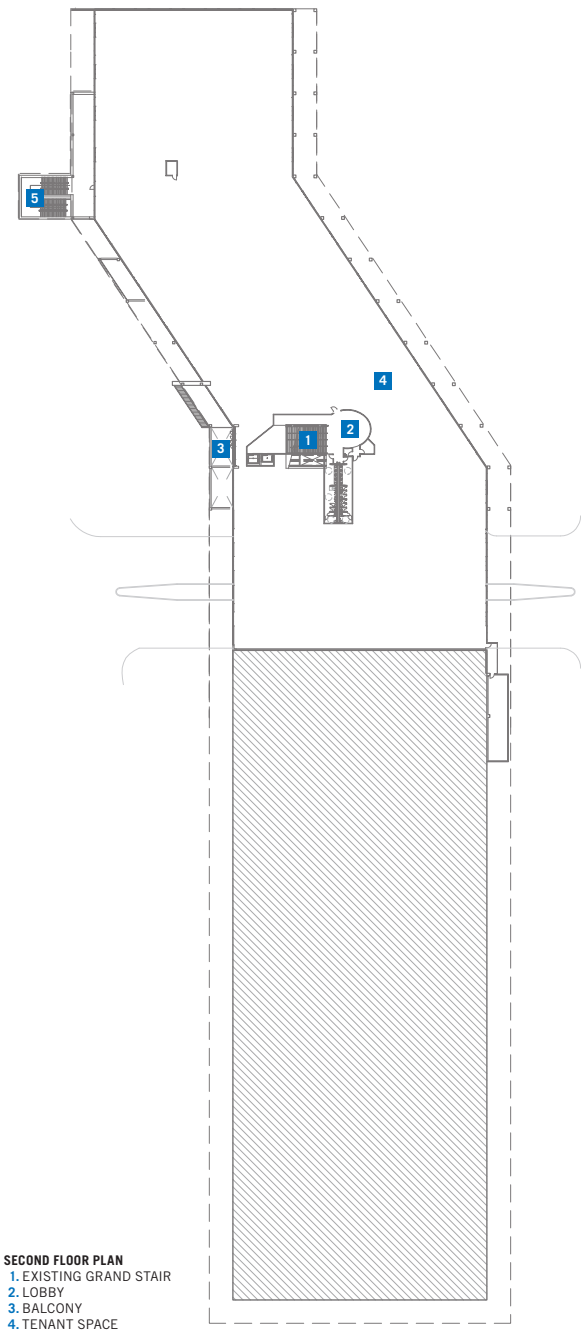
Clever integration of colored pavers with larger sections of concrete flatwork adds definition and visual interest to the entry's exterior courtyard. For example, the straight lines of pavers that emanate from the base of the tall concrete columns appear as elongated shadows cast in low sun. The selection of colors and geometries in the paver patterns also harmonizes with the landscape by suggesting a continuity of the plantings into the hardscape.

New storefront glazing wraps the first and second floors and creates a playful exterior reminiscent of the works of Piet Mondrian. Subtle shifts in glass color inject vitality and sparkle into the surrounding swirl of urban life reflected in them, especially along the northern facade where the

(this page) The main entry opens to a revamped courtyard shaded by an historic live oak. (opposite page, clockwise from top left) Originally built in 1967 as the city's convention center, the newly renovated building allows occupants to look out over Buffalo Bayou. Vehicular traffic enters off busy Capitol Street at the far western end of downtown. The architects skillfully employed a wide range of materials in the makeover of the public spaces. Patterns in the hardscape adds visual interest to the entrance courtyard. Double-height glazing and slender columns open up the offices to outdoor views. A richly appointed stairway connects the first and second levels.



FIRST FLOOR/SITE PLAN
1. DROP-OFF
2. PLAZA
3. LOBBY
4. EXISTING GRAND STAIR
5. ARCHITECTURE CENTER HOUSTON
6. TENANT SPACE
7. BALCONY
8. BAYOUU PLACE I



SECOND FLOOR PLAN
1. EXISTING GRAND STAIR
2. LOBBY
3. BALCONY
4. TENANT SPACE
5. EXISTING STAIR

mirrored image of an amusement park's Ferris wheel across the bayou changes color and scale as it slowly rotates.

The addition of raised second-floor walkways and balconies along the north elevation allow the occupants a secure and private connection to Buffalo Bayou, one of the downtown's best natural features. Using plain concrete decking and unadorned steel finishes for the guardrails and furniture, these newly realized spaces emphasize nature over the structure and allow one to become part of the landscape. Furthering that connection, flora is encouraged to grow up the sides of the structure and underneath the lower balcony broken only by the footpath near the water's edge.

The addition of sectional glass overhead doors into the glazing design is a welcome response to Houston's oftentimes sultry climate. Strategic placement along both southern and northern elevations induces cross ventilation through workspaces, allowing occupants to enjoy the best of weather conditions. The operable doors also strengthen the connection with nature, particularly on the north side along the bayou's edge where traffic noise is surprisingly muted and serenades of songbirds hover over the waterway.

The exterior color scheme celebrates the size and linear configuration of the building shell. White structural elements stand in bold relief to the earth tones of the exterior walls and clear metal mullions and glass of the storefront resulting in a pronounced colonnade. The upper soffit sports a double band of color in a surprising accent that emphasizes the linear nature of the original structure and provides an upper canopy to the colonnade that rises up to meet it. The band of burnt orange running the full length of the soffit along the wall is completed by a second band of a golden yellow. This exterior accent also makes a strong visual tie with the interior design.

Although the scope of the interior renovation was limited to the common areas of the building, the design challenge was met with equal alacrity. A rich color palette, various design features, and carefully selected furnishings delight the eye and establish a human scale for the occupants.

The first-floor lobby directly connects to the outdoors through the expansive vision glass, with the historic oak just beyond. Entry from the reserved parking, city pedestrian tunnel system, and front doorways all lead into this common lobby. The natural finishes of the wood flooring tie in with the orange and yellows of the exterior soffit. In harmony with the wood, the floor design intertwines tiles in a rich brown and creamy marble in complex patterns that minimize the expansive volume of the space.

The re-imagining of the lobby offers several pleasant surprises, including a mix of materials and patterns on walls and ceilings that in less capable hands might have resulted in a disjointed amalgam. Also unexpected is the combination of grids, marble, and metal panels juxtaposed against a wide mix colors (including a very cherry-red on the elevator wall) that coalesces in a rich, warm interior. A large, wooden canopy projects out from the grand staircase into the lobby in an intriguing merger of wood, metal, stone, tile, and one very cherry-red wall.

The red elevator wall serves as an important organizing element. The elevators connect the second and first floors with the lower-level city pedestrian tunnel system. The same bold red wall is found on all three levels and provides a ready reference point for visitors circumnavigating the space. It should be noted that the project's scope included a significant portion of tunnel hallway in which the design team wisely determined to maintain the existing multi-colored, wave-patterned terrazzo flooring original to the building's lower level. Adding reflective panels at the tunnel's entry doors and an open ceiling grid in the hallways adds to the illusion of height in what was previously a rather claustrophobic and intimidating corridor.

The original hallway hosted a very wide grand staircase that overpowered the lobby. By introducing a curved wall at the bottom of the staircase that covered half of the stair width, a once-dominating feature was reduced to a human scale. Once the threshold is crossed to ascend the stair, the staircase opens up in width and the ceiling above rises to the full height of the second floor where a stepped wooden ceiling integrates with well-articulated wood, panel, and steel mesh walls that recalls the works of Aalto.

The second-floor ascent offers a true sense of arrival into a generous oval-shaped upper lobby that includes many of the first-floor finishes and design patterns. Here a wide reveal painted a bold red is cut into the upper portion of the wall. Just as this broad red stripe seems to embrace the space as its own, this second phase of the convention center renovation draws together this edge of downtown to unify the cityscape with its natural surroundings.

Stephen A. Jovicich, AIA, is a partner with Heights Venture Architects, LLP in Houston.

RESOURCES UNIT PAVERS: Salinias Construction; **MASONRY UNITS**: T.E. Reilly, Inc.; **METAL MATERIALS**: VSF, Inc. dba The Trouble Shooters; **DECKING**: VSF, Inc. dba The Trouble Shooters; **ARCHITECTURAL METAL WORK**: Misc Specialties; **RAILINGS AND HANDRAILS**: Misc Specialties; **ARCHITECTURAL WOODWORK**: Edco Builders, Inc.; **LAMINATES**: Edco Builders, Inc.; **WATERPROOFING AND DAMPPROOFING**: Caprock Specialty Contractors; **EXTERIOR INSULATION AND FINISH SYSTEM**: Diversified Plaster; **MEMBRANE ROOFING**: Marton Roofing Industries; **METAL ROOFING**: Marton Roofing Industries; **FASCIA AND SOFFIT PANELS**: Marton Roofing Industries; **ROOF ACCESSORIES**: Marton Roofing Industries; **METAL DOORS AND FRAMES**: American Door; **ENTRANCES AND STOREFRONTS**: Kawneer; **GYPSUM**: Advance Interiors, Inc.; **ACOUSTICAL CEILINGS**: Advance Interiors, Inc.; **WOOD FLOORING**: Architectural Floors, laminate flooring: Architectural Floors; **WALL COVERINGS**: Architectural Floors

Mixing It Up in SoCo

by LAWRENCE CONNOLLY, AIA

PROJECT 1400 South Congress
CLIENT 04 Partners, Ltd.
ARCHITECT Dick Clark Architecture and Michael Hsu Design Office
DESIGN TEAM Dick Clark, AIA; Jeff Krolicki; Michael Hsu, Assoc. AIA; Raquel Basilico; Dennis Cudd; Kevin Stewart; Tray Toungate
CONTRACTOR Dorman Goodrich Construction
CONSULTANTS MJ Structures, PLLC (structural); Bay & Associates, Inc. (MEP); LOC Consultants (civil); Sitio Design Group (landscape)
PHOTOGRAPHER Paul Bardagjy

ANYONE WHO HAS VISITED AUSTIN'S ECLECTIC STRIP OF RETAIL AND RESTAURANTS along South Congress knows the SoCo entertainment district to be a vortex of bohemian conviviality. The city's head-long rush to grow and densify is readily apparent along the wide avenue that stretches below downtown. SoCo encompasses a few commercial blocks comprised of small buildings, none more than three stories tall. Residential neighborhoods back up to the businesses, and the homeowners are notorious for opposing the slightest change in the street frontage.

Given that perceived risk to obtaining the necessary endorsement from the neighborhoods, the successful outcome of the mixed-use project called 1400 South Congress is instructive. What began as a plan to adapt a former used-car dealership for a new retail strip with surface parking dramatically grew in scope. The result is a 142,000-sq. ft. complex of shops, restaurants, and a five-story building with 28 condominiums, along with an above-ground parking structure large enough to accommodate 200 cars.

The developer group originally hired local firm Dick Clark Architecture to adapt the auto dealership for retail with surface parking on most of the west side of the block to alleviate the lack of adequate parking in the neighborhood. One of the investors is the owner of Güero's Taco Bar, a very popular eatery located in a converted feed store on the south end of the same block. The old dealership had languished for years for several reasons but primarily because of the expected objection by the adjacent homeowners to a new commercial development. And without their endorsement of city variances, conventional wisdom held that no project would be economically viable. Indeed, the South River City Citizens to the east and the Bouldin Creek Neighborhood Association to the west are conscientious gatekeepers and custodians of SoCo's eclectic charm.

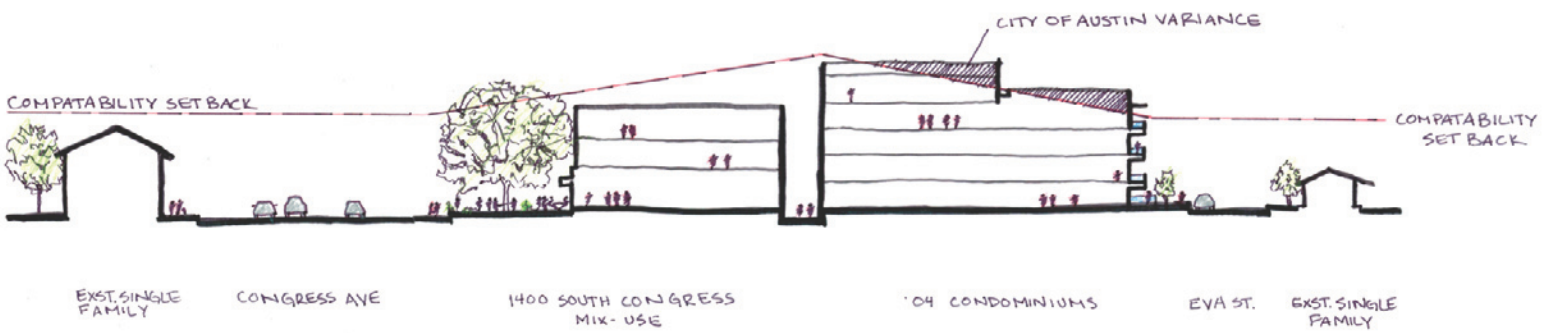
According to project architect Jeff Krolicki, the citizens' groups were instrumental in the project's change from retail to mixed use, which was the architect's original recommendation. One of the neighborhoods' requests was to relieve traffic congestion in the area and they recognized that the proposed 70-car surface parking lot would not be adequate to provide effective relief. Thus, the need for a parking structure was realized early on, which resulted in the eventual metamorphosis of the project. Still, there were several critical caveats, including the demand that the new parking garage not to be too tall or otherwise obtrusive. Fortuitously, since the footprint of the parking structure would be relatively compact, the remaining vacant part of the property spawned the project's fourth

(this page) The architects inserted a breezeway to link the two rehabilitated buildings. The view of the east-side elevation shows the parking garage in the background. (opposite page, clockwise from top left) Full-height walls of tinted glass enclose the former automobile showroom. Retail spaces have high visibility along the south elevation. The residences along the north side are oriented for views toward downtown. Balconies with custom glass rails extend each unit's living area. The complex was configured to integrate existing live oaks. The outdoor dining connects restaurant patrons with pedestrian activity along South Congress.


CISSI MARKET


MARS

FIRST FLOOR/SITE PLAN
1. RETAIL
2. PARKING
3. RESIDENTIAL UNITS



and most refined component—a residential tower. The two new buildings proposed for the areas once dedicated to surface parking increased the square footage of the once modest and expedient project by a factor of 10, which qualifies the mixed-use project as finally applying the property to its highest and best use.

As the geographical center of SoCo, the site is located one block south of the Hotel San José (see TA Sept/Oct 2001), a former motor court rehabbed by Lake Flato Architects into a hip destination for visitors to the Live Music Capital of the World. Among its other amenities, the 1400 property includes three 100-year-old live oak trees in the northeast corner of the block. The developers asked that enough green space be retained around the oaks to ensure their long-term well-being and survival.

In an effort to retain the appealing scale of the neighborhood, the developer also required the adaptive reuse of two existing pre-engineered buildings. Lacking architectural virtue, yet much questionable nostalgia, the utilitarian buildings' east-side street frontages have been re-faced in full-height, butt-jointed tinted glass that, along with plate-steel entry canopies, greet pedestrians and motorists. The seamless dark glass becomes mirrored walls during the day, with and nightfall transforming the interiors into unselfconscious fish bowls. Connecting the alley at the parking garage to South Congress Avenue, a curvilinear trellis of steel rods provides a welcoming introduction to the 1400's diverse local offerings. (A developer requirement strongly endorsed by the neighborhoods prohibits national franchise stores, services, or restaurants.) Clear glass clads the ground floor of the south building, with metal panels on the smaller upstairs level that retains its original square footage. The northern building grew vertically by the addition of two upper floors of metal-clad offices with recessed balconies. An established local restaurant re-located and occupies the ground floor of north side of the second building, providing a second place to eat in the 1400 block of South Congress. Immediately outside the new restaurant, an outdoor ipe-decked courtyard was created around the stately oak trees effectively preserving the dealership's original green space.

The parking structure was designed for four levels although only three were built in a trade with the Bouldin Creek Neighborhood Association to allow the condominium building to have a fifth floor housing seven residential units. The parking garage is situated in the middle of the west side of the block to minimize its visibility; its central location within the complex provides convenient accessibility to the block's other properties. Hybrid pre-cast beams and columns with post-tensioned concrete deck and burnished concrete-block stair towers confers the garage with exactly the unpretentious sensibility that tempered the neighbors loathing of the necessary but otherwise objectionable urban amenity. The garage, the development's largest structure, is open to the east, south, and west, but has a north wall of D'Hanis structural clay tile to provide visual privacy for the condo owners. The solid end also creates a vine-covered southern border to a narrow courtyard that becomes a secured residential east-west circulation canyon. The 200-car capacity is almost triple the 70 that would have been provided by the original surface parking area scheme and is available to the patrons and tenants of the block's stores, offices, and restaurants, as well as for the residents.

The five-story condominium tower—with 28 one- and two-bedroom units—is the development's least visually restricted, and the component most welcomed by the neighborhood. Oriented along an east-west axis and enveloped in D'Hanis brick and metal siding accents, the tower is proportioned so that almost half of the units are either on the top floor or at either end of the building. The narrow north-south units also feature the exterior masonry in the interior living spaces as accent walls that extend to the north as fins and divide balconies where custom glass rails enhance views northward toward downtown or to the south. Spartan interiors convey a warehouse-like aesthetic that includes polished concrete floors, exposed cellular steel beams, and wood-plank ceilings.

Providing an extreme example of the City of Austin's goal to become a walkable city, one of the office tenants, a family doctor, bought one of the condo units to enable him to have an extremely short commute. The appeal of the 24/7 nature of this small, urban, mixed-use development aside, it is proof of the responsiveness of the inclusive design process that characterizes most of Austin's multi-user building projects. Since all of the retail spaces were pre-leased and most of the office spaces leased before completion and projections met for condominium sales, the speculative project is an unqualified economic success. 1400 South Congress Avenue serves as a testament to the idea that a project with a potentially risky but inclusive design process can also be profitable.

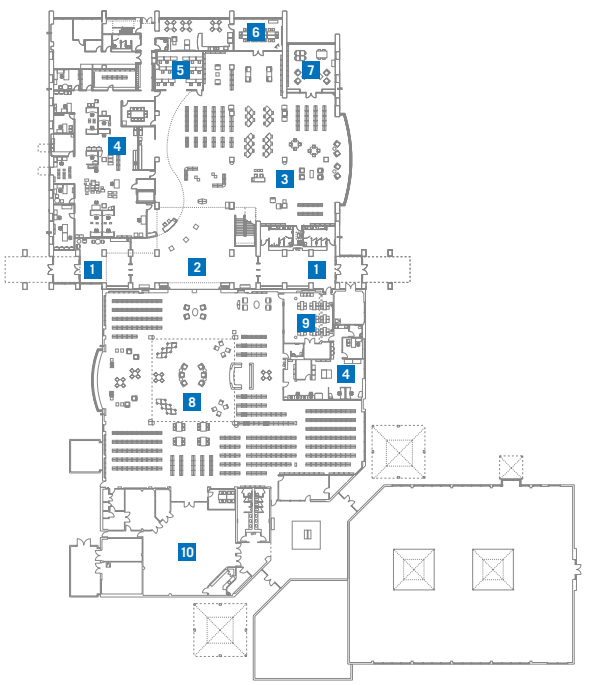
Lawrence Connolly, AIA, is a *TA* contributing editor.

RESOURCES PRECAST ARCHITECTURAL CONCRETE: Parking Builders, LLC; **STONE**: Custom Stone Supply; **UNIT MASONRY WALL ASSEMBLIES**: MPI; **METAL MATERIALS**: Ironhorse Ironworks Inc.; **ARCHITECTURAL METAL WORK**: Spillar Custom Hitches; **RAILINGS AND HANDRAILS**: Spillar Custom Hitches, Inc.; **LUMBER**: Texas Redwood; **WATERPROOFING AND DAMPPROOFING**: Carlisle Coatings & Waterproofing; **SIDING**: D.R. Kidd Company, Inc.; **MEMBRANE ROOFING**: D.R. Kidd Company, Inc.; **METAL ROOFING**: D.R. Kidd Company, Inc.; **ENTRANCES AND STOREFRONTS**: Kawneer; **GLASS**: Oldcastle Glass; **GLAZED CURTAINWALL**: Kawneer; **TILE**: Wausau Tile; **ACOUSTICAL CEILINGS**: Armstrong World Industries; **METAL CEILINGS**: Armstrong World Industries; **PAINTS**: Kelly-Moore Paint Co.; **SIGNAGE AND GRAPHICS**: Ion Art

Lewisville Public Library

PROJECT Lewisville Public Library
CLIENT City of Lewisville
ARCHITECT F&S Partners Inc.
DESIGN TEAM Ronald J. Shaw, AIA; Lynn Metz; Susan Stryker; Kimberly Lefner; Roland de Leon, AIA; Nick Back; Michael Woods, AIA
CONTRACTOR Hunt Construction Group, Inc.
CONSULTANTS Brockette Davis Drake, Inc. (structural and civil); Kendall Landscape Architecture (landscape); Basharkhah Engineering, Inc. (MEP)
PHOTOGRAPHER Craig Blackmon, FAIA

RESOURCES CONCRETE PAVEMENT: Striland Construction Inc.; **UNIT PAVERS:** Pavestone; **MASONRY UNITS:** Acme; **SIMULATED/MANUFACTURED STONE:** Advanced Cast Stone, Inc.; **UNIT MASONRY WALL ASSEMBLIES:** Acme; **METAL DECKING:** Epic Metals Corp.; **LAMINATES:** Wilsonart International and Pionite High Pressure Laminate; **ROOF AND WALL PANELS:** Petersen Aluminum; **COMPOSITE METAL:** Metal Systems, Inc.; **MEMBRANE ROOFING:** Soprema; **TILE:** American Tile Supply; **ACOUSTICAL CEILINGS:** Armstrong World Industries; **WALL COVERINGS:** TRI-KES Wallcovering Source; **PAINTS:** Sherwin-Williams Company; **MANUFACTURED CASEWORK:** Nienkamper, Inc.; **FLOOR OUTLETS:** Wiremold/Legrand NA; **DATA SERVICE:** Ortronics/Legrand NA; **ACOUSTICAL METAL DECK:** Epic Metals Corp. (Jarecki Architectural Systems)



GROUND FLOOR PLAN
1 ENTRANCE
2 LOBBY
3 POPULAR MATERIALS
4 STAFF
5 COMPUTER ROOM
6 MEETING ROOM
7 READING ROOM
8 CHILDREN'S AREA
9 CHILDREN'S PROGRAM ROOM
10 COMMUNITY ROOM

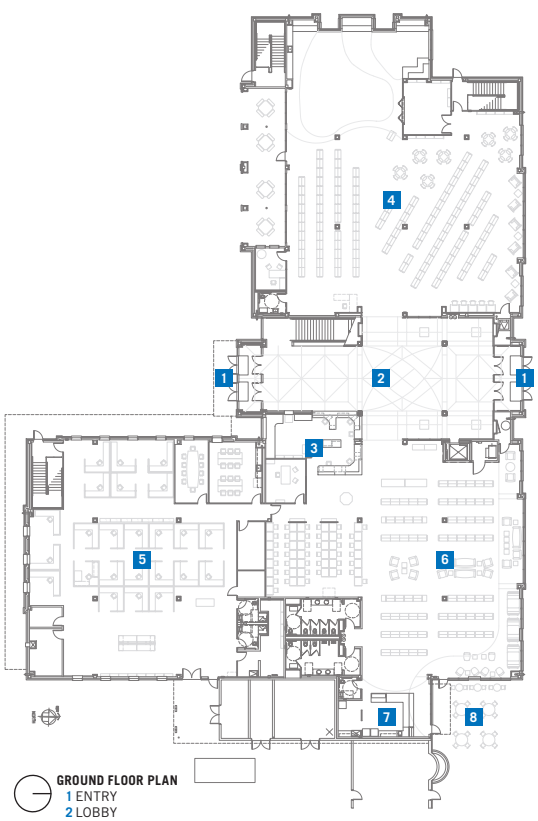
F&S Partners designed the new 55,000-square-foot addition to the existing 24,000-square-foot Lewisville Public Library. Clerestory windows form the exterior of the two-story concourse that connects the two building components. Natural light enters the building and creates a calm, welcoming atmosphere. The building's design references that of the pre-existing design, but offers an updated and contemporary feel, through the use of materials such as concrete, brick, and glass. F&S Partners created the interior design and color palette to compliment the existing materials and reuse some existing furniture. Signage has been redesigned to easily orient and direct visitors to age-appropriate collections and materials. The pre-existing portion now houses the children's library, and includes a lighted astronomy dome, a bay window with cushioned seats, a story-time room, and community meeting rooms. The new addition houses the popular materials collection, adult services, teen area, study/reading rooms, and multiple meeting rooms. The Lewisville Public Library also includes wireless Internet access, 60 computer workstations for library patrons, self-checkout stations, and an automated book return, making it one of the most technologically advanced libraries in Texas.

MEGAN BRALEY

Georgetown Public Library

PROJECT Georgetown Library
CLIENT City of Georgetown
ARCHITECT PBS&J Architects
DESIGN TEAM Charles Croslin, Jr., AIA; Bruce Hoelscher, AIA; Matthew Nesbitt; Kristen Klein
CONTRACTOR Satterfield & Pontikes Construction, Inc.
CONSULTANTS Alexander Boedy Associates (landscape); Busby + Associates, Inc. (cost estimating); Datum Engineers, Inc. (structural); Combs Consulting Group (information technology); Myers & Associates (MEP); Raymond Chan & Associates (civil)
PHOTOGRAPHER Jud Haggard; Leigh Christian

RESOURCES CONCRETE PAVEMENT: Transit Mix & Concrete Materials; **UNIT PAVERS:** Acme (Pampered Lawns Austin Inc.); **WATER DISPLAYS:** Austin Water Designs; **CONCRETE MATERIALS:** Transit Mix Concrete & Materials; **MASONRY UNITS:** Acme (Elgin Butler Co.); **CAST STONE:** Fritchman & Associates Inc.; **UNIT MASONRY WALL ASSEMBLIES:** Acme (Elgin Butler Co.); **MASONRY VENEER ASSEMBLIES:** Acme (Elgin Butler Co.); **METAL DECKING:** Nucor Vulcraft Group; **WATERPROOFING AND DAMPPROOFING:** BASF Construction Chemical: Sonneborn; **BUILDING INSULATION:** CertainTeed; **EXTERIOR INSULATION AND FINISH SYSTEMS:** Certain Teed; **VAPOR RETARDERS:** BASF Construction Chemical: Sonneborn; **METAL ROOFING:** Berridge Manufacturing; **WOOD DOORS:** Eggers Industries; **GLASS:** AGC Flat Glass North America; **GYPSUM FABRICATIONS:** National Gypsum Co.; **TILE:** Interceramic; **TERRAZZO:** American Terrazzo Co.; **PAINTS:** PPG; **SIGNAGE AND GRAPHICS:** CS&S Group, Ltd.



GROUND FLOOR PLAN
1 ENTRY
2 LOBBY
3 CIRCULATION
4 CHILDREN'S STACKS
5 STAFF WORK AREA
6 YOUNG ADULT STACKS
7 CAFE
8 OUTDOOR COURTYARD

The new 49,000-square-foot Georgetown Public Library offers residents a community space that reflects the historic nature of the city. PBS&J Architects closely followed the requirements of the City of Georgetown's historic architectural review committee when designing the library. The exterior design seamlessly integrates the building into its surrounding environment. Small courtyards, formal lawns, and a fountain welcome visitors, and a terrazzo floor depicts a rosette pattern for way finding. The names of famous authors are etched into the storefront glass at the main entrances of the library. The building's efficient layout allows it to be easily transformed to fit different groups of the community during the day and evening. The library includes separate stacks for children, young adults, and adults, along with a special collections room, community rooms with access to outdoor areas, informal reading areas, a central lobby for after-hours events, and a coffee bar. PBS&J Architects designed the lobby with a

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Encouraging Excellence While Maintaining Standards

by DAVID G. WOODCOCK, FAIA

Restoration of the Goliad County Courthouse in 2004 included rebuilding the clock tower destroyed by a hurricane in 1942.

PHOTO BY JASON JENNINGS COURTESY THE WILLIAMS COMPANY ARCHITECTS

In November 2004 the Association for Preservation Technology International (APT) held its annual conference in Galveston. The conference theme, "Raising the Grade for Preservation," was a play on words easily understood by the participants who were familiar with the heroic aftermath of the Great Storm of 1900 that resulted in the building of a protective seawall, a seven-year effort that added several feet of sand across much of the city, and the lifting of many surviving buildings from the threat of future storms. For other conference attendees, the theme's relevance was heightened by the fact that the National Historic Preservation Act of 1966 was nearing its fortieth anniversary, and the topic was seen as a celebration, a reflection on the impact of the legislation, and an opportunity to consider the future from an international perspective. The symposium was made possible by grants from the General Services Administration, and the National Park Service. Personnel from both federal agencies worked with the APT 2004 Conference organizers.

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Design Issues

The U.S. National Historic Preservation Act (NHPA) created the National Register of Historic Places, and called on the Secretary of the Interior to establish standards for work that might be done to buildings on, or eligible for, the register, when the work was supported by federal funds, or where the building itself was federally owned. These standards became even more important after the 1976 Tax Reform Act created Preservation Tax Credits to encourage the re-use of existing buildings. At the end of 2006, the National Park Service charged with monitoring adherence to the standards for tax credit purposes, announced that over $40 billion of capital investment had been driven by the 30-year-old program, with $4 billion in 2006 alone.

The mission of the American Institute of Architects has embraced "sustainability," and the re-use and rehabilitation of existing buildings has been recognized as an inherently sustainable activity. The need to understand the significance of a historic building has never been more important. Understanding how needed changes can allow buildings to continue to meet the needs of current and future users, while preserving the best of the past, has become critical to good architectural practice.

The Secretary of the Interior's Standards for Restoration and Rehabilitation were heavily influenced by the Venice Charter of 1964, particularly as it addressed the relationship between the existing building and building fabric and proposed alterations or additions.

The guidelines encourage respectful attention to the character of the earlier building. Preservation architects have even been heard to suggest that one should "put your ego on hold" when working on a historic building.[1]

Any discussion of the design principles that should influence work to existing buildings must begin with the nineteenth-century opposing forces represented by Eugene Viollet-le-Duc (1814-79) in France in the middle of the century, and by John Ruskin (1819-1900), a social activist and art and architecture critic whose writings influenced William Morris, a key figure in social, liturgical, and art movements associated with the Arts and Crafts revivals of the period.

Viollet-le-Duc took the position that an architect has the responsibility to seek out the underlying character of a structure, and to remove those elements that do not reflect this central theme, and where necessary to add elements (either destroyed or un-built) that would "complete" the work to its best advantage. His work in France is best seen at Carcassonne, which he "restored" by adding turrets and steeply pitched roofs, completing an assembly which, while charming as a stage-set, does not reflect the town at any point in its real history.

His philosophy was followed in Britain by architects George Gilbert Scott, William Butterfield, and others, who lavished their attention on many large parish churches and cathedrals of England. These "restoration architects" removed box pews and galleries, whitewashed over ancient paintings on the plaster walls, and added Gothic lecterns inside, and Gothic porches and gables outside.

As early as 1843 in *Modern Painters*, and more directly in volume two of *Stones of Venice* (1853), John Ruskin denounced this "restoration" as a complete sham. "Restoration is the most total destruction a building can suffer," he wrote, and "It is as impossible as to raise the dead . . . the thing is a lie from beginning to end."[2]

By the 1870s, William Morris joined the battle and wrote, "My eye just now caught the word 'restoration' in the morning paper, and, and on looking closer, I saw that this time it is nothing less than the Minster of Tewkesbury that is to be destroyed by Sir Gilbert Scott."

How do these opposing views of the treatment of historic buildings seem to us today?

If le-Duc and Ruskin were the basis for the nineteenth-century dialogue, then it can be argued that the work of Carlo Scarpa at Verona in 1964, coincidentally the year that the APT International Congress met in Venice, shaped architectural thinking in the twentieth century. Scarpa's work to the 1356 della Scala family's castle, the Castellvecchio, has been referred to by Paul Spencer Byard as a "transformation."[3] Byard goes on to say, "It brings home the extraordinary power of the possibilities opened for twentieth-century architects by the modernist embrace of abstraction and the opportunity they acquired to develop new meanings for buildings where old meanings had been cut away."

The European comfort with architects who make bold design statements in adapting and modernizing historic buildings (Jean Nouvel, Norman Foster, Herzog and de Meuron, and Frank Gehry among others) is supported by some equally notable designers. Italian architect Mario Botta is quoted by Wim Denslagen as saying, "The old needs the new in order to be recognizable and the new needs the old in order to enter into a dialogue with it." [4] The dramatic addition of the glass pyramids in the hallowed courtyard in the Louvre in Paris may have become a familiar symbol of a successful relationship between old and new, but the design caused an outcry when it was first proposed.

However, Denslagen is by no means convinced of the wisdom of such dramatic intervention and calls this section of his book "Artistic arrogance"![5]

There is clearly no formula that can be used to establish a "correct" design solution to any particular circumstance, and for every dramatic, perhaps even "arrogant" intervention, there are dozens of respectful, effective, and still contemporary examples of additions to iconic buildings, and to significant buildings in historically important settings.

The English Commission for Architecture and the Built Environment (CABE) describes itself as "the champion for architecture in England, promoting high standards in the design of buildings and the spaces between them." In a 2001 CABE publication[6] are well-illustrated examples of various scales of buildings, ranging from cottages in a Dorset village ("Careful exercise in local vernacular"), a large multi-family housing scheme for Chester ("Reinterpretation of local vernacular for a volume house builder on a complex inner city site"), to a significant addition to a Victorian concert hall in the Midlands ("Picking up cues without resorting to imitation.")

In the name of "restoring" its essential character, Eugene Viollet-le-Duc added turrets and steeply pitched roofs to the medieval walled city of Carcassonne.

PHOTO BY STEPHEN SHARPE

The publication suggests a number of questions to ask in evaluating designs proposed for such settings. The most helpful, and entirely compatible with the U. S. Secretary of the Interior's standards, are, "Is the architecture of the building suitable for the uses it contains? And, "Is it trying to be too grand or pretending to be too modest than it really is?"

While the ability to control design with regulation varies widely from country to country, the key message is that good design cannot be separated from the past, neither should it be subservient to it. Rather, there is a need for dialogue that must draw out the best in both.

Public architecture, where control and influence are more easily enforced, has a responsibility to pave the way for a greater public understanding of the power of good design. In some sense the very word "preservation" may be a hindrance to this understanding, since it is perceived by many to imply a backward-looking approach. James Marston Fitch's seminal work on historic preservation carried with it the subtitle "(the) curatorial management of the built world."[7] The task is not to fix buildings and places in time, but to manage their change in such a way as to retain the best of the past, and combine it with the new work to create a better whole.

Understanding Good Design

Good design has long been a concern of the federal government, so it was appropriate that the National Park Service and the General Services Administration were sponsors of the symposium.

Early designs developed within the national parks between 1916 and 1942 generally followed the local vernacular, both in terms of form and materials, though building scale was often monumental to meet the programmatic needs. Many of these buildings, like the great lodges built in the national parks, were designed and constructed during the Great Depression, and utilized traditional crafts associated with regional locations.

In the Mission 66 Program (1956-1966), the National Park Service made a conscious effort to invite leading architects of the day to design structures that would meet the growing demands of a mobile public eager to explore and experience national heritage, both natural and historic. Many of these buildings were, by definition, iconic, and paid more attention to function and associated forms than to the historical context. Many of them are now regarded as

"intrusions" on their settings, and like Richard Neutra's 1962 Cyclorama Building at Gettysburg National Historic Site, are the subject of intense discussion about their futures.

These two examples epitomize the dilemma facing the introduction of new facilities into existing contexts. Is the new work to be deemed a re-interpretation of the old, an evocation of the past, or should it be a new entity in its own right evoking the spirit of a new age and new sensibilities?

In the *Guiding Principles for Federal Architecture* developed in 1962, Daniel Patrick Moynihan developed his own interpretation of the Vitruvian principles of "commodity, firmness and delight" by noting that federal office buildings must "first provide efficient and economical facilities" and "second, provide visual testimony to the dignity, enterprise, vigor and stability of the American government."[8]

The *Guiding Principles* stemmed from concerns about overcrowded offices with poor lighting and poor ventilation that led to inefficient and accident-prone working conditions. At the Galveston symposium over 40 years later it was noted that there is still a demand for "efficient and economical space," but that the expectations have expanded to encompass issues of accessibility and egress, building security at several levels, energy efficiency, life-cycle costing, complex communications technologies, and flexibility, as well as "green building" concerns for air quality. These requirements are hard to meet in a new structure, but they present significant additional challenges in the adaptation and rehabilitation of existing buildings. The task is even harder when the existing building is deemed to have historic qualities that must be retained.[9]

The design challenge was made more complex when Moynihan's 1962 report was adamant that an "an official style should be avoided" and "major emphasis should be placed on designs that embody the finest of contemporary American architectural thought." The approach to seek the best in contemporary design was formalized in 1994, through the General Services Administration's establishment of the Design Excellence Program. The program set out to commission leading, and in some cases controversial, architects for major federal projects. The process recognizes that budgets must be adequate to allow for quality buildings and high standards of performance, and mandates peer review of the designs as they develop. The program has produced some of the nation's finest public architecture, including some buildings that came within the purview of GSA's Center for Historic Buildings. The Texas Courthouse program, managed by the Texas Historical Commission, encourages the restoration of the most significant parts of the fabric, both exterior and interior, while supporting the rehabilitation of the buildings to meet contemporary building codes and accessibility and other standards.

In the dialogue among the panelists in Galveston, voices varied between a Ruskin-like approach, "Do as little as you need, and not more than you have to" (stated Gunny Harboe, AIA, the preservation architect for the Reliance Building at the Burnham Hotel and for the restoration of Mies van de Rohe's 1956 S. R. Crown Hall on the IIT campus) to a more aggressive posture that argued for understanding the significance of the site, and accepting that "change is the only certainty" (as stated by Paul Stark, an Australian government conservation architect).

Significance and Integrity

The regulation of change to historic buildings presumes that there are essential elements of the existing structure that are of lasting value and meaning, and that therefore should not be expunged by later work.

The discussions at the conclusion of the symposium focused on physical forms and details, of the kind described in the National Park Service's *Preservation Brief Number 17*.[10] It is, however, important to note that in addition to the physical elements that must be considered, the broad issue of "significance" is itself subject to changing mores, and may well depend on local and ethnic considerations. Brown Morton, one of the original authors of the Secretary of the Interiors Standards, has noted that "the management of cultural resources must consider the challenge of communicating historical significance, differing views on significance, who defines significance, and the relationship between significance and taste." He concludes that "historic significance can never be permanently canonized because concepts of historical significance are always subjective and must be periodically, thoughtfully revisited and redefined . . .so that [our resources] are preserved from all unnecessary manipulation so that they may retain the wholeness of their truth for generations to come." He calls for "a policy of strict preservation [that] will permit our fragile and irreplaceable historic and cultural resources to remain places where truth, viewed through different lenses at different times, can remain unmolested from inappropriate responses to ever-changing concepts of significance."[11]

However broadly the issues of significance are defined, and the key architectural features identified, in most cases it is the ability of a building to adapt to contemporary performance standards that assures its continuing value in a market-based economy.

Performance Issues

The American Institute of Architects created the Center for Building Performance out of the earlier AIA Codes and Standards Committee as the profession accepted that building performance mandates extended beyond the generally accepted categories of safety, health and welfare.[12]

The center has identified 10 building performance mandates: human response performance (covering physical, intellectual, and emotional responses that might be thought of in Vitruvian terms as the "delight" factors); environmental performance; building site performance; building identity performance; building integrity performance (including responses to natural and man-made disasters); spatial performance; visual performance; acoustical performance; thermal performance; and indoor air quality.

Where these structures have, nevertheless, developed local historic value, rehabilitation raises aesthetic as well as economic questions.

Conclusions and Future Dialogue

In convening the symposium on Design Excellence and Preservation Standards, the Association for Preservation Technology International and its partner organizations did not presume to conclude a dialogue on this fascinating and complex topic, but rather to advance a series of positions that would establish the arguments at that point in time, and illuminate and encourage future inquiry and debate.

From the design perspective, the participants in Galveston agreed that good preservation analysis improves contemporary design decisions, and that the perception of preservation as backward-looking is inaccurate. Indeed, the increasing concern for resource conservation and higher building performance has encouraged greater focus on high-quality rehabilitation.

The opportunity to be good curators of our heritage, while being thoughtful creators of future buildings and places, has never been more exciting nor held greater promise for great architecture.

DAVID G. WOODCOCK, FAIA, is a professor of architecture and was the founding director of the Center for Heritage Conservation at Texas A&M University, a research unit that also coordinates the cross-disciplinary certificate program in historic preservation. He was the Conference Committee Chair for APT 2004, and is also a contributing editor for *Texas Architect*.

The Association for Preservation Technology (APT) is an interdisciplinary membership organization dedicated to the practical application of the principles and techniques necessary for the care and wise use of the built environment. For more information on APT or to become a member, visit *www.apti.org*.

ENDNOTES

1. Quotation from National Park Service video, Kay Weeks, Editor, *Working on the Past*, National Park Service, 1995

2. John Ruskin, *The Seven Lamps of Architecture* (1849), London, George Allen and Unwin, 1925.

3. Paul Spencer Byard, *The Architecture of Additions: Design and Regulation*, New York, W. W. Norton, 1998, p.25 et seq.

4. *Archithese*, no. 14 (1988), quoted in Wim Denslagen, *Architectural Restoration in Western Europe: Controversy and Continuity*, Amsterdam, Architectura and Natura Press, 1994, p. 254

5. op. cit. p. 254 et seq.

6. Francis Golding, *Building in Context: New development in historic areas*, London, English Heritage and CABE, 2001.

7. James Marston Fitch, *Historic Preservation: Curatorial Management of the Built World*, New York, McGraw-Hill, 1982.

8. "Report to the President by the Ad Hoc Committee on Federal Office Space," Washington, DC, 1 June, 1962.

9. Judith Robinson and Stephanie S. Foell, Growth, *Efficiency and Modernism: GSA Buildings of the 1950s, 60s, and 70s*, Washington, DC, GSA Center for Historic Buildings, 2001.

10. Lee Nelson, AIA, *Preservation Brief #17*, "Architectural Character: Identifying the Visual Aspects of Historic Buildings as an Aid to Preserving Their Character," Washington, DC, National Park Service, 1982.

11. W. Brown Morton, III, "Managing the Impact on Cultural Resources of Changing Concepts of Significance," in *Preservation of What, and for Whom?*, Ithaca, The National Council for Preservation Education, 1999, p.143 et seq.

12. David Bullen, "Building Performance: Past, Present & Future," Washington, DC, *The AIA Journal of Architecture*, October 2005, p. 1 et seq.

13. For other papers on preservation structures in France, Germany, Cuba, and Australia see "U.S. Preservation in the Global Context," US/ICOMOS International Symposium, Indianapolis, April 2000.

Justice Served

by JONATHAN P. ROLLINS, AIA

PROJECT George Allen Sr. Courthouse
CLIENT Dallas County
ARCHITECT Rees Associates, Inc.
DESIGN TEAM Robert Boyle, AIA; Jan Blackmon, FAIA; Linda Bernauer, AIA; Lance Braht, AIA; Chris Engebretson; Bari Larsen, IIDA
CONTRACTOR Haws and Tingle, W.G. Yates and Sons Construction Co., Inc.
CONSULTANTS Heery-HLM Design (mechanical, plumbing, electrical); Meza Engineering, Inc. (associate mechanical); LOPEZGARCIA Group (mechanical); Jaster-Quintanilla, Dallas (civil); Charles Gojer and Associates, Inc. (structural); Rolf Jensen & Associates (code); Faithful+Gould (cost estimating); Persohn/Hahn Associates, Inc. (vertical transportation); Cedrick Frank Associates (acoustical); MESA (landscape); Dan L. Wiley & Associates, Inc. (operational programming); Omni-Group, Inc. (space planning and programming)
PHOTOGRAPHER Craig Blackmon, FAIA

THE ADDITION TO AND RENOVATION OF THE GEORGE ALLEN SR. COURTHOUSE consolidates all 45 of the Dallas County civil courts, formerly located in three buildings, into one central location. Providing 210,000 square feet of new space, the addition stacks its program with the highest traffic family court spaces on the bottom, served by escalators. The ground floor provides a new entrance and lobby, along with an expanded central jury room. The second floor provides family court counseling spaces, along with the Texas State Court of Appeals. Family and IV-D courts are located on the third and fourth floors. Additional courtrooms on floors five through seven are served by new high-speed elevators. Consolidation of all of the civil court functions into a single facility allows for greater convenience, more efficient operation, and better security.

Clad in white marble, the original 1964 structure configured courtrooms along both sides of a straight central corridor with no access to natural light. Judges' chambers, clerk functions, and jury spaces were arranged behind the courtrooms and at the building ends. In addition to 425,000 square feet of court and support space, the original building includes a Dallas County detention facility on the top floor. Though the existing building was given a complete facelift, MEP systems were left largely intact. New fire and life safety alarm systems were installed throughout, along with new security systems. On each floor, one or two existing courtrooms were eliminated to provide more space for support functions. The detention facility was not modified, and it remained occupied throughout the construction period.

RESOURCES CONCRETE PAVEMENT: TXI Operations LP; **POROUS PAVING:** A&A Construction Co.; **EARTHWORK:** Waddell Excavating Inc.; **LANDSCAPE IRRIGATION:** Complete Landsculpture; **PRECAST ARCHITECTURAL CONCRETE:** Meridian Pre-Cast; **CONCRETE RESTORATION AND CLEANING:** Western Waterproofing Co.; **MASONRY UNITS:** Accurate Masonry; **METAL DECKING:** Nucor Vulcraft Group; **BUILDING INSULATION:** Crown Corr Inc., ductwork insulation: Way Engineering; **SPECIALTY DOORS:** Overhead Door Company of Fort Worth; **GYPSUM BOARD FRAMING AND ACCESSORIES:** LRL Enterprises, Inc.; **EXTERIOR SUN CONTROL DEVICES:** Barber & Assoc CWC Inc.; **ACCESS FLOORING:** Hudson Building Systems; **SECURITY AND AUDIO VISUAL:** EO Integrated Systems Inc.; **BLINDS, SHUTTERS, SHADES:** Barber & Assoc CWC Inc.; **PEWS AND BENCHES:** Church Interiors Inc.

The new space was completed and occupied first, allowing courts to be relocated from elsewhere in the existing building and from other facilities. This created enough swing space to allow the existing building to be renovated while remaining in operation. Though the original plan called for the renovations to be completed on a floor-by-floor basis, the renovations were eventually done two floors at a time for increased efficiency.

Interior finishes in the common areas of the renovated space are identical to those used in the addition, and the result is a relatively seamless integration of old and new. Floors and wall base are surfaced in three colors of terrazzo tile; walls and ceiling coffers are finished in a uniform soft white, and the same white marble used in the original construction is used in new spaces. The architects located the original marble source in Vermont, and convinced the quarry to reopen the vein from which the stone for the existing building had been taken. The marble was shipped to Italy for fabrication, and then returned to the U.S. for installation. As on the original building, marble was used on both interior and exterior.

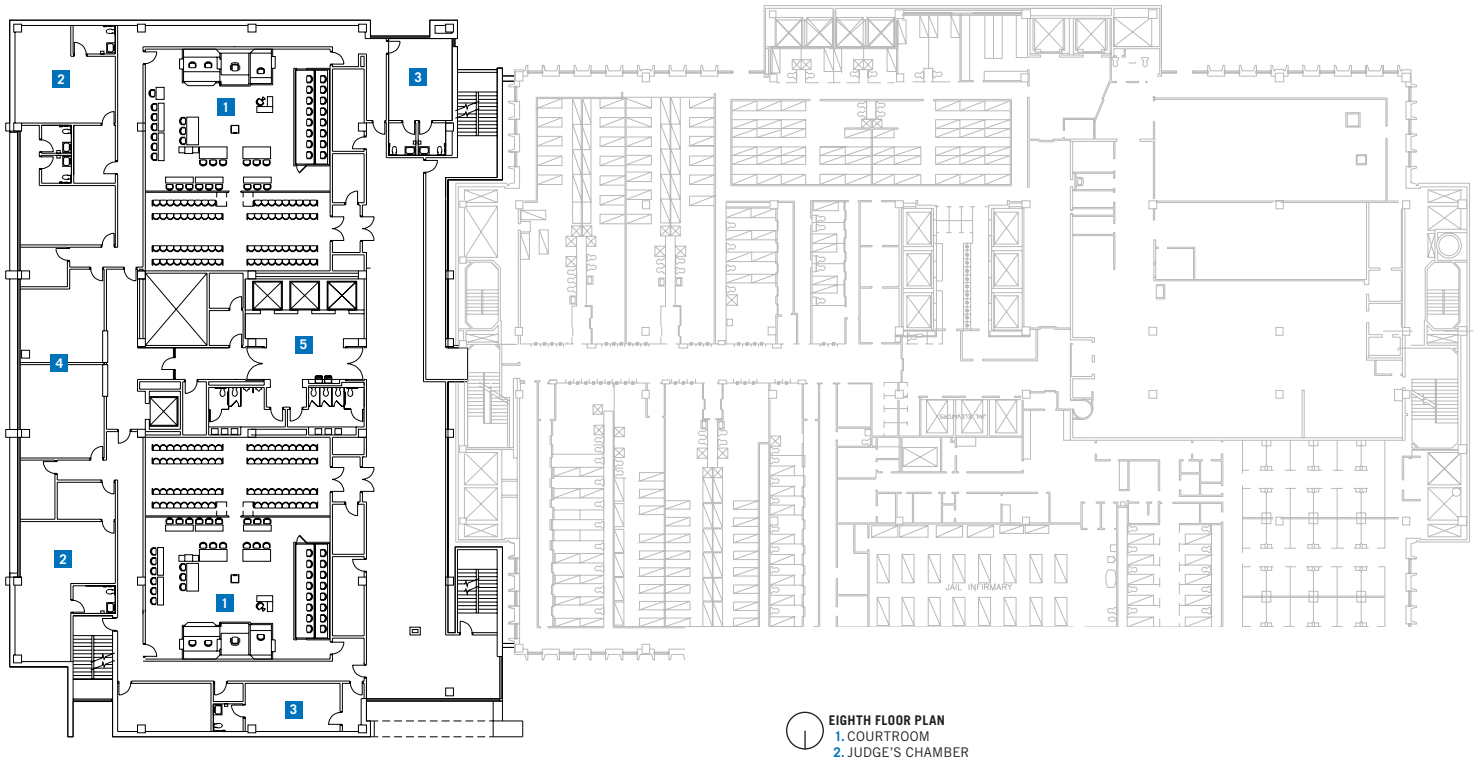
The original entry was modest, with only a small lobby, and when five hundred prospective jurors arrived on Monday mornings they would often be forced to queue out the door and down the street. The new entrance is on axis with Philip Johnson's John F. Kennedy Memorial, and the facade provides a monumentally scaled face to that significant urban landmark. Within the new glass-enclosed double-height lobby, four security stations provide screening of the large volume of visitors.

All of the courtrooms in both new and renovated areas are provided with a full complement of audiovisual technology. The sources are projected via built-in equipment onto a large screen oriented for the jury, and on desktop monitors for the attorneys, judge, court reporter, and witness stand. This system has proved so successful that jurists for the county criminal courts have recently lobbied for the same equipment.

The new courtrooms are finished in a palette of cherry-stained birch and fabric-wrapped acoustical panels, with white marble accents. The lighting has multiple pre-sets; in addition to providing settings for witness testimony and for AV presentation, a voir dire configuration puts additional light on the gallery area. Courtrooms in renovated areas remain in their existing configurations, but all finishes were stripped and redone, letting the renovated rooms retain some of their original flavor.

Jonathan P. Rollins, AIA, is an associate principal of Good Fulton & Farrell in Dallas.

(this page) The renovation was completed in 2007 and provides 210,000 square feet of new space for the Dallas County civil courts. (opposite page, left) The design provides for increased security with new screening facilities in the entry lobby. (opposite page, right) Renovated courtrooms include warm wood finishes, updated technology, and the same white marble as was used in the original construction.



EIGHTH FLOOR PLAN

1. COURTROOM
2. JUDGE'S CHAMBER
3. JURY ROOM
4. OFFICES
5. LOBBY

"Bygone Big D" continued from 22

all businesses, retail stores, hotels, and eateries were locally owned and concentrated, along with government offices, downtown. Though architecture styles were imported from elsewhere, there was a much more personal, self-made stamp on Dallas history. The photograph of the Oriental Hotel tower reminded me of the story I was told about my Aunt Ruth, who, at the age of four, tried to spit on a bald man's head from the balcony edge overlooking the hotel's lobby, horrifying her Victorian mother and sister.

As a child I somewhat reluctantly followed my mother and Aunt Ruth on seemingly endless days shopping from one end of downtown to the other—that is, from Sanger's at Lamar in the west end to Titche's at St Paul in the east end, with stops at numerous stores in between. I liked the high ground-floor spaces in Harris, Neiman Marcus, and Titche's. At Christmas there was a special elevator at Titche's, darkened and with sleigh bells, run by a red elf who commanded it to rise to Toyland on the seventh floor.

As for my own shopping, I never had enough money for the really big illusions at Magicland on Ervay, or for the exotic stamps from Swaziland at Smaltzreid's half a level below the sidewalk in an old building on Commerce. However, I could usually find the cost of a chocolate éclair at Hunt's Bakery. Later, there were Whittles and Clines for records and sheet music and trumpet mutes and valve oil, only available downtown.

We are indebted to Mark Rice for assembling an amazing number of names, dates, and facts about Dallas, although the reader could have benefited from more rigorous editing to make his prose more readable. Sometimes his history is a little thin and boosterish. For instance, the Mercantile Dallas Building was built in 1959, not 1949, and he left out the well-crafted, highly finished Masonic Temple, a white limestone Art Deco building on Harwood from 1940 by Thomas Broad. However, readers will forgive him for those minor blips as he has given us a valuable tool that allows us the opportunity to reminisce about our youth.

Downtown Dallas: Romantic Past, Modern Renaissance *is available via mail order from* www.romanticpastdallas.com and amazon.com.

Index to Advertisers

McKinney Fire Station Named TDA Presidents Award Finalist

The Wysong Central Fire Station and Museum in McKinney by Jim Wilson Architects of McKinney has been named as a finalist in the Best New Construction category for the 2007 Texas Downtown Association (TDA) Presidents Awards Program. Since 1998, the Awards Program has recognized more than 100 projects, events, and people that make a difference in Texas downtowns. The Best New Construction award recognizes outstanding excellence in new construction in downtowns or commercial districts. Completed in April 2007, the Wysong Central Fire Station and Museum incorporates design elements that preserve the best traditions in firehouse architecture. Integral to the concept was the influence of the Wysong family, whose contributions widely impacted the city. The TDA is a statewide non-profit organization comprised of more than 400 members involved in downtown revitalization projects. By fostering development and revitalization, TDA strives to enhance the economic vitality of Texas downtowns and neighborhood commercial districts by providing resources, networking opportunities, education and advocacy. Visit *www.texasdowntown.org* for more information.

Landscape Architects Release Green Roof Performance Report

The American Society of Landscape Architects' (ASLA) released a report that examines various components of ASLA's green roof demonstration project, ranging from water and temperature monitoring to individual plant performance. The Society's green roof demonstration project began in July 2006 when ASLA replaced the conventional roof on its downtown Washington, DC, headquarters with a green roof, installing equipment to gather data on stormwater runoff, water quality, and temperature. As of May 2007, ASLA's green roof had prevented nearly 75 percent of all precipitation on the roof from flowing into Washington, DC's overburdened sewer and stormwater system. ASLA's green roof retained thousands of gallons of stormwater, reduced building energy costs by hundreds of dollars a month, and significantly lowered outdoor air temperature according to the performance report. The full report, along with detailed information, can be found at *www.asla.org/greenroof*. ASLA works to promote the landscape architecture profession and advances the practice through advocacy, education, communication, and fellowship.

Hardwood Council Offers Its Web Site to Promote Projects

The Hardwood Council has launched a new "Promote Your Hardwood Project" feature on its Web site at *www.hardwoodcouncil.com*. Click on the button located on the home page, complete a brief form describing your project, and submit. The feature allows firms to showcase their eco-conscious applications of North American hardwood as a green building material. The Hardwood Council is especially interested in green design projects and projects using locally sourced hardwoods along with other sustainable materials.

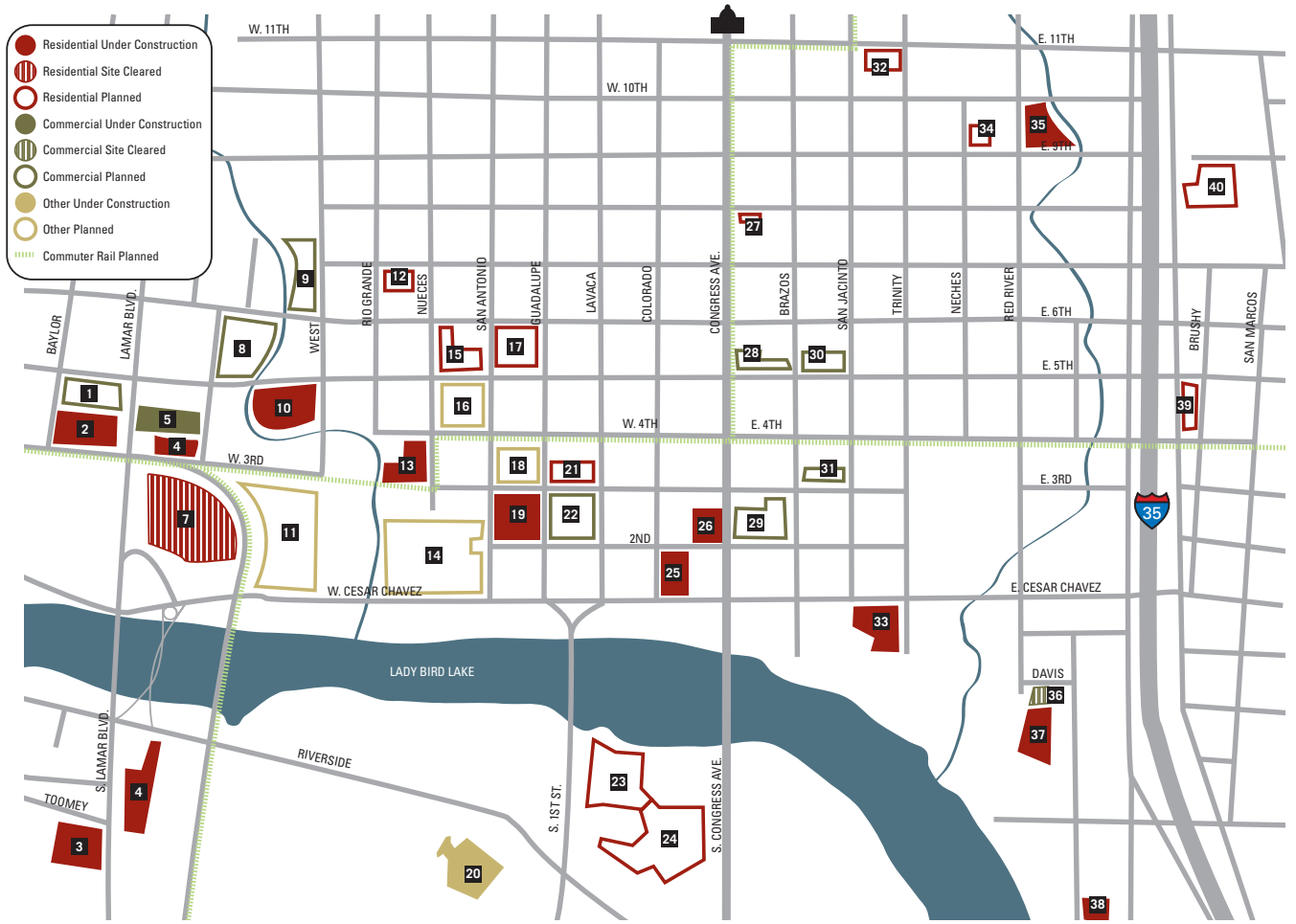
Improved Energy Standard Will Have Unprecedented Impact

For the first time in over 19 years, the American Society of Heating, Refrigerating and Air-Conditioning Engineers (ASHRAE) announced an increase to minimum required roof and wall insulation levels by 33 percent. The increase pertains to the minimum required prescriptive R-value (resistance to heat flow) for roof and wall insulation levels in Standard 90.1, the national model energy code for commercial buildings. The above-deck roof insulation requirements currently at R-15 go to R-20, an increase of 33 percent, in every climate zone in the U.S. Similar increases were approved for walls. The increased roof and wall insulation values apply to all commercial and high-rise residential buildings covered by Standard 90.1. These changes now become a part of the newest edition of the standard, 90.1-2007. Beyond-code recognitions, such as LEED, Energy Star, and Building America exceed these values and will further advance building envelopes with higher levels of insulation. The ASHRAE Standard addresses building envelope and system requirements for commercial buildings, residential buildings higher than three stories, and semi-conditioned buildings. It is the nation's model standard for establishing the energy performance requirements of these building types.

Steel Framing Alliance Publishes New Guide for Builders

The Steel Framing Alliance (SFA), a market-development organization established and funded by the steel framing industry, has released a new publication titled "A Builder's Guide to Steel Frame Construction." The guide addresses the basic and most-frequently asked questions posed by builders interested in learning about steel framing and is now available on the SFA's Web site as a free download at *www.steelframing.org*. The alliance's resources include training curriculums and seminars, design guides, technical notes, specifications, and "how to" guides covering current best practices for design and construction. SFA is charged with enabling and encouraging the growth of cold-formed steel framing in both the residential and commercial construction markets.

Austin's Emerging Projects



1 **Austin Market District, West** – 80,000 sf retail and office
2 **Goodwill Site** – 5-story apartment building with 126 units
3 **300 Lamar Boulevard South** – 5-story, 137-unit apartment project with ground-floor retail and restaurants
4 **Bridges on the Park** – condominium and retail project with 105 units and 9,000 sf of street-level retail; designed by Rhode:Hurt of Austin
5 **Austin Market District, South** – adding seven-story parking garage and 10,000 sf of retail space to existing structure
6 **Spring** – 42-story condo tower with 263 units and shops on the ground floor; designed by Rafii Architects of Vancouver
7 **Gables Park Plaza** – primarily residential project (314 apartments and 100 condominiums) with retail and offices
8 **Austin Market District, East** – complex of an eight-story mixed-use building, a five-story mixed-use building, and a three-level underground parking structure
9 **Shoal Creek Office** – two buildings with approx. 97,738 sf of office, retail, and restaurant, with 102,048-sf parking garage
10 **The Monarch** – 29-story luxury high-rise with 305 apartments and over 9,500 sf of street-level retail; designed by RTKL
11 **Seaholm Power Plant Redevelopment** – mix of office, retail, condominiums, hotel, and special event space; adaptive re-use of municipal power plant and adjacent property
12 **7RIO** – 32-story condominium tower with 158 units and about 7,400 sf of retail; designed by Rhode Partners of Austin
13 **360** – 44-story, 432-unit high-rise residential tower with 15,000 sf of ground floor restaurant and retail space; designed by The Preston Partnership of Atlanta
14 **Green Water Treatment Plant** – chosen site for a new Central Library; adaptive re-use of water treatment plant
15 **Novare Mixed-Use Phase 1** – 35-story condominium tower with 436 units and approximately 20,000 sf of retail
16 **Federal Courthouse** – 230,000-sf building on site formerly occupied by unfinished Intel facility; designed by Mack Scogin Merrilll Elam Architects of Atlanta
17 **Novare Mixed-Use Phase II** – 40-story condominium tower that will include 550 units, 150 hotel rooms, and ground-floor retail; current site of central Post Office
18 **Austin Museum of Art** – mixed-use project with 400,000 sf of office space, including 80,000 sf for the museum
19 **AMLI on 2nd** – 18-story tower with 231 apartments and retail; designed by Page Southerland Page of Austin; see p. 38
20 **Long Center for the Performing Arts** – transformation of former municipal auditorium includes 2,400-seat venue
21 **Gables 4th and Guadalupe** – mixed-use tower with residential above ground-floor retail/restaurant
22 **Block 21/W Austin Hotel and Residences** – 36-floor, 780,000-sf mixed-use project with a 250-room hotel, 206 condominiums, and a 2,200-seat "Austin City Limits" venue; designed by Andersson Wise Architects of Austin
23 **208 Barton Springs Road** – 500 residential units with shops
24 **AquaTerra** – 19-story building with 163 condominiums
25 **Altavida** – 36-story tower with 258 rental units and ground-floor retail space; designed by HKS in Dallas
26 **The Austonian** – 780-foot-tall tower with 195 condos and retail; designed by Ziegler Cooper Architects of Houston
27 **721 Congress** – six-stories with 16 condos, offices, and a restaurant; designed by Black + Vernooy Architects of Austin
28 **5th and Congress** – 47-story, 925,000-sf tower with offices, condominiums, stores, and retail
29 **Marriott Hotel Complex** – $250 million project with two hotels; 31-story Marriott with 850 rooms and 11-story J.W. Marriott Hotel with 150 rooms
30 **5th and Congress Parking and Retail** – 12-story structure with 1,200-space parking garage and street-level retail
31 **21c Hotel and Condos** – plans include 209 guest rooms, 202 condos, and art museum; design team of Deborah Berke & Partners in New York, Goody Clancy Architecture in Boston, and Susman Tisdale Gayle in Austin
32 **Metropolitan** – eight-story building with units and retail; designed by Noack-Little Architects of Austin
33 **Four Seasons Residences** – 30-story tower with 166 condominiums and retail; designed by Michael Graves & Associates; next door to Four Seasons Hotel
34 **The Orsay** – 10-story condominium project with 90 units; designed by Clayton Levy & Little in Austin
35 **Red River Flats** – four-story, 124-unit multifamily project
36 **Hotel Van Zandt** – 254 rooms with 73 condos; linked to a residential tower; designed by Hornberger + Worstel of San Francisco with WDG Architecture of Washington, D.C.
37 **The Shore** – 22-story project will include 192 condominiums; will be linked to a planned hotel by a sixth-floor terrace; designed by WDG Architecture of Dallas
38 **Legacy @ Town Lake** – 31-story residential building with 187 apartments and nine live/work lofts at ground level
39 **Block One** – vertical mixed-use project with 140 condos
40 **Skyline** – 118-unit condominium project

Research by Michael Knox, ASLA, downtown officer with the City of Austin's Economic Growth & Redevelopment Services Office.

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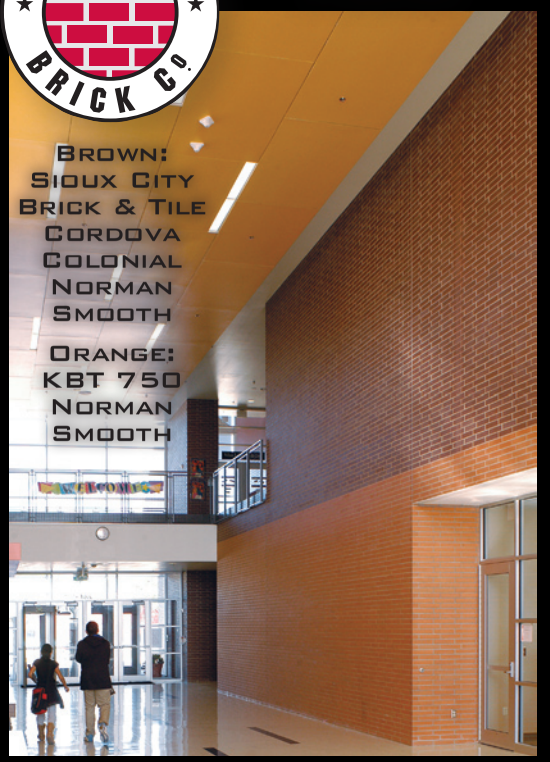

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