

Texas Architect

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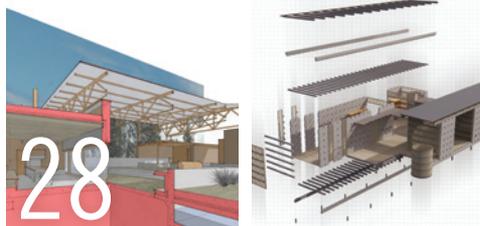
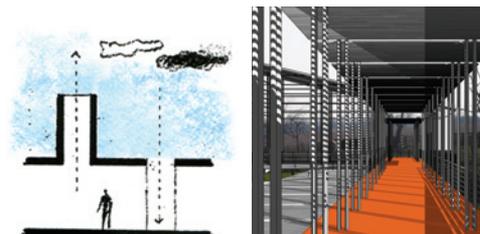
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Worst-Case Scenario

Mixed-use development in Austin illustrates just how wrong things can go

IN CONTRAST TO THE PHOTOGRAPHS that illustrate the mixed-use projects profiled in this edition's feature section, the University Park development in Austin is not a pretty picture. The owner's ambitious plans for a high-density urban village on 23 acres along I-35 just north of downtown have fizzled, leaving a half-empty office building to stand alone amid an otherwise abandoned construction site. Tenants are angry, neighbors are frustrated, and everyone else is wondering how things went so wrong.

Back in 2007, the rollout of the plans for the development promised a very bright future for the former campus of Concordia University. The school had sold the land to East Avenue Investment Group, having decided to move to a 350-acre tract in far northwest Austin. The old Concordia site was cleared, and the larger trees preserved, as the campus' low-rise ensemble buildings—dating from the 1920s through the 1960s—were knocked down. Plans were unveiled, then modified after the neighborhood association requested that several buildings designed to be nearly 300 feet tall be reduced to no higher than 182 feet. To facilitate the compromise, the Austin City Council asked the urban planning firm ROMA Austin to work with the developer and neighboring homeowners. That resulted with ROMA's Jana McCann, AIA, devising a framework for a planned unit development (shown above). The revised vision called for a self-contained community — 1,450 residential units, 600,000 square feet of office, 325,000 square feet of retail space, and a 225-room luxury hotel — on nine blocks of prime real estate just a quarter-mile from the UT campus.

"The site's incredible location in the heart of Austin makes it a slam dunk spot for a variety of companies and retailers," crowed Andy Sarwal, the lead developer for East Avenue IG, in a company release from August 2007 announcing the imminent groundbreaking for two Class A office buildings. However, the impending meltdown of Wall Street soon checked Sarwal's hubris. As work began on the two buildings, Lehman Brothers, which was financing the development, went bankrupt. Construction was sporadic,

according to neighbors, but the eight-story building was finally completed, while the second project never progressed beyond excavation.

Unfortunately for the employees of *Texas Monthly*, they moved into the top floor of the completed building (see photo) in August 2009 and were the sole tenant until just recently when a cosmetology school took occupancy of the second floor. The remaining levels, including the ground-floor retail spaces, are vacant and unfinished. And from their windows, the occupants see an expanse of dirt overgrown with weeds and devoid of adequate drainage. "In general, it's a construction site, and it's not a conducive place to produce a magazine," stated an attorney representing *Texas Monthly* after filing a lawsuit in September against the developer, which charged him with fraud in connection with the lease. A previous lawsuit filed in July by the publication's owner contends that Sarwal breached the lease agreement by failing to provide amenities, such as restaurants, a health club, and other benefits promised to the urban pioneers of the upstart settlement.

Compounding the problem, the lender has taken possession of the office building and another tract. The remaining parcels, all undeveloped, were purchased in March by Cypress Real Estate Advisors of Austin, which had bought the original note from the insolvent Lehman Brothers. With the changing roster of players, several parties who are still owed money are not sure whether they'll ever receive payment for their services.

Meanwhile, adjacent homeowners are unhappy about the vast wasteland that replaced the lovely Concordia campus and anxious about their future neighbor. "Right now, it's not a good situation," says Bart Whatley, AIA, a former president of the Hancock Neighborhood Association. "We worry about what's going to come in next," he adds, expressing the mutual concern of the homeowners about the possibility of another long struggle to protect their neighborhood from another ambitious developer's grandiose scheme.

STEPHEN SHARPE



J. Tom Ashley, III, FAIA



Jeffrey Brown, AIA



Gregory Ibañez, AIA



Kevin Sloan, ASLA



Don Gatzke, AIA



Brantley Hightower, AIA



Rebecca Boles, AIA

J. TOM ASHLEY, III, FAIA is serving as Peace Corps volunteer in Romania and experiencing a former Communist country first-hand. The architectural profession's proactive and optimistic involvement can help alleviate the country's residual developmental issues. Ashley's Texas A&M's architectural education involvement in the AIA and TSA, and created a sound foundation for problem-solving and serving society. His 'Postcard' from Romania can be found on page 27.

REBECCA BOLES, AIA (at left in photo above) accompanied UT Arlington colleagues Susan Appleton, AIA, and Veronica Casado on a trip to Paris in May. The trio is pictured at the Cite de la Musique, dispelling the notion that architects are color adverse. Her article appears on page 36.

JEFFREY BROWN, AIA is a founding partner of Powers Brown Architecture. He resides in Houston with his wife, Hether, daughter, Aelish, and dogs, Sam and Darcy. When he's not managing his design practice or working on his new book, he enjoys spending weekends in the Hill Country, caddying a round of golf for his daughter, and savoring single malt scotch and a good cigar. Brown's article can be found on page 48.

DON GATZKE, AIA is dean of the School of Architecture at UT Arlington. Previously dean of Tulane's School of Architecture, he was appointed by

the mayor of New Orleans as a professional advisor to the Citizen's Committee on the Master Plan and served on the Vieux Carre Commission, the preservation oversight committee for the French Quarter. Actively involved in AIA and TSA, Gatzke writes about the Center for Architecture in Fort Worth on page 72.

BRANTLEY HIGHTOWER, AIA has not written for *Texas Architect* in over a year, choosing instead to focus his efforts on another project. (See photo above) He and his now slightly larger family live in San Antonio where Hightower practices with LakelFlato Architects. He is also apparently a Cubs fan. See his article on page 42 and award-winning project on page 31.

GREGORY IBAÑEZ, AIA recently established the firm of Ibañez Architecture in downtown Fort Worth. When not writing for *Texas Architect*, he serves on the Fort Worth Public Art Commission and is board chair of Amphibian Stage Productions. Ibañez writes about Fort Worth's Seventh Street redevelopment on page 34.

KEVIN SLOAN, ASLA is a visiting professor at UT Arlington and a landscape architect, who also holds a Master of Architecture from Syracuse University. The urban design and landscape architecture of his office, Kevin Sloan Studio, has been extensively published and awarded. Sloan writes about Park Lane in Dallas on page 54.

TSA Announces 2010 Honor Awards

During its 71st annual convention in San Antonio, Oct. 14-16, the Texas Society of Architects recognized the following as this year's Honor Award recipients for significant contributions to the architectural profession and the quality of the built environment.

Among the awards were the TSA Medal for Lifetime Achievement in Honor of Llewellyn W. Pitts FAIA, presented to **Ray Bailey, FAIA**, and the TSA Architectural Firm Award, presented to **Overland Partners Architects**. Both are profiled on the following pages.

Honor Awards

James M. Evans, AIA, Houston, was recognized with the Award for Young Professional Achievement in Honor of William W. Caudill FAIA. A graduate of Rice University, Evans demonstrates a passion and commitment to the profession along with a desire to foster students of architecture. He has participated in the Rice University Mentorship Program and in Rice University and Texas A&M studio reviews, in addition to serving as a substitute teacher for third-year architecture students at the University of Houston in 2005. The recipient of AIA Houston's 2010 Ben Brewer Young Architect Award, Evans has been an active member of several AIA Houston committees and currently chairs the Residential Committee.

Juan E. Cotera, FAIA, Austin, was recognized with the Award for Community Service in Honor of James D. Pfluger FAIA. One example of Cotera's community involvement is his dedication to Southwest Key Programs, an organization that helps troubled youth who need support to turn their lives around before falling further into the justice system. Through direct donations, planning, advocacy, fundraising, and pro bono architectural services, Cotera has contributed over \$1 million to Southwest Keys Programs. He led the design of its East Austin Community Development Project—a 30,000-sf compound that is home to a middle school, adult education center, arts and technology program, and a variety of services for at-risk youth.

John J. Casbarian, FAIA, Houston, was recognized with the Award for Outstanding Educational Contributions in Honor of Edward Romieniec FAIA. Legendary among his students as a mentor, hero, and friend, Casbarian has taught at the graduate and



Evans



Cotera



Casbarian



Foley

undergraduate levels and served as associate dean and dean for the Rice University School of Architecture, along with lecturing throughout the country and abroad. In 2002, Casbarian founded, and continues to direct, the Rice School of Architecture in Paris, the university's first and only satellite campus abroad.

Mary E. Foley, Assoc. AIA, Dallas, was named Associate Member of the Year. A graduate of the University of Oklahoma, Foley began working with Raymond Harris and Associates Architects in Dallas in 2006. Within a few months, she took on the role of project manager within her firm. Foley became involved in AIA Dallas in the fall of 2008 when she was selected by her firm's leadership to participate in the inaugural AIA Dallas Emerging Leaders program. In 2009, she and two other Emerging Leaders participants assisted in the planning and organization of a significant urban clean-up operation in Dallas' historic Turtle Creek area. Soon after, Foley joined the AIA Dallas Associates Committee.



'Exploring Architecture Program'

The **AIA Fort Worth Associates Forum** received the Associate Special Merit Award for its "Exploring Architecture Program." Exploring Architecture is a mentorship program that provides high school junior and senior students interested in architecture the opportunity to experience the profession through a dynamic,



Hester



Lof



Underwood



Flato



Sen. Davis



John and Jane Barnhill



Garcia



Potter



Smith



Cockrell



Mathews

open, and informal environment supported by the people in the community.

The TSA Award for Excellence in the Promotion of Architecture through the Media in Honor of John G. Flowers Honorary AIA was presented to two awardees:

Photographer **Paul Hester**, of Hester + Hardaway, for his ability to see through his lens the details and light and shadows that architects only hope someone will notice. His photographs have been featured in influential publications since the 1970s.

AIA San Antonio and San Antonio Express-News for their "Building San Antonio" series of newspaper columns in the Real Estate section of the *San Antonio Express-News*. The chapter has produced 48 columns to date.

TSA Citations of Honor

City of Fort Worth received a Citation of Honor for its Fort Worth Public Art program, which creates an enhanced visual environment, commemorates the city's rich cultural and ethnic diversity, integrates the design work of artists into the city's capital infrastructure improvements, and promotes tourism and economic vitality in the city through the artistic design of public spaces.

Lawrence V. Lof, Brownsville, was honored for his achievements in preserving and restoring historic architecture in his hometown, along with establishing preservation and restoration training as part of the UT Brownsville/Texas Southmost College curriculum.

Louise Hopkins Underwood, Lubbock, was also honored for her lifetime of promoting the arts and architecture, which culminated in the creation of the Louise Hopkins Underwood Center for the Arts a decade ago.

TSA Citations of Honor – Artisan

Brochsteins, Houston, a premier manufacturer of custom architectural woodwork and furniture received a TSA Citation of Honor-Artisan.

Recipient **Malou Flato**, San Antonio, is an accomplished visual artist whose collaborations with architects have produced spectacular projects that enliven public spaces.

Gini Garcia, San Antonio, an artisan whose glass work is unparalleled in San Antonio and Texas was honored.

Potter Art Metal Studios, Dallas, which has made significant contributions to the beautification of buildings and residences alike received a TSA citation of Honor.

Jeff G. Smith, Fort Davis, was also acknowledged for his 34 years as a master craftsman in stained glass.

TSA Honorary Membership

John W. and Jane Barnhill Jr., Brenham, received TSA honorary membership for their commitment and lifelong contributions to historic preservation throughout Texas.

Lila Cockrell, San Antonio, was recognized for her legacy of leadership, which has preserved San Antonio's historic character while building a sustainable city for generations to come.

Senator Wendy R. Davis, Fort Worth, was honored for her role in advancing the revitalization of Fort Worth's near-southside neighborhood and her contributions to the larger community to improve the quality of the built environment through sustainable design.

Gilbert Mathews, San Antonio, also received TSA honorary membership for his collaboration with architects to transform communities through great architecture and for his tireless efforts advocating for sustainable, socially equitable, and beautiful built environments.

NOELLE HEINZE

Firm Award Goes to Overland Partners

SAN ANTONIO In recognition of its distinguished architecture and significant contributions to the architectural profession and the community, Overland Partners Architects of San Antonio was presented with the 2010 TSA Architecture Firm Award on Oct. 15 during the Texas Society of Architects/AIA convention.

Founded in 1987 by four friends who met at the University of Texas at Austin in the 1970s (Rick Archer, Tim Blonkvist, Robert Schmidt, and Madison Smith), Overland Partners has grown to over 60 professionals working on significant public buildings throughout the U.S., as well as in several foreign countries. The firm's collaborative approach to architectural problem solving and design has resulted in a body of work that adheres to a common set of values and design principles rather than a common style. Overland Partners is also recognized for being a leader in sustainable design.

Among the firm's best-known projects are the Texas A&M University Bonfire Memorial, the Lady Bird Johnson Wildflower Center in Austin, the San Antonio Museum of Art, Riverbend Church in Austin, Penn State's School of Architecture and Landscape Architecture, and the Bridge Homeless Assistance Center in Dallas.

The firm's work has been published in more than 20 architectural journals and 80 general interest publications, including the *New York Times*, *Wall Street Journal*, *Texas Monthly*, *Time*, and *Texas Architect*. In addition, the firm has received numerous awards for design excellence, such as the AIA National Housing Award (2009), AIA Committee on the Environment Award (2000), AIA/HUD Secretary Award (2009), American Architecture Award, Chicago Athenaeum (numerous years), and TSA Design Award (numerous years).

In addition to accolades for architecture, Overland is recognized for its contributions to improving social conditions within its local community and beyond. The firm's employees have participated in humanitarian missions to Cairo, border initiatives to care for the needy in Piedras Negras, and voluntarily designing a sports facility in Benin, Africa. The firm has also established a not-for-profit foundation that contributes at least five percent of Overland's profit every year to support organizations and individuals with whom it is actively engaged.

Architects of the firm have served in numerous capacities at all levels of the AIA, including



as TSA committee chairs and convention speakers; committee chairs, president, and director of the local chapter; and as members of AIA advisory committees. Several of the firm's members have been inducted into the AIA College of Fellows, and the firm is a founding member of the Architecture Foundation in San Antonio.

Overland believes that architects and architecture can make a difference. The firm's mission — "to model how we should live, and influence the world through our practice of architecture" — permeates every aspect of Overland's practice.

TA STAFF

(above, from top) Overland Partners Architects is led by eight principals: Rick Archer, FAIA; Tim Blonkvist, FAIA; Robert Schmidt; Madison Smith; James Andrews, Intl. Assoc. AIA; Becky Rathburn; Jim Shelton, AIA; and Bob Shemwell, FAIA. The firm's offices are in a converted Methodist Church in San Antonio. The firm's design for the Lady Bird Johnson Wildflower Center in Austin received local, state, and national design awards. The project was the firm's first national commission and was featured on the cover of *Architecture* magazine and is described by the World Book Encyclopedia as "the most provocative project of 1995."

Bailey Honored for Lifetime Achievement

SAN ANTONIO As a young man fresh off the farm and poised to begin his university studies, Ray Bailey couldn't decide between architecture or commercial art as his future career. He had always liked to draw and saw things in three dimensions. He was the only kid growing up in Marshall who could draw railroad tracks that came to a point. So when the time arrived to choose, as he was completing his admission forms to the University of Texas, he wasn't sure if commercial had an "ia" or an "ie." But he knew how to spell architecture. His fate was sealed. "And I never looked back," Bailey says matter-of-factly.

His choice also proved a good one for his profession in Texas because his leadership would eventually help to secure passage of legislation in 1989 that regulated the practice of architecture, the "practice act" that had proven an elusive goal for architects in the state. At that time, Bailey was serving as the president of the Texas Society of Architects, and TSA had been trying for decades to convert the state law governing the practice of

architecture from a title act to a true licensing act. The objective was to limit, through a licensing act, the practice of architecture to those recognized by the state as qualified to do so.

For his successful efforts in winning the practice act, and for his loyalty, commitment, and dedication to TSA and the profession, Ray Bailey, FAIA, is the 2010 recipient of the Society's highest honor, the TSA Medal for Lifetime Achievement in Honor of Llewellyn W. Pitts, FAIA. He was presented with the award on Oct. 15 during TSA's annual convention in San Antonio.

Bailey began his career after graduating from MIT in 1967 with a Master of Architecture (with high honors) the previous year from UT. He initially worked for Caudill Rowlett Scott, where he learned the value of a team approach to architecture. ("And that's something I still practice," he says.) Then, in 1971, he joined Omniplan, where he was involved with managing its Houston operations, brought in new jobs, and "saw how an office really worked."

In 1975, he started Ray Bailey Architects (the name would eventually change to Bailey Architects). The firm started out designing shopping malls across the U.S., along with residential and ecclesiastical work. The firm has received 65 awards for design excellence throughout its 35-year history. In 2001, Ray Bailey Architects was recognized with the TSA Firm Award, as well as AIA Houston's Firm of the Year Award.

Bailey's passion for historic preservation is reflected in his firm's recognition by the Texas Historical Commission's 2006 Award of Excellence in Historic Architecture for the firm's long-term commitment to preserving historic buildings and sites.

In 1985, Bailey served as president of his local AIA chapter, and also was elevated to the

AIA College of Fellows for excellence in design and service to the profession. His growing involvement with the AIA on the state level led to his election as TSA president in 1989, which also was the Society's 50th anniversary. Under his leadership, TSA set out to win passage of the Architectural Practice Act. Members were assessed an additional \$25 per person to fund the campaign. Bailey and John Only Greer, FAIA, devised the strategy, and with the help of many others in a coordinated lobby of state legislators, the effort succeeded. "It wasn't exactly easy or fun, but we got it done," he says, noting that it was particularly difficult to get the engineers on board. (Asked how he and his colleagues celebrated, Bailey recalls, "I think we just kept working.")

Today, Bailey is still very involved with the design of projects at his firm. But he's starting to think about a transition that would free him from day-to-day operations and allow him more time to devote to design. When not working, he prefers to be at his ranch outside Kenney, halfway between Brenham and Bellville, where he raises Black Angus. He and his wife, Peggy, have restored the property's original 1860-era homestead. They have two children: a son, Cope, who works in the firm as a designer and is married to Belinda; and a daughter, Claire, who lives in Seattle with her husband, Zane, and their two children, Grace and Ford.

He also continues his involvement in community service, including service on the Texas Parks and Wildlife Department's Operation Game Thief Committee and as a member of the executive committee of the Lighthouse of Houston. Bailey was also the founding president of the Architecture Center Houston Foundation, which, since it was chartered in 1986, has raised more than half a million dollars to promote public understanding and interest in architecture and urban design.

TA STAFF



Bailey

Eco Topics at El Paso Conference

EL PASO The third annual Eco El Paso conference held Sept. 30 attracted more than 170 attendees to learn about environmentally responsible building design and construction in the hot and arid climate of the Chihuahuan desert region. The one-day event was sponsored through a partnership of the El Paso chapters of the AIA,

APA, ASID, ASHRAE, CSI, USGBC, the El Paso Association of Builders, and the El Paso campus of the Texas Tech School of Architecture.

Participants included architects and other design professionals, public officials, building owners, contractors, and building product manufacturers.

The keynote speaker was Lucia Athens, the chief sustainability officer for the City of

Austin. Her address distilled her experiences in implementing sustainable policies and programs at the local and regional levels. Using examples from projects and programs from various cities, Athens laid out a set of eight criteria for successfully establishing sustainable design policies.

See more information at www.eco-elpaso.org.

FRÉDÉRIC DALBIN, AIA

Another Peterson Prize for UTSA

SAN ANTONIO A project by architecture students at the University of Texas at San Antonio to document the Heermann Store, a single-story commercial building erected in 1892 in rural southwest Bexar County, has been recognized with a 2010 Charles E. Peterson Prize. The annual competition – sponsored jointly by the National Park Service, the Athenaeum of Philadelphia, and the American Institute of Architects – highlights projects by student teams that document historic properties by producing sets of measured drawings prepared to the standards of the Historic American Buildings Survey (HABS).

This year's award is the second consecutive Peterson Prize bestowed on work by students of Sue Ann Pemberton-Haugh, FAIA, a professor of architectural preservation at UTSA College of Architecture. The Heermann Store project placed third among four winning entries. In last year's competition, UTSA's documentation of the Spanish Governor's Palace in downtown San Antonio tied for fourth place. Previously, UTSA students have won first prize in 1999 for drawings of the Maverick-Carter House, first prize in 2003 for the Old Oakville Jail in Live Oak County, and third place in 2007 for Fort Sam Houston's Magazine Building.

Members of this year's UTSA student team were Ricardo Alarcon, George Barrera, Nancy Bryant, Mario Cantu, Andy Castillo, Christopher Castillo, Jennifer Flores, Dorian Gutierrez, Eduardo Hernandez, Adekunle Lufadeju, K. Jordan Morgan, Sonal Oswal, Brita Pearson, Deidre Remley, Marzieh Rostami, Judith Ruvuna, Justin Scanio, Ryan Schmidt, Shayna Thompson, Matthew Tompkins, George Torres, Dean Wiederstein, and Anna Wulfe.

The Peterson Prize is intended to increase awareness, knowledge, and appreciation of historic architectural sites and structures throughout the U.S., encourage students to engage in the HABS recording process, and add to the permanent collection at the Library of Congress. Currently in its twenty-eighth year, the competition – named in honor of Charles E. Peterson, FAIA, (1906-2004), a founder of the HABS program – has generated more than 5,300 sheets of drawings for the collection, undertaken by over 5,000 students from 68 colleges and universities.

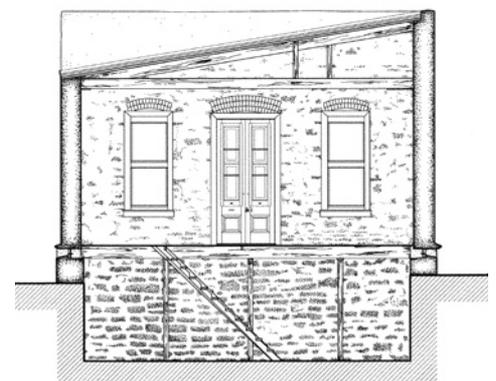
And for ranking among the Peterson Prize finalists, the UTSA team also receives the 2010



UTSA students took measurements of the Heermann Store prior to producing a set drawings based on the standards of the Historic American Building Survey. The one-room structure of load-bearing, rough-cut, coursed blocks of red sandstone dates from 1892 and was erected along the Rockport Road (now re-aligned to form Loop 1604 in southwest Bexar County), which connected Castroville and the Texas coast.

Kenneth Lanier Anderson Prize administered by the Texas Architectural Foundation (TAF), established to honor the memory of Kenneth L. Anderson, AIA, the late chief of HABS and an alumnus of Texas Tech University. The Anderson Prize brings the team \$500 in winnings, in addition to \$2,000 for the Peterson Prize. Last year's Anderson Prize went to UTSA for its fourth-place recognition in the Peterson Prize contest.

The Heermann Store stands as one of the few surviving examples of the commercial build-



continued on page 64

Richard Ferrier, FAIA (1944-2010)

Richard Ferrier's life was like a series of his watercolors—transparent at first, then opaque, and finally transparent again as he shared his heart and soul to his students and friends. When painting, he would begin by masking off the borders and soaking the page with water. Then came the magic as he blended cobalt blue and yellow ochre, mixtures that would then bleed into the wet parchment and travel as the angle set by his hands allowed. His life was like that, a magical work of art created from a broad range of hues.

My friendship with Richard began in 1968. He had just received his degree from Texas Tech and was starting his first teaching assignment at the University of Texas at Arlington. I remember sitting in class, waiting to see what this soft-spoken man was going to show us. Each day he taught us to appreciate and respect this new world of architecture we were discovering. Highly visual, he spoke to us with paper, pencil, and brush, showing us how to communicate our ideas with these same basic tools accented with sound, light, and various types of film. Then he'd create these mystical watercolor windows and we would eagerly peer through to see what surprises would be waiting.

In perfecting his skills and developing his unique style, Richard was constantly exploring new techniques. His drawings seemed to want more than just two dimensions, so he would subtly add a third by wielding pencil, brush, blade, wire, mud, and sticks. That caused observers to look more closely, not only to see every stroke but to touch a shiny line that might either be enabled by Winsor & Newton or an embedded fragment of copper wire. And the transparent pastel washes were barely there, which led you to search for the masking line to prove their existence. I would stare at these drawings for hours to figure out how he did it and why certain lines were where they were. Mysterious shapes and layers of color brought you into a conversation with Richard even when he wasn't around.

Richard dedicated his life to communicating ideas. With him as their teacher, students spent many hours expressing through visual means their thoughts about war, civil rights, government, the environment, and the arts. He taught us that if images were well done they could impact the world. With fellow studio professor Lee Wright, AIA, Richard also helped found UTA

School of Architecture's programs in delineation and wood model building. This evolving culture of creativity was passed down from class to class, with the result being near perfection.

Over his career, Richard received nine AIA Dallas design awards, 48 Ken Roberts Memorial Delineation medals, 12 *Texas Architect* Graphics Competition awards, and 10 American Society of Architectural Illustrators (ASAI) "Architecture in Perspective" awards. All told, his talent as architect, artist, and educator was recognized with enough accolades to cover several office walls.

But one of his most cherished prizes was the 1997 TSA Award for Outstanding Educational Contributions, which is presented annually for excellence in university teaching and named in honor of the late Edward J. Romieniec, FAIA. Everyone who knew Richard quickly realized how dedicated he was to education. His close friend, Steve Oles, FAIA, a co-founder of ASAI, spoke at the memorial service of Richard's passion for teaching: "Many years ago, after deep introspection, I concluded that the most noble life pursuit or profession is that of a teacher. Ferrier was a lifelong teacher—a sharer, in or out of the classroom. He showed habitually the kind of patience and empathy that connotes a deep, abiding generosity of spirit."



Ferrier produced a series of watercolor drawings (an example is shown below) as part of a research study that was recognized with a 2008 TSA Studio Award.

While I will miss his soft voice, I can go back to those drawings that provided so many conversations with Richard Ferrier.

RON KENT, AIA

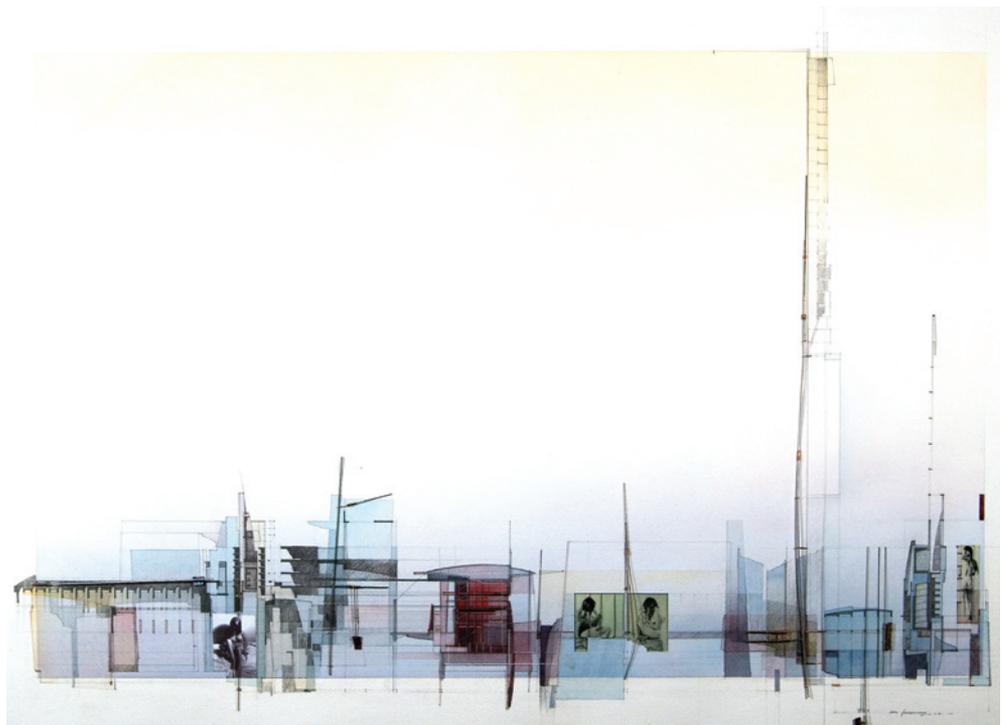


PHOTO BY CORAL KOHNEN

AIA Dallas Selects Award Winners

DALLAS Two juries – one judging the built projects and another the unbuilt – for AIA Dallas' 2010 Design Awards program presented 16 awards following deliberations in late September at the Dallas Center for Architecture. A total of 117 submittals, 74 built and 43 unbuilt, were entered by members of the local chapter.

After deliberating for several hours over two days, the juries selected 13 projects for design awards, with three also receiving additional, and in some cases multiple, recognition. The awards were announced during a reception held in Victory Plaza on Sept. 30, with Veletta Lill, executive director of the Dallas Arts District, serving as master of ceremonies.

Jurors for the built awards were Peter Pran FAIA, of NBBJ; Dirk Lohan, FAIA, of Lohan Anderson in Chicago; and Paul Quinn Davis of DRDS in Los Angeles. Judging the unbuilt awards were Victor "Trey" Trahan, FAIA, of Trahan Architects in Baton Rouge; Sarah Whiting, Assoc. AIA, dean of the Rice University College of Architecture; and Christopher Hawthorne, architecture critic for the *Los Angeles Times*. Comments from jurors are included below to describe the projects that received top-tier awards.

Two categories comprise the built awards: large for buildings more than 50,000 square feet; and small for buildings less than 50,000 square feet. The unbuilt awards – either planned for future construction or purely conceptual – include designs that reveal innovation and artistry.

Best of Show

The chapter's highest level of recognition, honored Laguarda Low Architects' plans for the **National Bank Expansion** in Montevideo, Uruguay. Trahan said he appreciated the project for its "layered, subtle approach to contextualism, knitting together three existing buildings, including a historic bank."

Unbuilt

The same project received the only Honor Award presented in the unbuilt category. Two other unbuilt projects achieved recognition. The Merit Award honored the **Pangyo Dome** in Seoul, South Korea, also by Laguarda Low Architects. The Citation Award was presented to the **cliff_hanger hotel** by HKS.

Built – Small

In the built category, eight projects received awards (equally divided among small and large projects). The lone Honor Award was presented to **Northaven Residence** by Morrison Seifert Murphy in the small category. The house, according to Pran, "has a clear plan, and has references to Corbusier and Richard Meier, but has its own identity."

Three other awards went to small projects: Merit Award for **House on the Park** by Buchanan Architecture; Citation Award for **Rusk Residences** by Nimmo American Studio for Progressive Architecture; and Citation Award for **Wimberley Residence** by Cunningham Architects.

Built – Large

Also in the built category, awards went to four large projects: Merit Award for the **University of Texas Center for Brain Health** by HKS; Merit Award for **Lear Headquarters** in Southfield, Mich., also by HKS; Citation Award for **Round Rock ISD Cedar Ridge High School** by Perkins+Will; and Citation Award for **Lancaster Public Safety Facility**, also by Perkins+Will.

Interior Architecture

The Interior Architecture Award was presented to **A House on White Rock Creek** by Oglesby Greene. Lohan remarked that the project has "very fine detailing and a sure sense of harmony between the interior and the exterior architecture."

Restoration

The Restoration Award honored **Esplanade Fountain Restoration** in Dallas Fair Park by Quimby McCoy Preservation Architecture. "It is projects such as this that make a city more livable and more enjoyable over time."

In addition to the program's traditional categories, the jury for the built projects also presented two special awards – one for excellence in sustainable design, sponsored by Hein & Associates, and another for excellence in community design, sponsored by Blackson Brick – to **Ella's House** in Dallas by building community WORKSHOP. "At only 500 square foot per floor in size, it is obviously very simple and inexpensive, which is what is needed in the poorer sections of our cities," Lohan commented.

BRIAN WILLIAM KUPER, AIA



National Bank Expansion



Northaven Residence



A House on White Rock Creek



Esplanade Fountain Restoration

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NE Texas Awards Six Projects

Six projects by members of AIA Northeast Texas were recognized in the chapter's 2010 Design Awards program. Jurors viewed a total of 15 entries before making their selections on Oct. 14 at the Center for Architecture in San Antonio.

Comprising the jury were John Grable, FAIA, of John Grable Architects in San Antonio; Stacey Mincey, AIA, of Parkhill Smith & Cooper in Lubbock; and Joel Albea of Overland Partners in San Antonio.

Submittals included 10 built projects divided into two categories, large and small, and five unbuilt projects.

Among the large projects, one Design Award was presented to **Alvarado Intermediate School** designed by Alan Roberts, AIA, of Eubanks Harris Roberts Craig Architects. The \$18.6 million, 119,118-sf school accommodates 990 students. The architect developed a flowing design to take advantage of the topography and natural light. Jurors commented favorably on its curving circulation spine, and careful consideration of window placement.

The one Design Award presented to a small project went to **UT Tyler's Baptist Student Ministries Building**, also designed by Alan Roberts of Eubanks Harris Roberts Craig Architects. In fulfilling the client's request, the architect designed the 7,788-sf building to be reminiscent of historic mission churches of the Southwest. Jurors appreciated the use of stone in lieu of brick and the treatment of columns along the street facade.

Two other projects were recognized in the built category. A Merit Award went to the **Genecov Office Addition** by Brandy Ziegler, AIA, of Fitzpatrick Architects. The 3,800-sf

complements the sculptural qualities of the original square 6,500-sf building and adds an art gallery, public spaces, offices, and a terrace for outdoor entertaining. An Honorable Mention went to **First Lutheran Church**, Phase II Sanctuary by Duane Meyers, AIA. The 11,282-sf project proved to be a challenging departure from the original master plan, with the architect honoring the existing planning grid.

In the unbuilt category, the jury presented a Studio Award to **Discovery Science Place Entry Improvements** designed by Mike Butler, AIA, of Butler Architectural Group. The project encompasses a 1,200-sf addition and the renovation of an existing 2,000-sf museum for kids (of all ages). The jury also presented a Studio Honorable Mention to **Future Auditorium, Hallsville ISD**, designed by Brice Davis, AIA, of Thacker Davis Architects. The 32,195-sf facility is designed to seat an audience of 1,200, along with an orchestra pit and a stage large enough for theatrical performances.

T A S T A F F



Discovery Science Place Entry Improvement



Alvarado Intermediate School



UT Tyler's Baptist Student Ministries Building

AIA Dallas Homes Tour

AIA Dallas hosts its annual homes tour, featuring sustainably designed, renovated, and new construction. Tickets are \$25 and are available online at www.hometourdallas.com, at the Dallas Center for Architecture (1909 Woodall Rodgers Frwy., Ste. 100), and at the individual homes during the weekend of the tour. For more information, visit www.aiadallas.org. NOV 6-7

Rice Presents Lecture 'L'Hotel Monticello'

Rice University presents "L'Hotel Monticello: Signs of France in Jefferson's Virginia," a lecture by Susan R. Stein, Richard Gilder Senior Curator at Monticello. Thursday, Nov. 11, 6:30 pm reception and 7 pm lecture; 301 Sewall Hall, Rice University, Houston. The event is sponsored by the Institute of Classical Architecture & Classical America Texas Chapter. For more information, visit www.classicist-texas.org. NOV 11

Deadline for THC Marker Applications

Nov. 15 is the deadline for submitting applications to the Texas Historical Commission for a 2011 official Texas Historical Marker. For more information, visit www.thc.state.tx.us/. NOV 15

UTSOA Alumni Exhibit

UT Austin's School of Architecture's centennial celebration, "100: Traces & Trajectories," includes several events in November that are open to the public. Among them is an exhibit of alumni work that will hang in the Mebane Gallery in Goldsmith Hall. Access information on all centennial events at www.soa.utexas.edu. Thru NOV. 30.

ArCH Hosts 'Architecture for Everyone'

The Architecture Center Houston (ArCH) hosts the exhibit "Public Service: Architecture for Everyone." The exhibit showcases the best examples of recent civic projects in the Houston area. ArCH, 315 Capitol, Ste. 120; Monday thru Thursday 9 am to 5 pm and Friday from 9 am to 3 pm. More information is available at www.aiahouston.org. Thru JAN 14

Advocates for Architecture Day

TSA hosts its first lobby day at the State Capitol, Advocates for Architecture Day, Jan. 25, 2011. Training will begin that morning from 9:00 am to noon at the AT&T Conference Center/Hotel (room TBD), with visits to the Capitol scheduled from 1 pm to 4 pm. A reception will be held Jan. 24 at 6 pm at TSA's new headquarters, 500 Chicon St., Austin. For more information visit, www.texasarchitect.org. JAN 25

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Timothy Hawk, AIA — Member Since 1992

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THE AMERICAN INSTITUTE
OF ARCHITECTS



Peace Corps volunteer-architect lends his skills in planning and design

by J. TOM ASHLEY, FAIA

SOMETIME AFTER MIDNIGHT IN MAY 2009, I arrived in the Romanian capital of Bucharest as part of the twenty-sixth group of Peace Corps volunteers to serve in this former Soviet bloc country. All 37 of us had met in Washington, D.C., for orientation before flying together overseas. (At 67 years of age, I was among the oldest in the group. Most are in their 20s, although the Peace Corps actively promotes older volunteers.) We were exhausted due to a 10-hour layover in Amsterdam caused by a flight delay. But after landing in the capitol city, we immediately hopped aboard a bus for an hour's ride northwest to the city of Targoviste. There we were able to catch a few hours of sleep before beginning an intensive 11-week pre-service training program.

Pre-service training was a bit surreal. The program is carefully planned and includes immersion in the Romanian language and expert presentations on the region's history, culture, and geography. In addition, there was instruction on medical and safety/security issues. Politics, too, was an important topic since this country is still recovering from 25 years of Communist dictatorship under Nicolae Ceausescu that ended with the 1989 popular revolt.

Romania, the country that in a few short months I have come to appreciate and learn from, as well as to support and serve, blends

centuries-old rural traditions of resplendent architecture, art, and hand-made crafts with cosmopolitan hustle and bustle, year-round music and film festivals, and world-class museums. The people are of Latin roots and in my experience are very warm, spontaneous, and appreciative of life's pleasures—generally with a cell phone in each hand! Today, Romania is a recent member of the European Union and NATO and looks to the EU, non-governmental organizations, and western democracies for both financial assistance and a “can-do” attitude. Peace Corps Volunteers bring low-cost enthusiasm to a country that needs a super-sized portion of progressive change, a sense of optimism, and a vision for its future.

Life and Work

I live in the city of Arad, in far western Romania near the Hungarian border. Arad has an outstanding philharmonic orchestra, two universities, and the seat of regional government.

My Peace Corps assignment is at the Parcul Natural Lunca Muresului (PNLM) or Mures River National Park. The park features Romania's longest in-country river, the Mures, which stretches 700 kilometers, beginning in the Carpathian Mountains and flowing west into Hungary. PNLM is possibly the most progressive of Romania's 28

national and natural parks. The park contains 17,000 hectares and attracts eco-tourists from around the world. Its protected habitat includes 200 species of birds, 50 species of fish, and more than 1,000 species of plants. There are 12 staff members who admirably multi-task in a five-year-old visitor center.

With my training and skills in architecture, I have concentrated my efforts on helping park personnel at places where nature meets the manmade. I began by building professional relationships and then developed a list of potential work projects—an infrastructure master plan (see map above) and improvements to wayfinding signage, including PNLM's primary monument sign and an environmental educational display, both of which I am calling “Windows to the Forest.” Other potential projects include installing photovoltaic panels, roof-water harvesting cisterns, and a shade trellis using native plants, improving landscape lighting, and creating a “sun-dial” public art piece at the visitor's center main entrance. My principal project is designing and constructing a 60-meter-long site model to highlight the park's many assets. (For its two-phase construction, I will soon be seeking funding assistance

Continued on page 64

STUDIO AWARDS 2010

lightvol,meraturalflows,rong,clarity,organization
responsive landscape, surprise detail, crafted
gracious space, blending configuration, fresh well
crafted, activates, street, fresh, simple, beautiful
elegant, usable, mixe use, street presence
urban interface, life a e place, neighborhood
playful, color, texture ring, adaptive culture

Sc
purp. ancy
return interior
detaile lended
elegar sea. rained
grace design details
imaginative functional
exploration personality
bold discrete skillful
environment space art
sight efficient richness
clarity urban sculptural
mature modern historic
proportion respect Idea
powerful user amplified
strength essence vitality

On July 16, a jury of three Arizona architects met in Phoenix to select unbuilt projects for honors in the 2010 TSA Studio Awards. The jury chose four entries from 80 submittals. The awarded projects are featured on the following pages, along with comments from the jury.

Jurors were Wendell Burnette, FAIA, principal of Wendell Burnette Architects in Phoenix; John Kane, FAIA, a founding principal of Architekton in Tempe; and Philip Weddle, AIA, of Weddle Gilmore Black Rock Studio in Scottsdale.

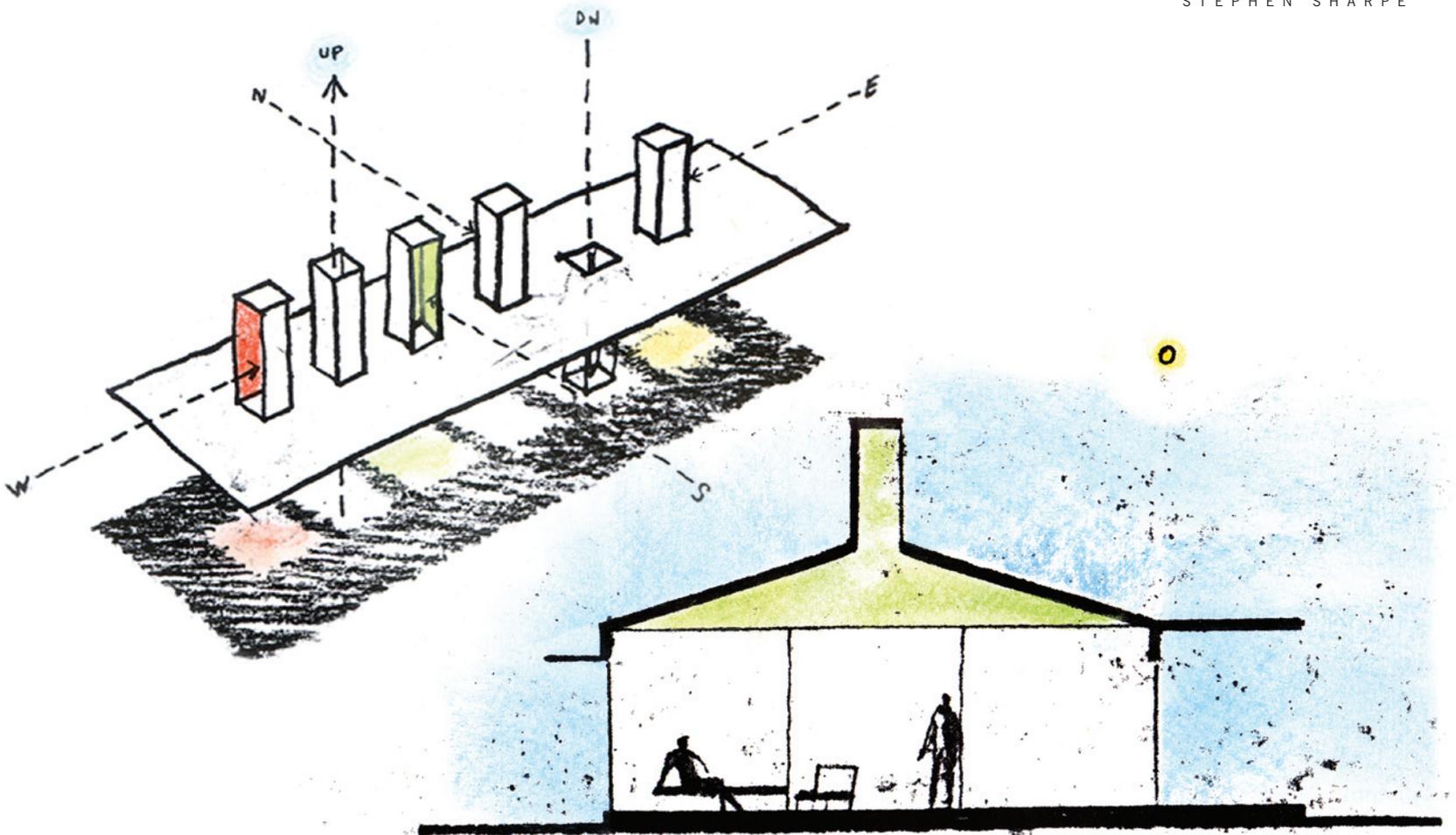
The awarded projects were:

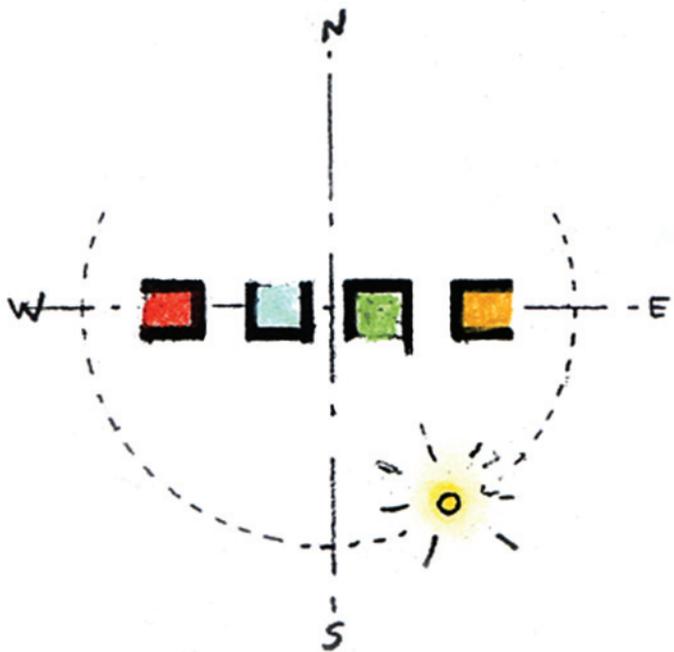
- + **Color Clock House** by Max Levy, FAIA, of Max Levy Architect ;
- + **edgeHouse** by C. Graham Beach, J. Brantley Hightower, AIA, and Jennifer Young;
- + **Pegboard** designed by Bengie Daniels, AIA, and Derek Keck, both of Latitude Architects in San Antonio; and Jon Gately and Michael Day, both of Object 31 in San Antonio; and
- + **Warren Ranch Visitor's Center** by students of Architecture Design VI Studio at Prairie View A&M School of Architecture (including student Gary Fondel, faculty advisor Heidi Dellafera Eagleton, and teaching assistant Adam Boutte) .

TSA Studio Awards recognize innovation and excellence in the design of unbuilt work. The competition was established in 2004 to encourage real or theoretical projects that go beyond the boundaries of architecture by addressing current critical issues.

See more images at texasarchitect.blogspot.com.

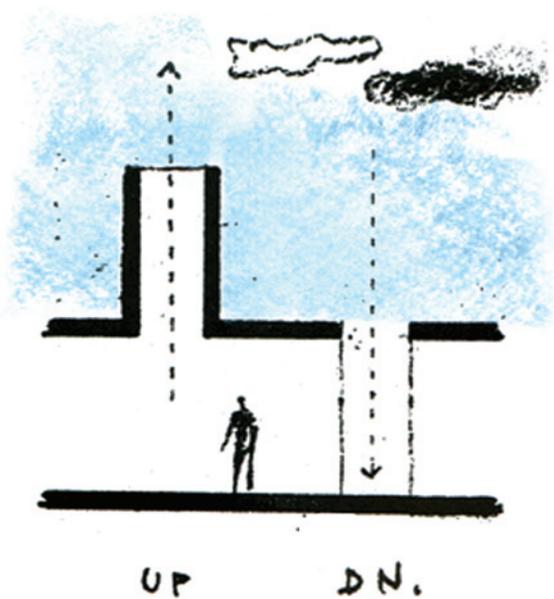
STEPHEN SHARPE





“The raw simplicity of it and the inherent flexibility in terms of planning around the quality of light is really interesting. This idea of an open plan and differently oriented light sky monitors, just that simplicity, is really pleasurable.”

JOHN KANE, FAIA



MAX LEVY, FAIA

Color Clock House

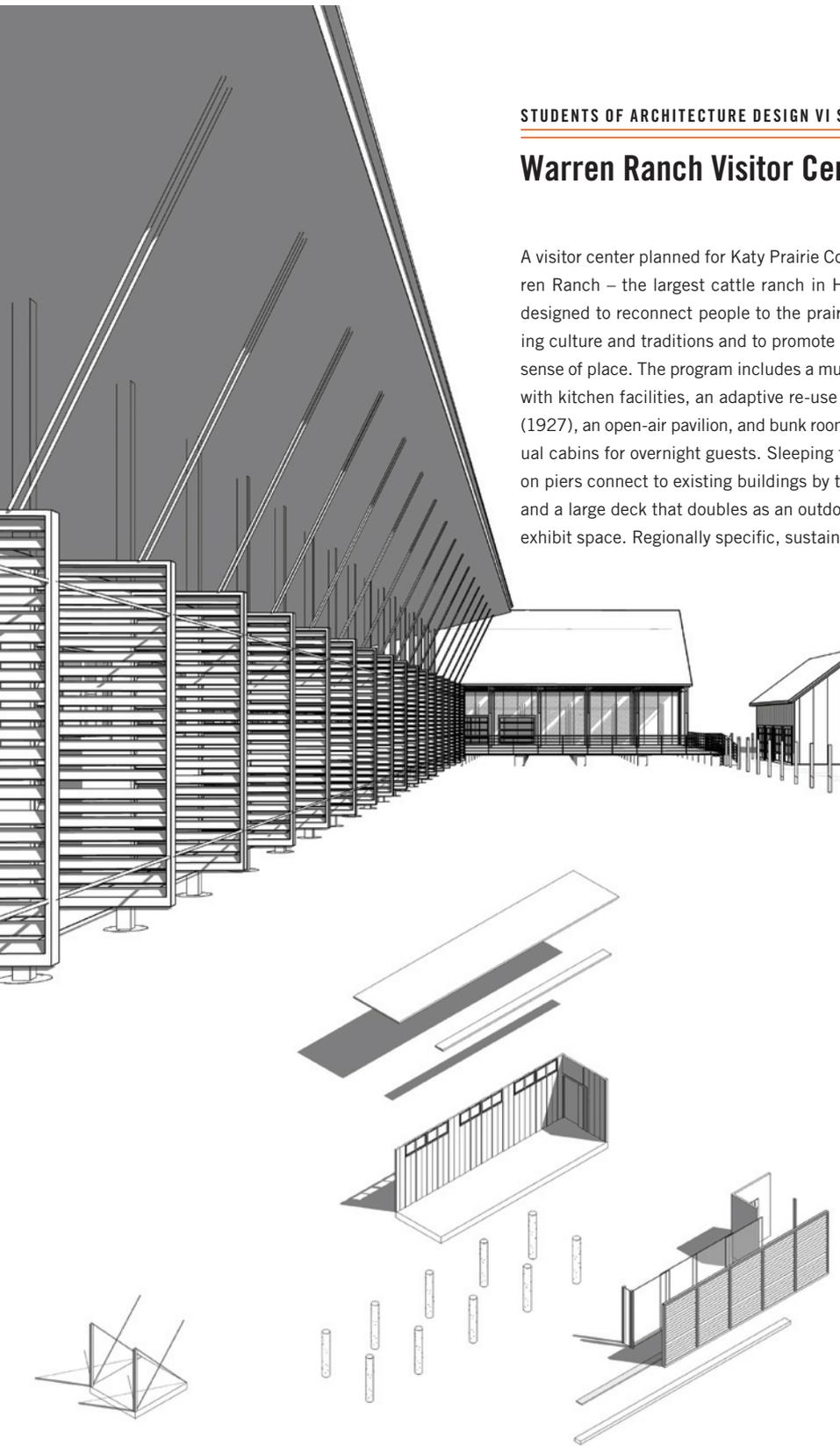
Color Clock House was conceived as a speculative house for a developer of an enclave of sustainable homes in Dallas. The 2,400-sf house was designed to sit on a featureless lot with the idea that this small house would connect with something big—the sky and sunlight. The design captures sunlight from every direction through six chimney-like skylights that face north, south, east, west, up, and down. These vertical light monitors, each distinctly colored, cast dramatic hues with the sun’s rotation. Sheet metal and wood siding juxtapose each other as the exterior cladding. The sheet metal on the roof extends down the side of the house, offering long vertical lines opposite the horizontal wood siding. Long horizontal windows enhance the cedar siding, while vertical windows complement the lines of the sheet metal and vertical light monitors. Its improvisational floor plan includes six large rooms with five over-scaled rolling doors. The design includes an unexpected outdoor shower inside the house. □



Warren Ranch Visitor Center

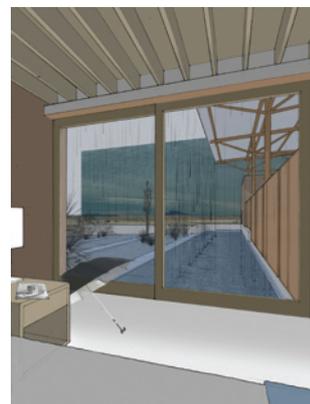
A visitor center planned for Katy Prairie Conservancy's Warren Ranch – the largest cattle ranch in Harris County – is designed to reconnect people to the prairie's cattle ranching culture and traditions and to promote community and a sense of place. The program includes a multi-purpose space with kitchen facilities, an adaptive re-use of a historic barn (1927), an open-air pavilion, and bunk rooms and 10 individual cabins for overnight guests. Sleeping facilities elevated on piers connect to existing buildings by trellised walkways and a large deck that doubles as an outdoor classroom and exhibit space. Regionally specific, sustainable, and passive

design strategies are used to minimize energy use in the prairie's hot, humid climate. Buildings are sited to accommodate breezes, and large covered porches, roof overhangs, louvers, and sun screens protect occupants from the intense Texas sun. Lightweight, corrugated metal building skins and metal roofs that reflect sunlight also reduce heat gain. Bunk-room roofs collect rainwater in large cisterns and individual cabins are crafted from recycled shipping containers. The barn's original structure is exposed on the interior and overhead doors open to the deck. An abandoned, recycled garage serves as an entry to the complex. —



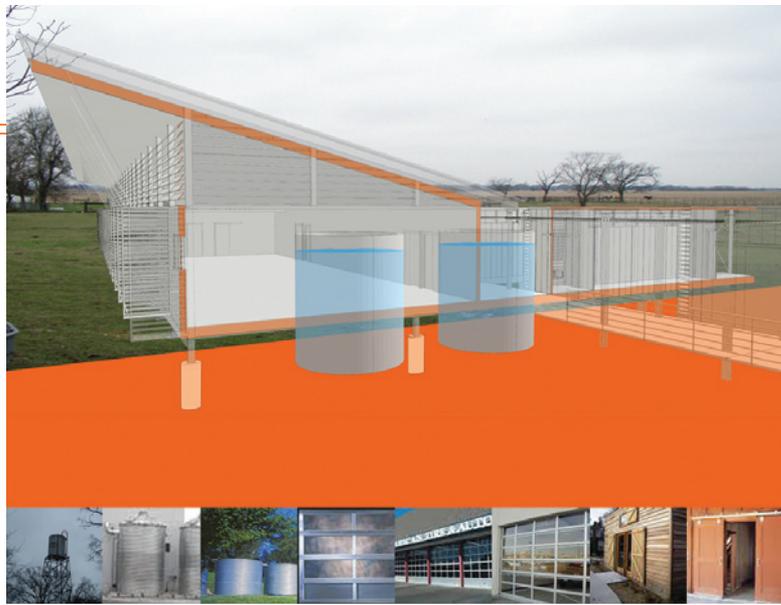
“It’s a great name. They’re dealing with an edge condition, they’re exploiting the edge condition through architecture. They’re really thinking about the moods of the landscape and how to engage those moods in different sensory ways.”

WENDELL BURNETTE, AIA



“It’s very comprehensive. It’s not just looking at one building; it’s looking at how you utilize the history of a place, re-occupy the historic buildings, re-appropriate certain buildings for different uses. And it showed a lot of restraint.”

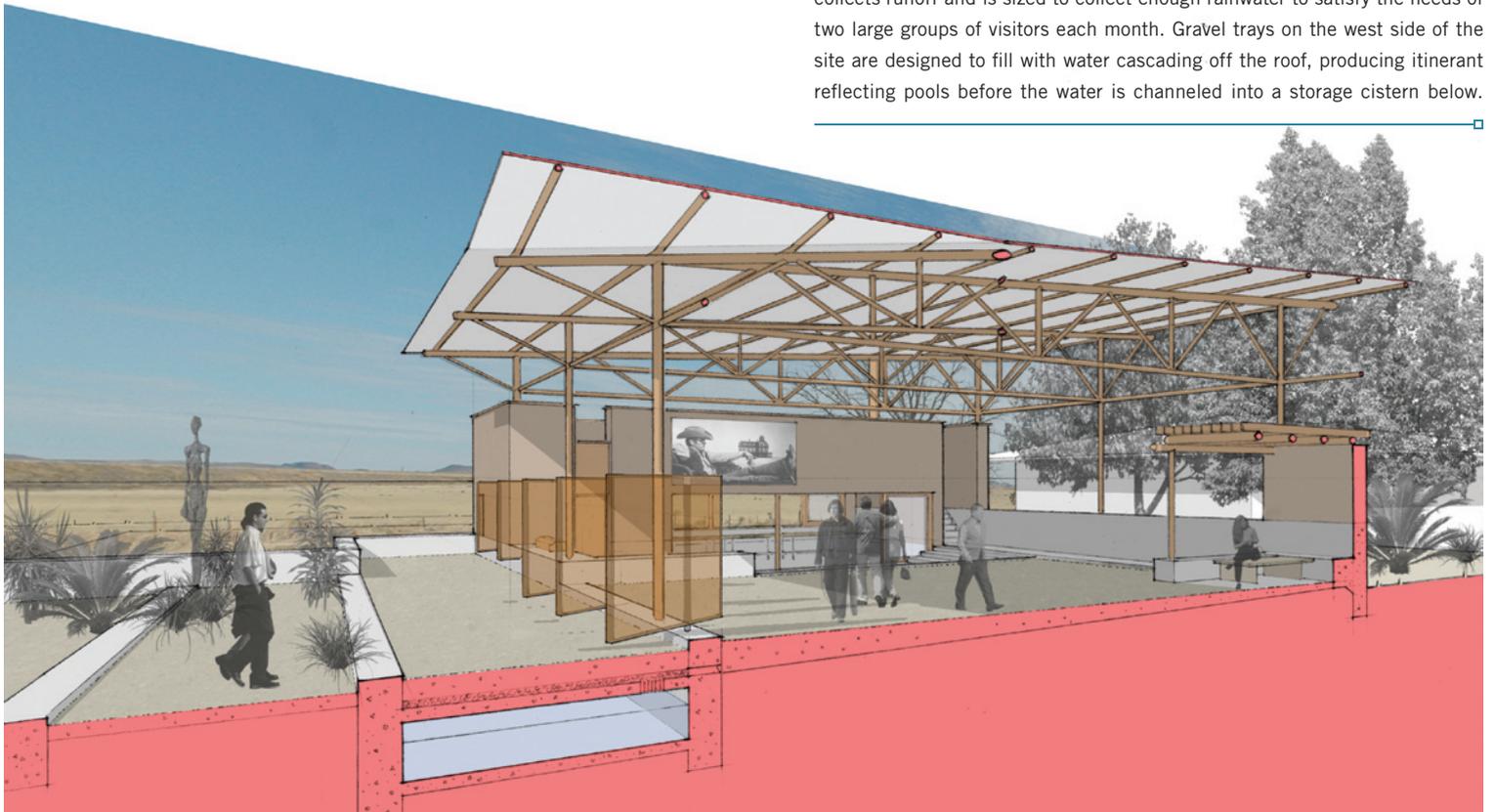
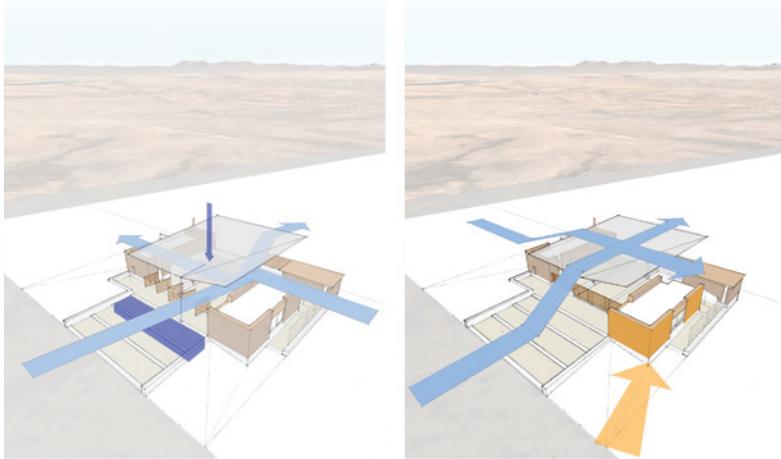
WENDELL BURNETTE, AIA



C. GRAHAM BEACH, J. BRANTLEY HIGHTOWER, AIA, AND JENNIFER YOUNG

edgeHouse

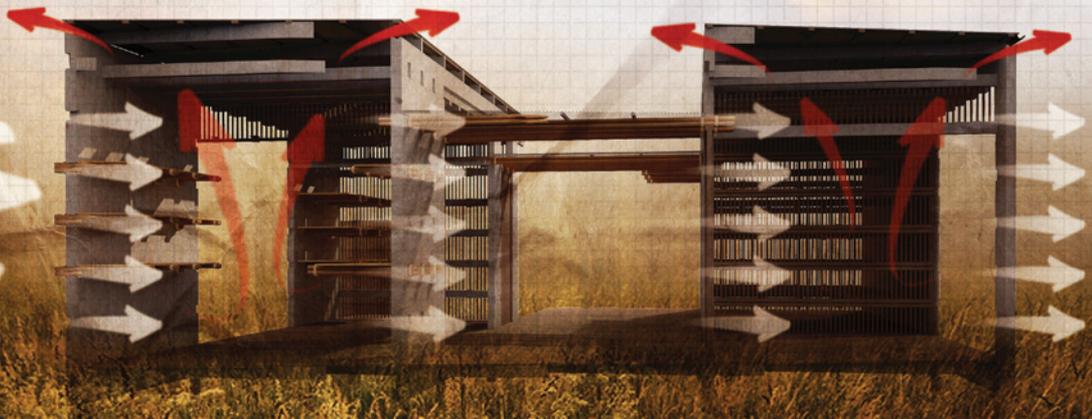
The concept for edgeHouse explores the architectural potential of a house that fully exploits the unique social and environmental dualities of Marfa. Located on a standard residential lot on the northwest side of town, edgeHouse acts as a threshold between the harsh extremes of the Trans-Pecos grasslands to the north and the civilized grid of Marfa to the south—a vacation home that sits on the physical and social edge. The distinct 3,540-sf design creates spatial conditions programmed for either solitary retreats or large social gatherings, with areas that organize enclosed private and exposed public spaces to accommodate groups of varying sizes. The large roof structure is shaped to direct cooling breezes through the project in summer. Conversely, by closing pivoting “wind doors,” winter winds are diverted up and over the occupied space. The roof canopy also collects runoff and is sized to collect enough rainwater to satisfy the needs of two large groups of visitors each month. Gravel trays on the west side of the site are designed to fill with water cascading off the roof, producing itinerant reflecting pools before the water is channeled into a storage cistern below.





I liked its approach to dealing with social issues in developing countries like Ghana... and how that kit of parts can be combined in different pleasing, beautiful ways.

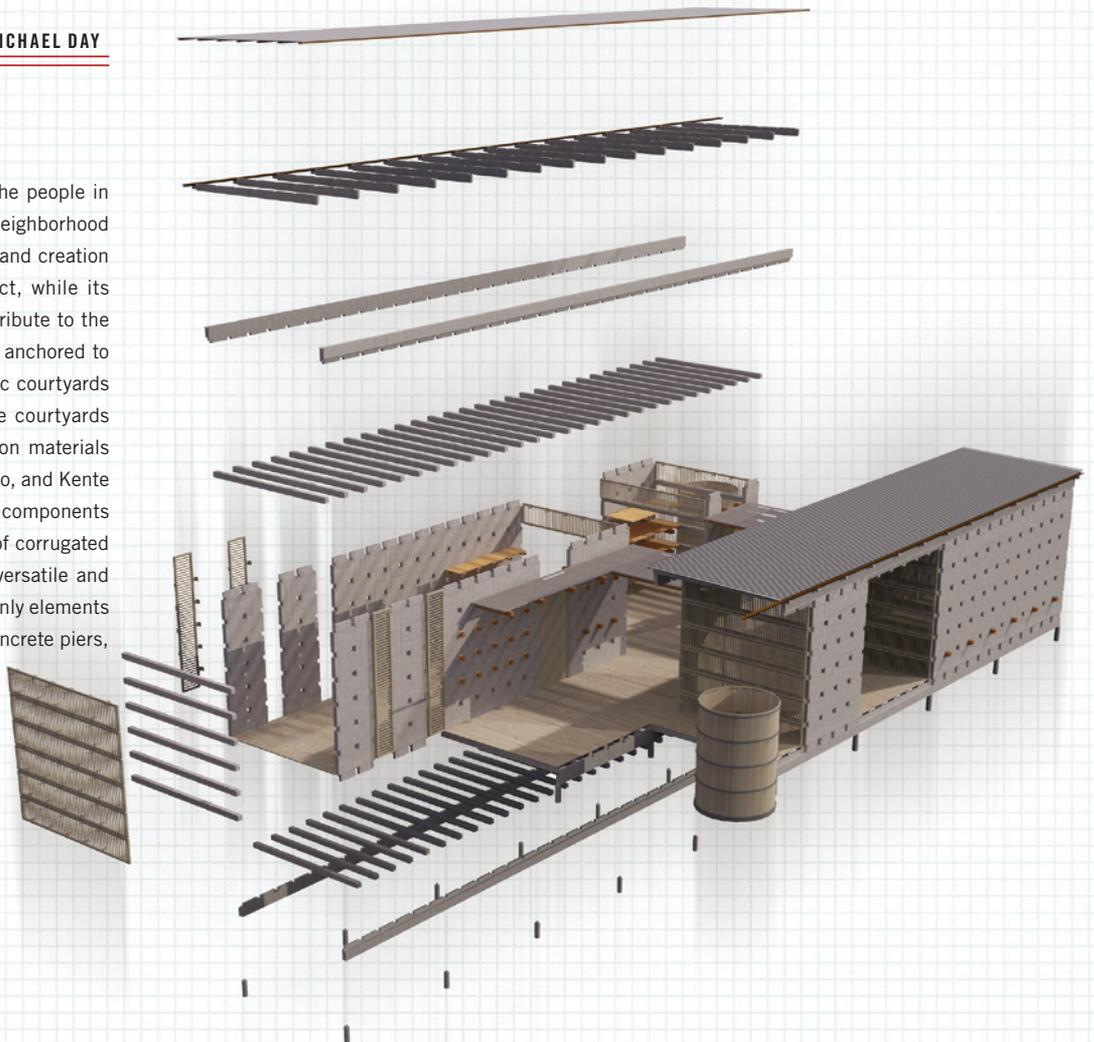
PHIL WEDDLE, AIA



BENGIE DANIELS, AIA, DEREK KECK, JON GATELY, AND MICHAEL DAY

Pegboard

Pegboard is a sustainable and expandable shelter for the people in the African nation of Ghana. The design emphasizes neighborhood connectivity. Its modular system, ease of construction, and creation of local trade combine to make an economical project, while its minimal site impact and use of recycled materials contribute to the preservation of local culture. Each community house is anchored to the neighborhood by a visual link for connectivity. Public courtyards provide an atmosphere for social growth, while private courtyards provide intimacy and personal space. Local construction materials include concrete, corrugated metal panels, wood, bamboo, and Kente cloth. Pegboard is assembled with lightweight concrete components that can be poured on site in easily built forms. Panels of corrugated metal are used for roofing and bamboo elements are versatile and simple to install. Designed to sit lightly on the land, the only elements of the house that have direct contact with the site are concrete piers, which are positioned in a 3m x 3m structural grid. Each Pegboard house is uniquely designed with a kit of parts that allows the house to be quickly assembled or disassembled. This allows flexible installation from family to family, and materials can be reused or exchanged from house to house. Local, low-maintenance materials significantly increase the life cycle of each house. —□





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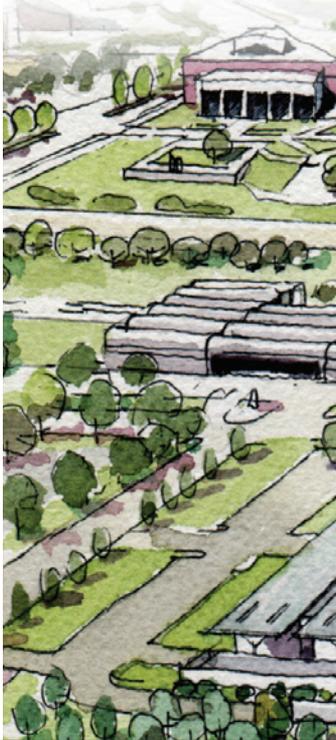
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Kimbell Art Museum Expansion – under construction



Center for Architecture – 2009



Modern Art Museum of Fort Worth – 2002



Hotel at Museum Place – planned

West 7th – 2009



CREDITS: RENDERINGS OF MUSEUM PLACE MASTER PLAN AND HOTEL BY CORVIN MATEI; KIMBELL EXPANSION RENDERING BY RENZO PIANO BUILDING WORKSHOP; CENTER FOR ARCHITECTURE PHOTO BY BRANDON BURNS; MUSEUM PLACE PHOTOS BY STEVE HINDS PHOTOGRAPHY; W. 7TH PHOTO BY GENE FECHTE; MODERN ART MUSEUM PHOTO BY JOE AMER

Aftermath

by GREGORY IBAÑEZ, AIA



Retail/residential at Museum Place – 2008

ON MARCH 28, 2000, FORT WORTH WAS STRUCK BY A POWERFUL TORNADO that followed West Seventh Street from the west side into the heart of downtown. The rare urban twister caused over \$450 million dollars of damage in just over 10 minutes, and the bent steel beams of a former billboard remain as testament to its power and capriciousness. Ten years later, West Seventh Street is a vastly different place, with new development creating an urban corridor linking two of the jewels of Fort Worth—downtown’s Sundance Square and the Cultural District.

Seventh Street begins downtown, then continues westward about 1.5 miles to form an urban corridor linking the central city and the museum district. Along this corridor, a massive concrete Montgomery Ward warehouse stood vacant, a prominent survivor of the tornado. Its subsequent adaptive re-use as a retail center and apartment complex helped build momentum for further development of land cleared by the natural disaster. Then, following completion of the warehouse retrofit, the So7 development began to take shape along Seventh Street just west of the Trinity River.

But the major catalyst to development along the corridor was the sale of property owned by Acme Brick, which provided a critical mass of acreage and frontage. The main development on that tract is called West 7th. The project team (led by Good Fulton & Farrell for client Cypress Equities) followed the New Urbanist playbook in creating a vibrant mix of residential, office, retail, and restaurant uses that has thrived despite the challenging economic conditions. (That project, along with other recent or planned projects, are shown at left as thumbnails on the master plan of Museum Place, designed by JHP Architecture/Urban Design. A profile of One Museum Place starts on the following page.)

Also contributing to the success of the redevelopment are major improvements – some completed and some planned – by the City of Fort Worth to the infrastructure of the street. The existing span of West Seventh over the Trinity River is soon to be replaced by a bridge that the Texas Department of Transportation has designed with particular attention to context. The new design also provides lanes for a future trolley line, and hopes are high now that the municipality was recently awarded federal funds to complete a feasibility study for the system.

The success of the various developments has highlighted the shortcomings of the street from a design perspective. Currently there are three lanes of traffic in each direction, and the speed and volume of the cars does not encourage the type of pedestrian experience that the buildings create. In response, the city will be reducing the traffic to two lanes in each direction with dedicated bike lanes and on-street parking.

While the redevelopment along the corridor continues to evolve, West Seventh Street has become a bona fide destination rather than just the shortest distance between two points.

Gregory Ibañez, AIA, practices architecture in Fort Worth and is a *TA* contributing editor.



Arlington Heights Post Office (at right) – 2009
One Museum Place (middle) – 2009
3131 West Seventh (at left) – 2009



PROJECT One Museum Place, Fort Worth
CLIENT Museum Place Development Group
ARCHITECT JHP Architecture/Urban Design
DESIGN TEAM J. Mark Wolf, AIA; Carl Malcolm; Yogesh Patil; Mike Tubiolo; Christopher Clemons
CONTRACTOR Byrne Construction Services
CONSULTANTS Brockette/Davis/Drake (structural); Blum Consulting Engineers (MEP); Talley Associates (landscape); Jacobs/Carter-Burgess (civil); Kenneth Jorns & Associates (interiors); Lloyd Consulting + Engineering (envelope); H.H. Angus & Associates (elevator); PMK Consultants (acoustical)
PHOTOGRAPHER Steve Hinds Photography



Reconnection

by REBECCA BOLES, AIA

FORT WORTH'S SEVENTH STREET IS ANCHORED BY TWO MAJOR destinations, the pedestrian-friendly downtown at one end and the city's treasured museum district at the other. But ever since the big tornado traveled down Seventh Street in 2000, things haven't been the same.

The twister's swath of destruction provided the impetus for an inevitable and long overdue redevelopment of this important thoroughfare, a part of town occupied by several of the city's significant cultural, business, and institutional interests. Now, a decade later, this neighborhood has been largely rebuilt. The center of the redevelopment is anchored by the six-spoke convergence of roads where the east/west orientation of Seventh Street connects with north/south University Drive, along with Camp Bowie and Bailey Avenue to the west and northwest, respectively. At the western edge of this intersection – one of the city's busiest – is the site of Museum Place, six city blocks master planned to create a cohesive mixed-use neighborhood. The Dallas-based architectural/urban design firm JHP began the master-planning studies in 2002 for the Museum Place Development Group.





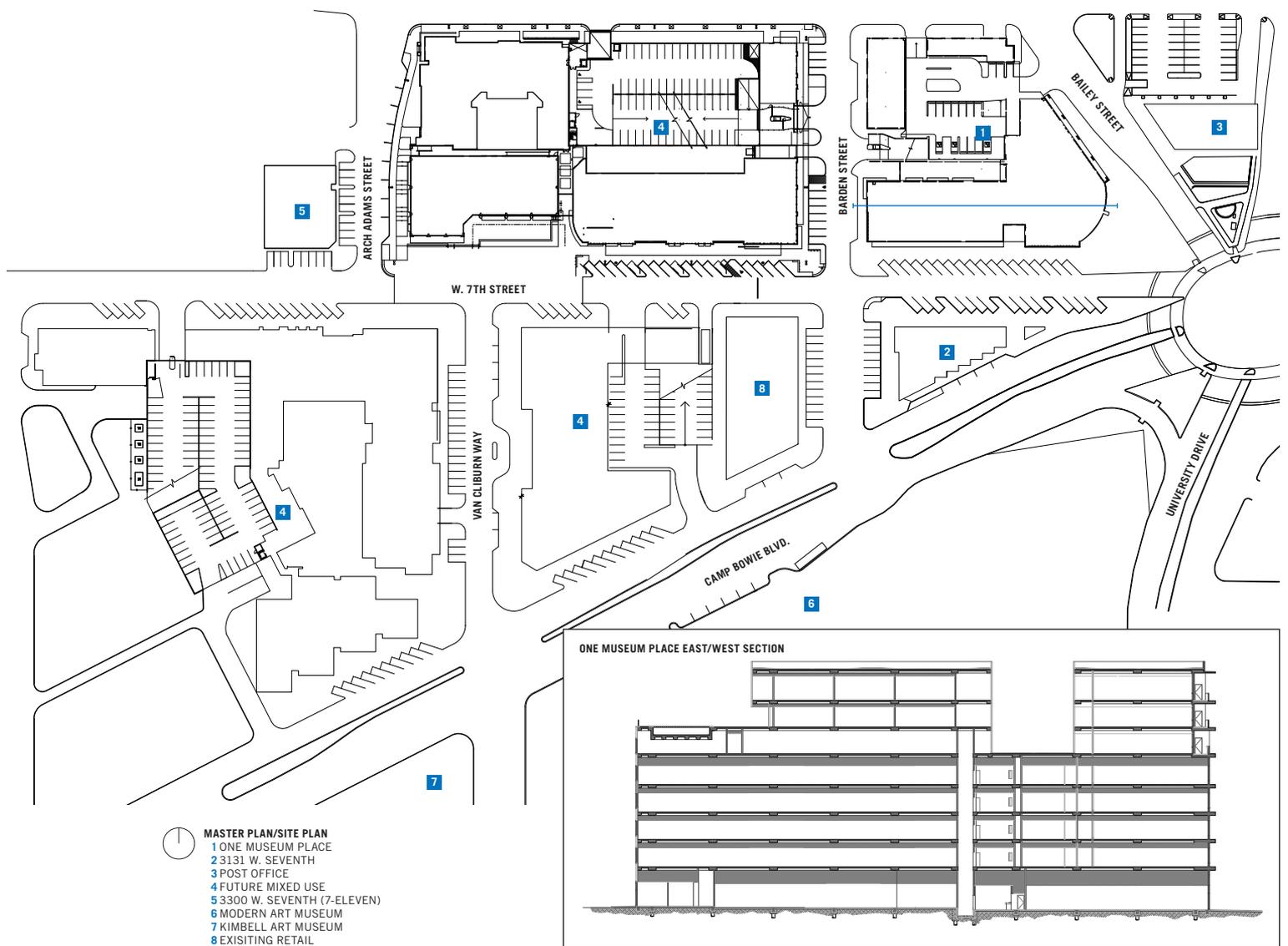
The 11-acre site is adjacent to both the Kimbell Art Museum and the Modern Art Museum of Fort Worth, with an axial view up Seventh Street eastward that terminates at the downtown skyline. It is a potent site, marking one's arrival to the Cultural District while acknowledging its direct linkage to the central city.

Retail dominates the ground level of all the new buildings that transition to office, hotel, or residential uses on their upper levels. To date, only two of the blocks have been completed, One Museum Place and 3131 W. Seventh Street. Three other blocks in the master plan are awaiting construction, two planned as mixed-use with residential units and one for a boutique hotel.

Achieving the goals of the master plan required game-board maneuvering so construction could proceed. One component of the master plan, a 7-Eleven store, was relocated to a new three-story building at the development's western edge to make room for a new Arlington Heights Post Office (designed by Venturi, Scott-Brown and Associates with local firm Hahnfeld Hoffer Stanford as architect of record) at University Drive and Bailey Avenue. In addition, one existing retail block and its surface parking lot remained outside the developer's ownership and therefore beyond the scope of the Museum Place master plan.

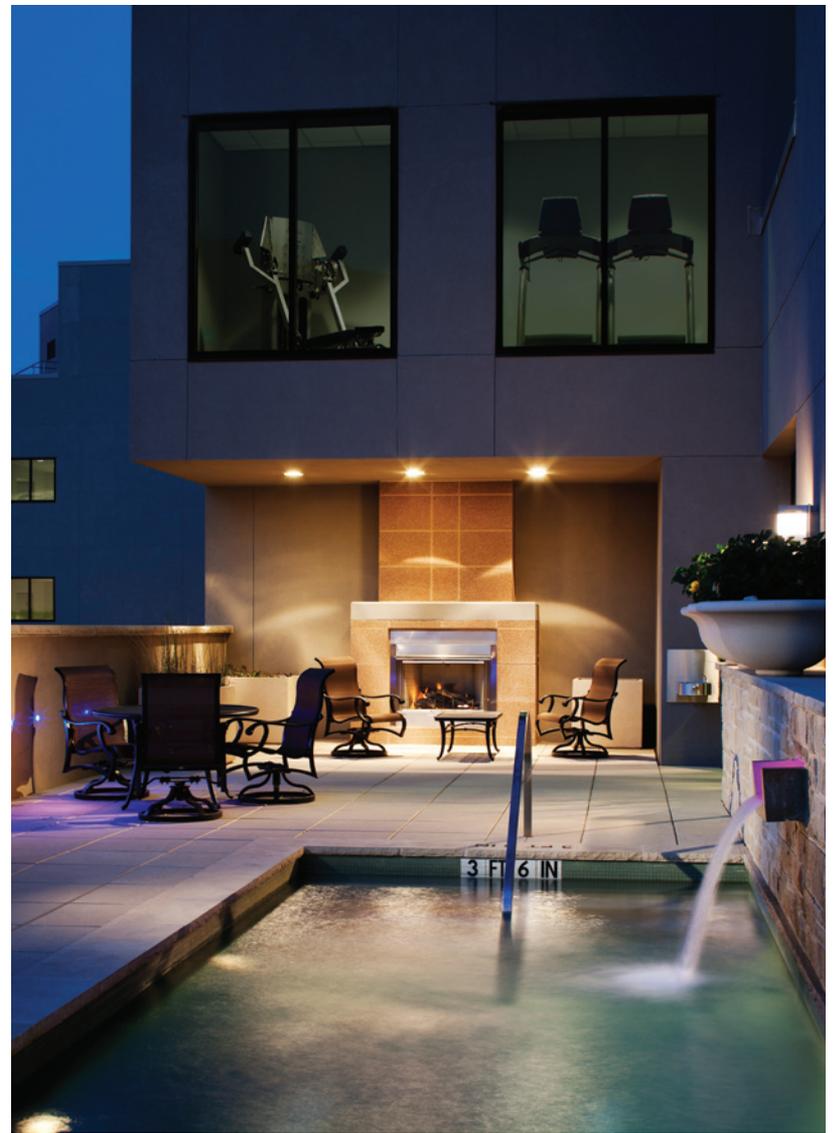
(preceding spread) One Museum Place anchors the mixed-use development that has risen along Camp Bowie Boulevard on an 11-acre site directly across from the Modern Art Museum of Fort Worth. The area was devastated by a tornado in March 2000. A reminder of the natural disaster are four steel pylons that once supported a billboard nearby. The beams have been installed in front of the new Arlington Heights Post Office designed by Venturi, Scott-Brown and Associates. The facility also features a mural on its exterior that depicts an approaching storm and the motto of the U.S. Postal Service.

(this spread) The Museum Place development spreads across six city blocks and currently includes four new structures, including One Museum Place and a 'flatiron' office building known as 3131 W. Seventh Street that is distinctive for its canted glass-and-steel facade. In between the two buildings is West Seventh Street.



While Fort Worth's city ordinances on mixed-use projects pertained more to single buildings, JHP favored a comprehensive campus approach. Firm principal Mark Wolf, AIA, says the planning goal was to weave larger patterns of pedestrian and vehicular circulation throughout the development and to enrich the experience of both the streetscapes and public plazas. In addition, the street grid was enhanced with the realignment of Arch Adams Street north of Camp Bowie Boulevard, which established a clear link between Museum Place and both the Kimbell and the Modern Art Museum. To control the speed of vehicular traffic and ensure pedestrian accessibility to the new series of public plazas, the project team studied street cross sections along West Seventh. A future streetcar line is projected to have a stop servicing this portion of the Seventh Street corridor.

One Museum Place was designed as the anchor of the development. The trapezoidal site allowed for prominent facades along West Seventh Street and Bailey Avenue, with a rounded glass corner connecting the two. The corner not only marks one's arrival at the Cultural District, but creates a gateway, along with its neighboring building, to the Museum Place development itself. Retail



wraps the ground floor of the eight-story building. Some tenants displaced by the redevelopment chose to re-establish their businesses within the 23,200 square feet of retail space along the perimeter.

The three uses are clearly articulated on the facades. At the base level, a combination of clear and opaque glazing maximizes visibility for the retail occupants. The intermediate levels are unified by projecting fields of burnished CMU block in which square openings frame office glazing and the first row of residential balconies above the offices. The top two residential levels are articulated by projecting concrete bands that extend over the balconies. The uppermost band reads as a modernist cornice in the composition.

Structured parking to accommodate One Museum Place is located on the north side of the block, which also serves the adjacent development, 3131 W. Seventh Street. The inclusion of a narrow landscaped courtyard at the center of the block distances the parking garage from the building and provides views and natural light to the offices and condominiums along One Museum Place's northern face.

Common to One Museum Place's office and condominium floor plates are the panoramic views of the Cultural District immediately to the south. However, the most dramatic interior views are from the spaces within the building's rounded prow. The fully glazed corner provides expansive views of the museums, the ongoing development along Seventh Street, and the downtown skyline to the east.

A testament to the success of the master plan is the complementary way the building blocks relate to each other. For instance, the design of One Museum Place is strengthened through its proximity to its neighbor, a four-story "flatiron" building known as 3131 W. Seventh Street. Designed for a tight triangular site, the building contains a 6,800-sf restaurant space at ground level and 38,900 square feet of office space on upper three floors. Its brick facade, articulated with punched window openings, stands opposite One Museum Place. Here, along this segment of West Seventh, one glimpses the volumetric character of the street and may start to envision the active pedestrian experience of the completed Museum Place master plan.



One Museum Place's allowable building height of 120 feet also provides four floors with a total 100,000 square feet of Class A office space and three upper floors containing 34 luxury condominiums. The residential component

includes amenities such as a fitness room, a rooftop pool, and a separate lobby, along with dedicated access from the adjacent parking garage via a bridge to the residential floors. Retail wraps the ground floor of the building, with

an outdoor dining plaza at the apex of the site for the restaurant Eddie V's. One Museum Place's rounded glass corner creates a gateway, along with its neighboring building, to the new mixed-use development.

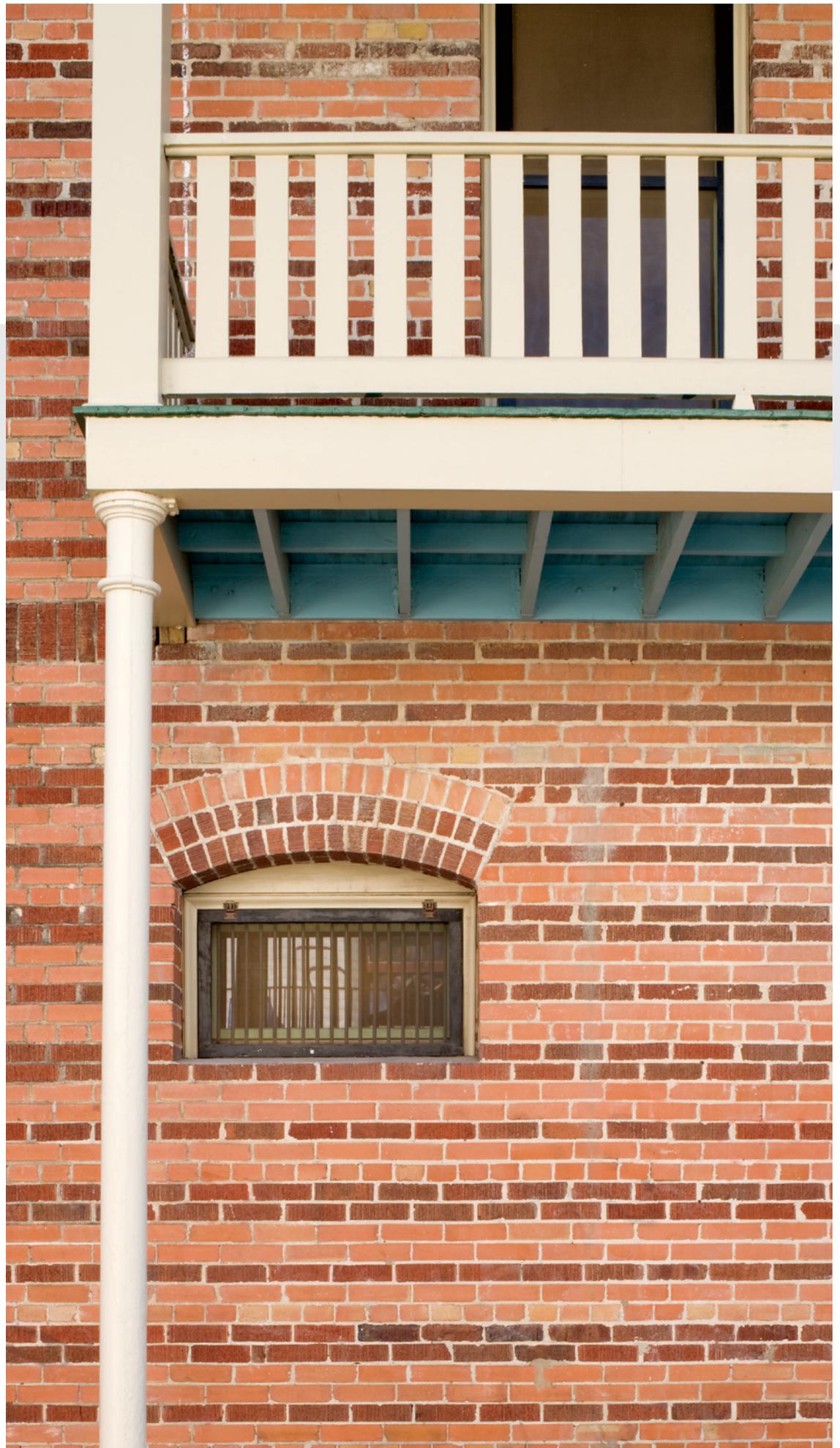
Despite its narrow cross section, the flatiron building has a powerful street presence due to the framed curtainwall along Camp Bowie Boulevard. Tilted outward from the top and toward the Modern Art Museum across the street, the three-story-tall glazing reflects the greenery of the museum's landscaping.

An alternate reading of the Museum Place elevations can be seen from inside the Modern Art Museum itself. The facades of Museum Place now terminate the views across Tadao Ando's water basin. Perhaps this is why the language of Museum Place is decidedly modern. Indeed, positioning a site directly across from a work of Ando or Kahn calls for an elevated vocabulary. The visual superimposition of the flatiron elevation in front of the One Museum Place elevation yields a layered collage that coalesces into a single image. It's from this vantage point that the cumulative effect of the entire Museum Place master plan will eventually be read; one in which the sum of the parts works together to form a richer whole.

Rebecca Boles, AIA, directs the interior design program at UT Arlington's School of Architecture.

RESOURCES UNIT PAVERS: Endicott Clay Products; MASONRY UNITS: Glen-Gery Brick; UNIT MASONRY WALL ASSEMBLIES: Jewell Concrete Products; MASONRY VENEER ASSEMBLIES: Oldcastle; LANDSCAPE CONTAINERS: Kornegay Design; METAL MATERIALS: ClarkWestern Building Systems; METAL DECKING: North Texas Steel; WATERPROOFING: Grace; MEMBRANE ROOFING: GAF; ROOF PAVERS: Hanover; COATINGS AND WATERPROOFING: Carlisle Coatings & Waterproofing; SPECIALTY DOORS: Cornell; ENTRANCES, STOREFRONTS, GLAZED CURTAINWALL: YKK AP; GLASS: Redbud Glass; GYPSUM BOARD FRAMING: Georgia-Pacific; TERRAZZO: Andreola Terrazzo & Restoration; ACOUSTICAL CEILINGS: Armstrong; ACOUSTICAL TREATMENTS: Regupol, USG Interiors; ACOUSTICAL WALL TREATMENTS: Owens Corning; PAINT: Sherwin Williams; DECORATIVE FINISHES: Guilford of Maine; STUCCO: Parex (Specified Products); SHEATHING: Georgia Pacific; COMPOSITE METAL PANELS: Reynobond; CARPET: Invision; SHELTERS/BOOTHES: B.I.G. Enterprises

PROJECT El Pico, San Antonio
CLIENT/ARCHITECT Darryl Ohlenbusch, AIA
DESIGN TEAM Darryl Ohlenbusch, AIA; Bill Lambert
CONTRACTOR South Antonio Builders
PHOTOGRAPHER Chris Cooper Photography



Seasoned with History

by J. BRANTLEY HIGHTOWER, AIA

IN THE 1920S, THE AREA OF SAN ANTONIO NOW KNOWN AS SOUTHTOWN WAS a thriving and culturally diverse community just south of downtown. It was in the Italian-American enclave of this district where an industrious entrepreneur built a corner building with retail at street level and living quarters above. The modest brick structure featured a wood-framed porch that provided airy relief from San Antonio's hot, humid summers while endowing the building with considerable street presence that made it stand out from its wood-framed neighbors. Then, around 1970, new owners set up a peanut distribution business in the ground-floor space, packaging a blend of spicy peanuts that were sold to bars around the city. The production facilities were housed on the ground floor and the owners' ensconced their growing family in the upper floor residential space.

Known for years afterward as El Picoso ("the spicy one") in reference to the name of the peanut business, the structure formed part of a continuous line of commercial buildings that fronted St. Mary's Street and served as a buffer between a neighborhood of single-family residences and the roadway. The peanut opera-





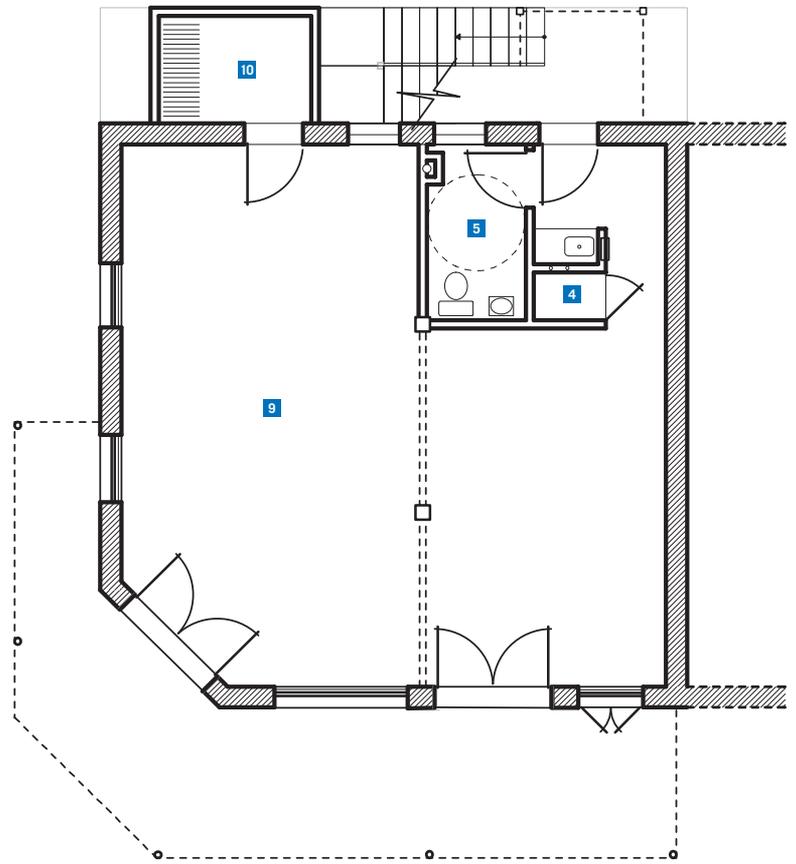
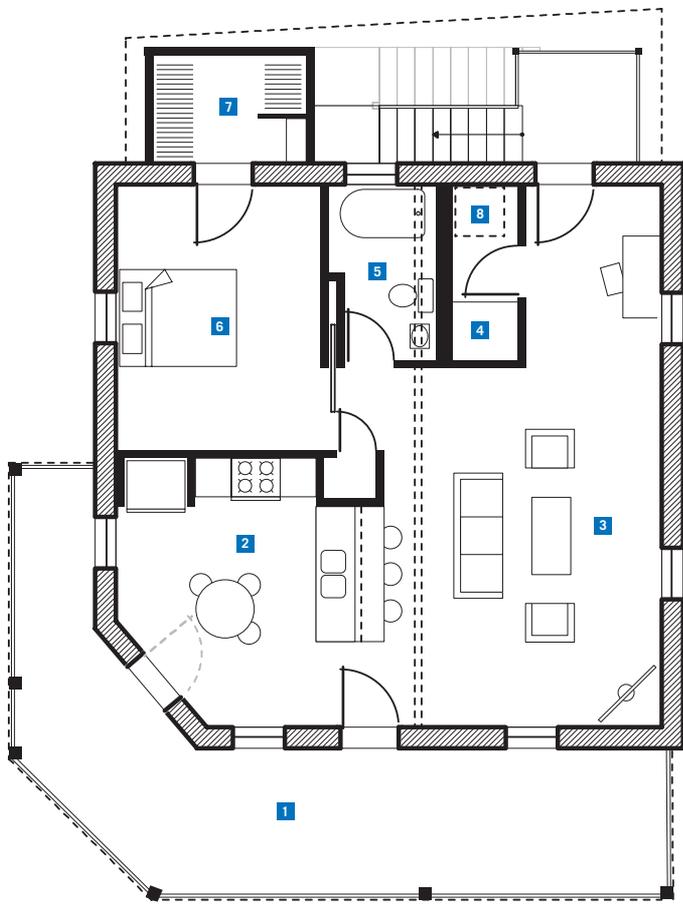
tion eventually moved out, and the wife of the building's original owner moved into the upper floor apartment where she continued to live until the 1980s. By then the neighborhood had declined somewhat and El Picoso became just one of a number of essentially abandoned commercial buildings. Even so, the structure survived relatively intact until the late 1990s when a strong windstorm peeled the porch off the front of the building and flipped it up onto the roof. While causing considerable damage—part of the building's parapet was toppled and several large holes were punched in the roof—the tempest did conveniently deposit within the building many of the materials needed for its future restoration.

At the time of the storm, Darryl Ohlenbusch, AIA, was living in the neighborhood and upon surveying the damage thought to himself that some unfortunate architect eventually would have to restore the building. He had no way of knowing then that the architect in question would be him.

And yet nearly a decade and a half after that windstorm, Ohlenbusch and a business partner purchased the building and Ohlenbusch assumed the task of restoring the two-story portion of the building. Eight years of exposure to the elements had not been kind to the structure and the first step was to repair

(preceding spread) Built in the 1920s just south of San Antonio's downtown, El Picoso retains its period details and recalls the local flavor of that earlier era's entrepreneurial vitality.

(this spread) The sensitive rehabilitation preserved authentic craftsmanship while subtly updating the building with a new set of stairs at the rear combined with stacked levels of storage/closet space.



- UPPER AND LOWER FLOOR PLANS
- 1 PORCH
 - 2 KITCHEN
 - 3 LIVING ROOM
 - 4 A/C
 - 5 BATHROOM
 - 6 BEDROOM
 - 7 CLOSET
 - 8 WASHER/DRYER
 - 9 LEASE SPACE
 - 10 STORAGE

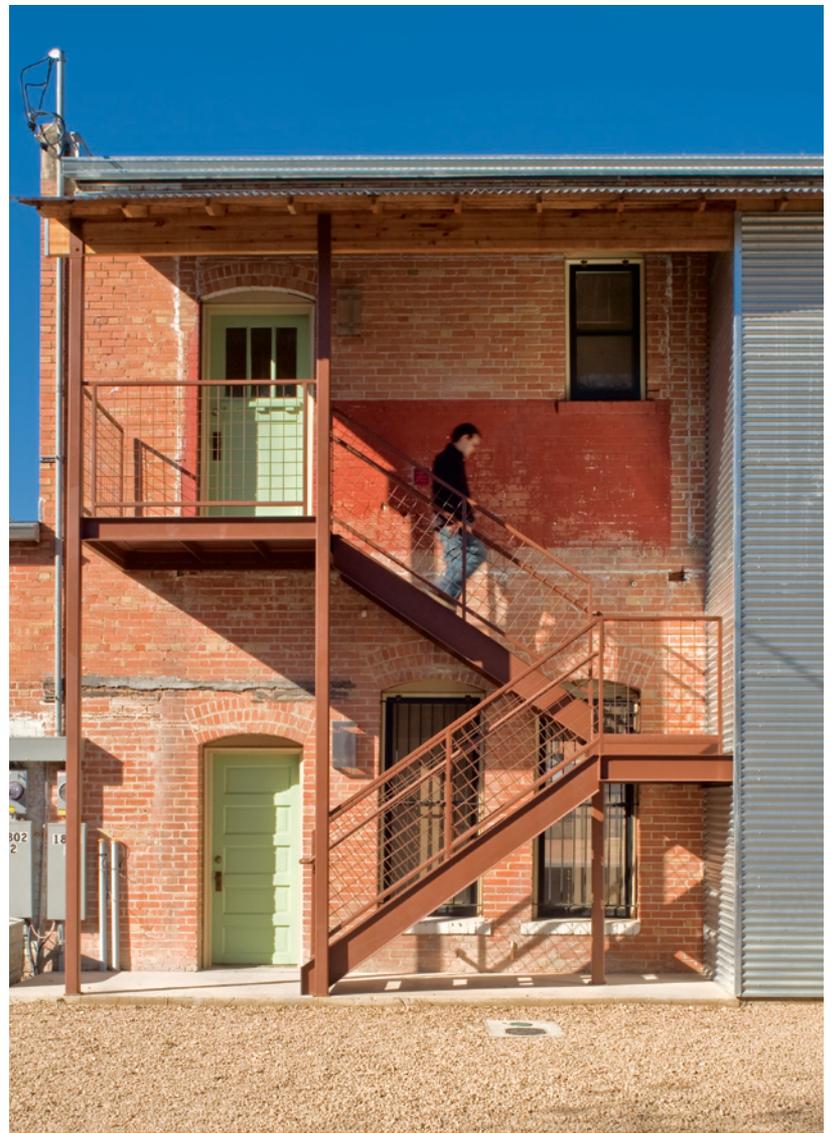
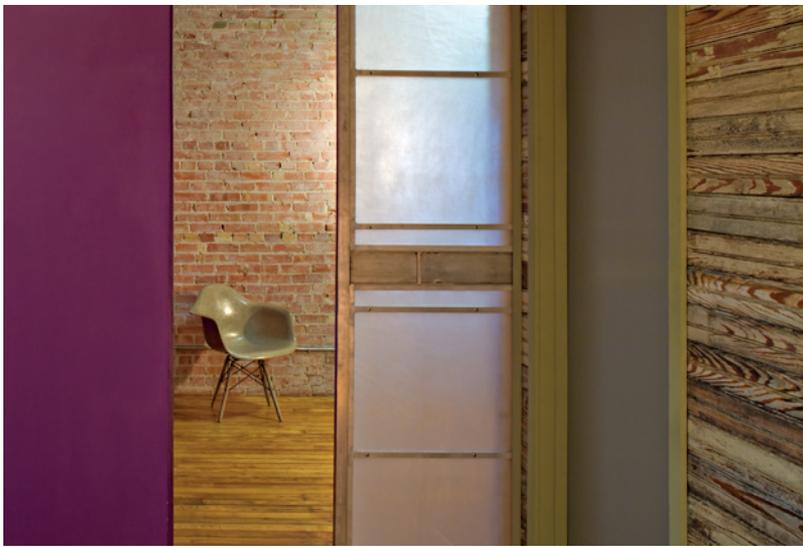


the roof and resultant structural damage. The parapet was rebuilt – with the original brick that had been blown onto the roof – as was the curiously structured front porch. Though the porch’s chamfered corner would appear to lack a critical column, old photographs indicate that was the original condition.

Luckily, the building’s foundations were in excellent shape as were the brick walls they supported. Consisting of alternating bands of smooth and wire-struck d’Hanis brick, the exterior treatment is unusually intricate for such a small building. And because much of the original window and door hardware was still in place, only minor repairs and repainting was required.

On the alley side, Ohlenbusch added a corrugated metal “lean-to” where a similarly sized wooden structure previously existed. This, along with a new set of stairs, provides the storage and closet space needs of modern tenants in a form consistent with the building’s original footprint.

Restoration of the interior of the lower level retail space was minimal, but included the addition of an accessible restroom. The upstairs apartment originally consisted of several small rooms configured for the needs of a large family. Anticipating the desires of potential tenants, Ohlenbusch removed many of the



upper floor's interior partitions to create a more open, loft-like space. He left the brick walls exposed and salvaged wood siding from other parts of the building to clad several interior walls. Except for where the flooring had been damaged by water infiltration, he kept most of the original tongue-and-groove flooring. So, too, did he retain the apartment's claw-foot bathtub, which remarkably survived the building's tumultuous history.

Current tenants include a "mom and pop" ice cream parlor on the street level and a local small business owner in the apartment above. The ice cream shop has proven to be a very popular hangout for students attending the public high school across the street and Ohlenbusch has had little problem keeping the apartment leased. While relatively small and a bit quirky, the 850-sf apartment provides a unique urban living experience in a city that lacks many such opportunities.

The building's small leasable square footage would have made it difficult for a typical developer to justify to the effort and expense of the restoration achieved by Ohlenbusch. The project's peculiar overhanging front porch is a case in point. While it was once common to have a private

porch protruding above a public sidewalk, today's building officials tend to frown upon such a condition. It ultimately required a considerable amount of time and negotiation for the City of San Antonio to "allow" what had always been. Had Ohlenbusch been motivated only by a desire to develop the property as quickly and cheaply as possible, removing the porch would have been a much more expedient solution. But the job of an architect is to balance the financial realities of a project with cultural, historical, and spatial factors as well. Ohlenbusch recognized that in addition to being part of the historic fabric of the city, the eccentric porch is also integral to the identity of El Pico.

Asked why he undertook a project of such relative complexity with little hope of a quick return on his investment, Ohlenbusch replied, "If I wasn't going to do it, who would?" This answer in many ways drives home the unique relationships architects often have with their communities. Ohlenbusch's connection to his native San Antonio is palpable. As a child he would take the bus from his home and explore the older neighborhoods in and around downtown. San Antonio, as he describes it, has an ineffable quality of place



Improvements downstairs were minimal while upstairs the removal of interior partitions opened up the floor plan of the residence. On the alley side, new metal components have replaced a wooden structure without extend-

ing the original building's footprint. As in the downstairs' interior spaces, the 850-sf apartment features exposed brick walls and wood flooring that is original to the building. Wood siding salvaged from other parts of the project

contributes to the historical ambience of the loft-like space. Almost a century after the original owner erected the modest building, El Picoso is once again an active part of its south-side community.

that arises from the eclectic nature of the urban fabric and the diverse cultures that built it. Due to his close connection to and his significant involvement in the local community, Ohlenbusch is acutely aware of the issues and opportunities around him and has been able to react to situations as they develop. Over the years, Ohlenbusch has done design work for eight projects in Southtown, three of which saw him wearing a developer's hat as well. These projects have been modest in scale and, like El Picoso, have recognized the importance of the background buildings that define a city's essential character.

Along with other like-minded architects, business owners, and community members, Ohlenbusch is helping to restore Southtown with the same love and care given to El Picoso. The neighborhood's ongoing transformation is certainly not a destructive gentrification, but rather an organic, evolutionary rebirth. While the change may be slow in comparison to more radical redevelopments seen in other cities, progress is being made and the result is a more vibrant, heterogeneous, and economically sustainable city.

J. Brantley Hightower, AIA, practices architecture in San Antonio.

RESOURCES MASONRY RESTORATION AND CLEANING: SHHS Corp.; METAL MATERIALS: MBCI; ARCHITECTURAL METAL WORK, RAILINGS, SPECIALTY DOORS: Metal Tech; DECORATIVE COPPER WORK: Jose Chapa-artist; LUMBER: Dittmar Lumber; ARCHITECTURAL WOODWORK: Ramos Carpentry; METAL ROOFING: Roberto Bonilla; MANUFACTURED CASEWORK: Habitat for Humanity ReStore

PROJECT Houston Pavilions, Houston

CLIENT Houston Pavilions LP

ARCHITECT HOK with Laguarda Low Architects

DESIGN TEAM Roger Soto; Mike Woods; Carl Ross; Bill Hudgens; Francisco Silva, AIA; John Clegg, AIA; Dimitra Pappadia; Clyde Twine, AIA; Pablo Laguarda, AIA; John Low, AIA; Tobias Newham

CONTRACTOR D.E. Harvey Builders

CONSULTANTS The Wells Partnership (construction manager); Fugro Consultants (testing); Haynes Whaley Associates (structural); Lerch Bates (elevator); Redmond Schwartz Mark Design (graphics); Rolf Jensen & Associates (code/life safety); Shen Milson Wilke (AV/security/IT); SWA Group-Houston (landscape); Ulrich Engineering (geotechnical); Walter P Moore (civil); Weston Solutions (environmental); Wylie Consulting Engineers (MEP)

PHOTOGRAPHER Aker/Zvonkovic



Stylized Urbanism

by JEFFREY BROWN, AIA

AT FIRST BLUSH, HOUSTON PAVILIONS SEEMS THE TYPE OF URBAN IN-FILL project that provokes architectural deliberation due in part to its formulaic response to current market conditions—a major mixed-use complex in the central business district. Conventional wisdom (supported by favorable coverage in popular media) tells us that almost any large project in nearly any CBD must be a good thing. That is because our society places heightened emphasis on urbanization, although often an idealized concept rather than the gritty reality that exists within a city's core. Any newly constructed urban project will fall somewhere between those two extremes: at one end is the replication of conventional urbanism through suburban strategies such as New Urbanism and at the other an architectural hyper-collage approach to simulating urbanism. The recently completed Houston Pavilions tends towards the latter.

The Pavilions was a collaboration between Dallas-based Laguarda Low Architects as design architect and HOK Houston as architect of record, although the interaction between the two firms was more complex than those delineated roles suggest. According to Laguarda Low's project designer Tobias Newham,



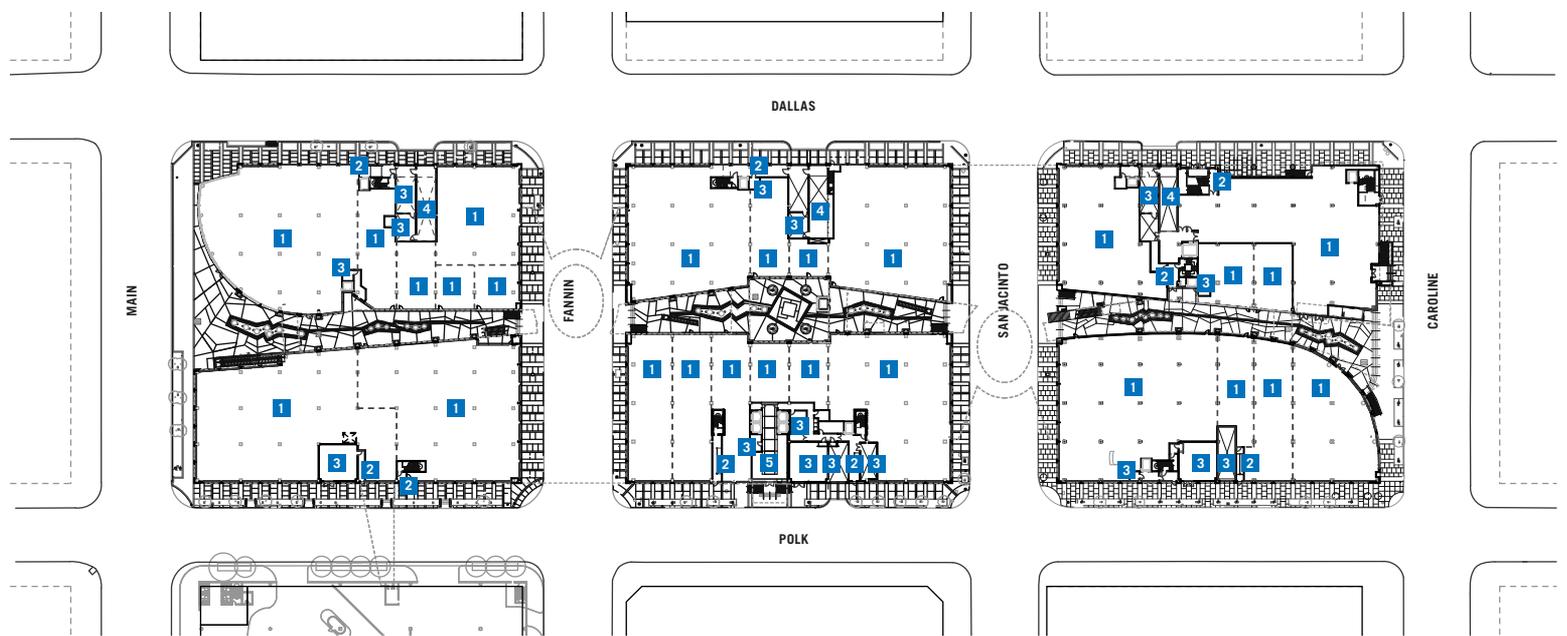


the ensemble of structures represents a collage of interwoven contributions. Newham notes that his firm produced numerous designs for various residential towers proposed at different points along the course of the project's conceptual stage, and worked in concert with HOK on the design of the final office tower. As constructed, that eight-story office tower sits atop a three-story socle of retail and rises at the southern half of the central block. While the design team studied multiple options for housing, Newham says, all were eliminated by the developer for economic performance reasons. Thus, the mixed-use aspect became something more akin to "combined programs," and the project ultimately suffers at a programmatic level from the missed opportunity.

Organized horizontally east/west across three downtown blocks, the project is loosely related to the existing light-rail line at its western perimeter along Main Street. With its other boundaries at Dallas Street on the north, Polk Street on the south, and Caroline Street on the east, the site is fairly detached from immediate connections to popular destinations present in the CBD: it's one block removed from the outer edge of the office tower district and three blocks from the downtown's major public park, Discovery Green. Currently, a moat of

(preceding page) Stretching across three downtown blocks, Houston Pavilions features a three-story retail podium that shelters 300,000 square feet of retail space interconnected by escalators and sky bridges. The 225,000-sf, eight-story office tower rises from the center of the mixed-use development that is sited along the Houston Metro light-rail line that runs along Main Street.

(this spread) Opened in 2008, the Pavilions is designed around a pedestrian street that bisects the open-air shopping arcade. The second and third floors are connected by "sky rings" that span Fannin and San Jacinto streets.

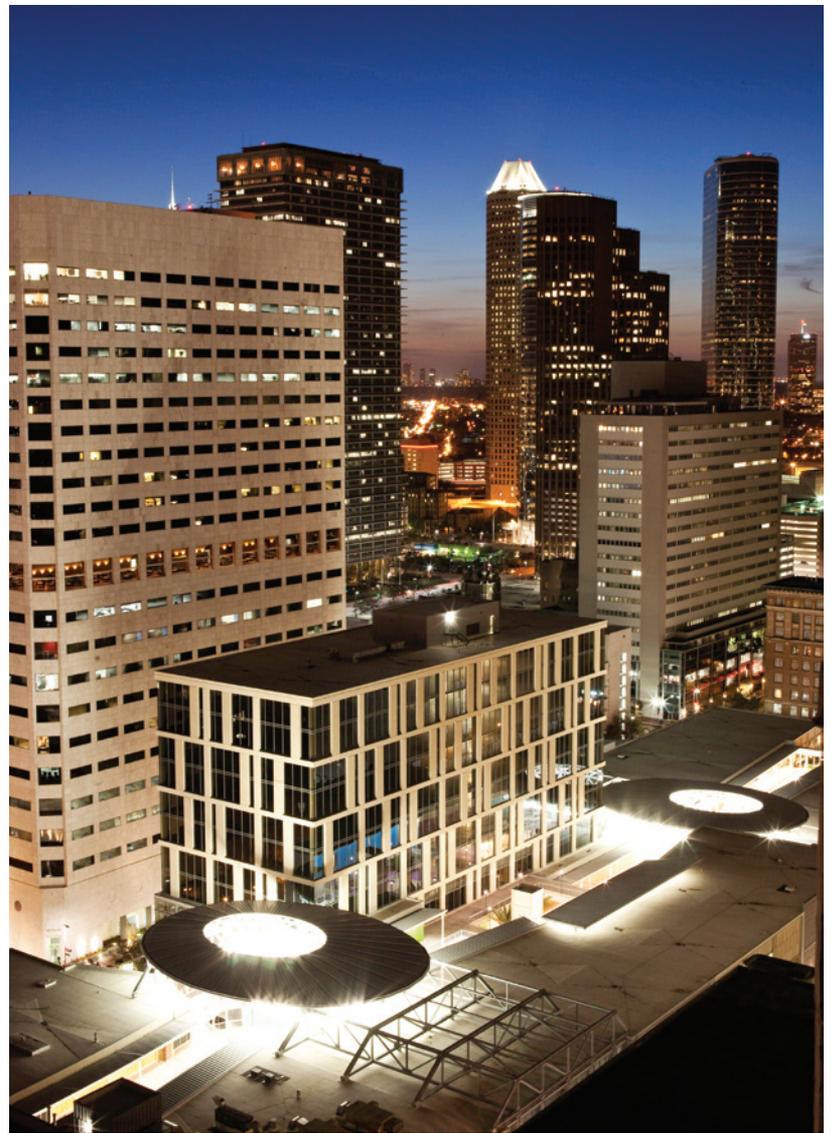


- SITE PLAN**
- 1 RETAIL LEASE SPACE
 - 2 PASSAGE WAY
 - 3 SERVICE/MECHANICAL
 - 4 LOADING DOCK
 - 5 OFFICE TOWER LOBBY



surface parking to the east further isolates the Pavilions from the centers of pedestrian activity in the urban core.

At its western and eastern extremities, the Pavilions splays open to invite easy inflow of pedestrians to stroll along an internal street running the length of the project's three blocks. Above street level are two mid-block bridges, one over Fannin that is oriented to northern views and another over San Jacinto that faces south and looks down the street's axis towards the Midtown District and the Medical Center beyond. A conventional approach to the project's formal diagram, combined with a relatively small and simple program of standard retail and market office, is confirmed by the strategy of turning the project "inside out" producing the internal crevice through the east/west septum of the block. This establishes a noticeable tension created by juxtaposing the organic syntax of the interior street against the rectilinear structure of the envelope. Newham relates that the "inside out" strategy was driven by the developer and based on the idea that inward-facing retail on the upper floors is more economically successful than if those storefronts faced outward from the building.



The essential provocation of the Pavilions, however, is its idealized street. The project is pessimistic about the street as found, preferring to fabricate its own condition of interiority where the street as imagined can occur at the expense of the street as existing condition. In this case, the architecture of the interior street reveals underlying inspiration derived from suburbia, such as pseudo-loggias and other mall-like elements meant to imply hyper-density. But here the result is a series of strangely empty floating sidewalks. The circulation strategy also erodes the power of the corners at street level because one must go up to cross the street at mid-block as it is illegal – and hazardous – to cross at street level. The interior corners are therefore avoided as a consequence to a strategy that seems to unintentionally thwart its own generative purpose.

The project's exterior elevations take on the responsibility of representing vitality and the outcome is their becoming metaphorically detached from the plan, essentially functioning independently as thematic backsides of the internally facing retail. On these surfaces pattern is preferred over composition, with an array of textural murals executed in precast cladding.

These fields of *bas relief* are regulated by a rhythmic expression of pilasters encroached at the corners by metal cladding painted gray. The whole is stitched together by an exoskeleton of grand structural trusses apparently intended to, in their explicit format, mark the roads below by expressing the span. The overall effect hinders the exterior's ability to connect contextually with the surroundings but not loosely structured enough to visually dissolve. This leaves an impression of vaguely aestheticized indifference. More succinctly, the Pavilions lacks facades as one might expect to see in European urban architecture—skins in close proximity and, if not density per se, then at the very minimum, intense object texture. Ultimately the approach is more of a strategy of stylized form than one of “architecture.”

While the Pavilions has its interesting moments and ultimate merit, the project does not propose any formal innovation within its given context and relies less upon architectural strategies than stylization. Yet, and this seems appropriate, it appeals more to the senses rather than to an inclination toward prolonged intellectual decoding. Retail relies upon sustained distraction, which the design team apparently recognized by delivering



Laguarda Low Architects of Dallas teamed with HOK Houston to design the mixed-use, transit-oriented development for California-based Entertainment Development Group. The client selected the site previously occupied

by surface parking lots and asked the design team to transform the property into an urban destination for shopping and entertainment. Pavilions represents the latest major piece of the puzzle as downtown Houston

moves toward becoming a 24-hour city. The original plans, later revised, called for a 12-story residential tower to stand beside the office building.

a project unencumbered by architectural devices that might draw shoppers' attention away from their primary reason for being at the Pavilions.

As an urban proposition, the Pavilions seems fated for future transformation and that potential for mutability may be its most intriguing aspect. (It is easy to imagine lofts on the third level at some point down the road.) But its current condition is less appealing. To lay such a fragmentary criticism solely upon the designers is to miss the point. To be sure, architecture has always been a profession of invention upon demand. But the shift of clients away from common cultural goals with architects towards the siren of profit has diluted invention. Architecture is less often seen as a cultural mediator than as something to aspire to as long as it does not interfere with the project's economic metrics. This appears to be the case with Pavilions, yet the result is less difficult to assess as an aesthetic proposition than as an economic one. While some may balk at this duality, many more will recognize it as the position architecture has come to be in recent years. Its success remains less than convincing thus far.

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

RESOURCES SIGNAGE: Ad Display Sign Systems; THERMAL INSULATION, FIRE PROOFING, HVAC, PLUMBING: Building Specialties; ACOUSTICAL CEILINGS: Clunn Acoustical Systems; METAL CEILINGS: Gordon; METAL SIDING/ROOFING: Metal Specialties; ARCHITECTURAL METALS/STAIRS/RAILINGS: Milestone Metals; STRUCTURAL STEEL: Myrex Industries; OVERHEAD DOORS: Overhead Door Company of Houston; ELEVATOR/ESCALATOR: Schindler; CERAMIC/STONE: Sigma Marble Granite & Tile; ARCHITECTURAL STAINLESS STEEL: Texas Metal Tek Fabricators; LOUVERS: TMG; DAVITS: Tractel; CURTAINWALL GLASS SYSTEM: Win-Con; WALL PANELS: WoodArts/Environmental Ltd.; PLAN EXPEDITING: Joe Santos

PROJECT Park Lane, Dallas

BLOCK B, THE HEIGHTS

CLIENT PM Realty Group

ARCHITECT Gromatzky Dupree & Associates

DESIGN TEAM Robert Dupree, AIA; Jeff Smith, AIA; Ann Svenstrup; Scott Oldner; Charlie Richmond, AIA

CONTRACTOR Cadence McShane Corp.

CONSULTANTS Brockette/Davis/Drake (structural); DynaTen Corporation (mechanical); System Electric (electrical); Scott Oldner Lighting Design (lighting); Faulkner Design Group (interiors); MESA (landscape)

PHOTOGRAPHER Steve Hinds Photography

BLOCKS C, D AND F

CLIENT Harvest Partners

ARCHITECT Good Fulton & Farrell Architects

DESIGN TEAM R. Lawrence Good, FAIA; David Farrell, AIA; Joseph Patti, AIA; Clark H. Key, AIA; Michael Reyes, AIA; Xavier Spencer

CONTRACTOR Rogers-O'Brien-Beck, a joint venture

CONSULTANTS Raymond L. Goodson, Jr. Inc. (civil/structural); Schmidt Stacy Consulting Engineers (MEP); MESA (landscape); WET Design (water feature); LuM Architectural Lighting Design (lighting); Safir-Rosetti (security); AVI-SPL (AV); Callison Architecture (environmental graphics); INSPEC (specs/LEED); Terracon (geotechnical); Conley Group (moisture control); DeShazo Group (traffic); Carl Walker (parking garage); Jack Boles Services (valet); Schirmer Engineering Corp. (life safety/fire protection); Akash Foundation (vastu shastra); CDW (waste disposal); GRG Group (model)

PHOTOGRAPHER Craig D. Blackmon, FAIA



A Work in Progress

by KEVIN SLOAN, ASLA

PARK LANE IS NOT YOUR TYPICAL NEW URBANIST ENCLAVE. There is no tinge of nostalgia to the buildings, no sense of a walk down memory lane, nor the feel of a backdrop to a 1920s movie. Instead, crisp lines, angular building shapes, and modernist glass cubes are gathered along the familiar form of a street. Taken together, it is a project that manifests an interest in distinguishing urban design concepts from building style.

“From the beginning we didn’t think that you had to use historical styles to make an urban place,” explains R. Lawrence Good, FAIA, whose firm Good, Fulton & Farrell master-planned the project and developed the street architecture. That impulse is also reflected in the planning strategy, which assimilated two existing Mies-like reproductions designed by HOK in the 1970s – one an office building and the other the Art Institute of Dallas – into the project’s urban pattern. Where most urbanism thrives on the idea of *bricolage* (making use of what is at hand), the integration of new construction with the pre-existing abstract glass buildings that were so brazenly anti-urban to begin with, is ambitious and with time may become the project’s signature design move.





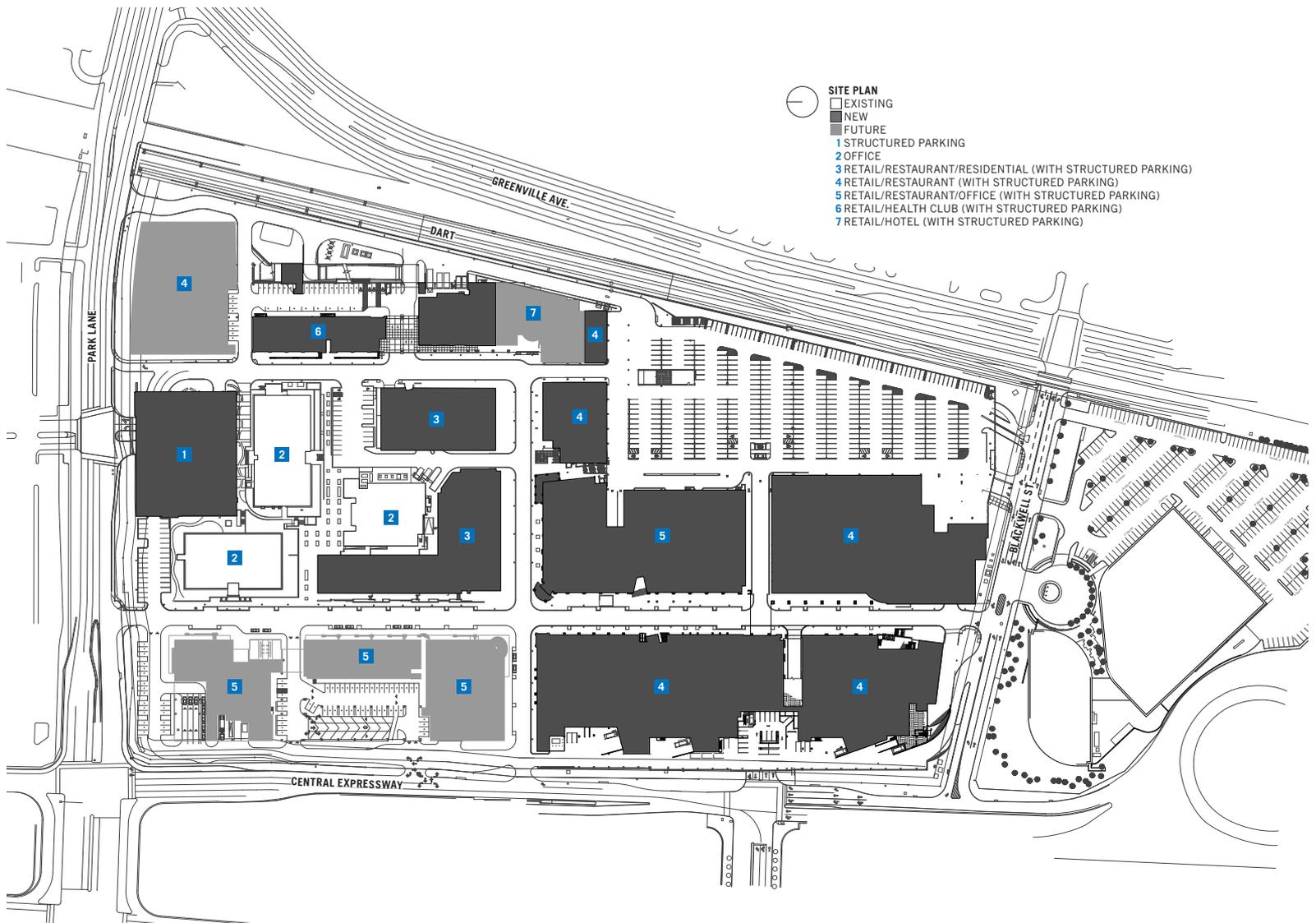
Other like-minded firms rounded out the collaborative project team, including Gromatzky Dupree & Associates of Dallas, who contributed two high-rise residential towers, and Callison Architecture in Seattle for retail branding and signage consultation.

Another departure from the usual urbanist formula is the commercial program. In lieu of a street lined with boutique shops to entice window-shoppers, the program mostly consists of large-footprint retailers more commonly seen in suburban power centers or pad sites. Among the retail tenants that have survived the recent economic turmoil is the commercial anchor, Whole Foods Market.

Zoned for ultimately three million gross square feet of development, the mixed-use program for Park Lane is densely nested into a 33.5-acre site bounded by Central Expressway directly to the west (with the late Raymond Nasher's North Park Shopping Center across the expressway), a DART station and elevated light-rail line to the east, and an existing mid-rise office building to the south along Northwest Highway. In terms of real estate potential, the site was irresistible to Dallas developer Harvest Partners, a company with a track record for making retail-driven destinations.

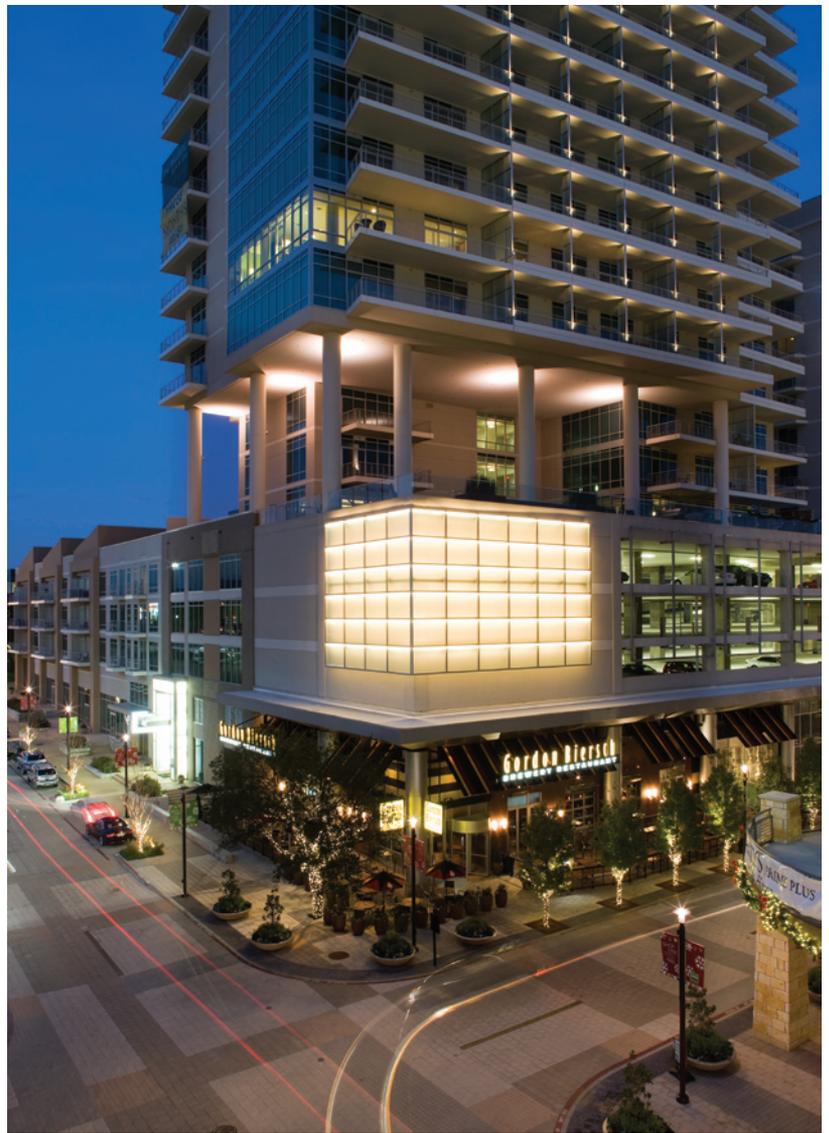
(preceding spread) With pedestrian-scaled interstitial spaces at its core and outlying accommodations for automobiles, Park Lane in Dallas represents an urban/suburban hybrid. Lightrail skirts the eastern perimeter, connecting the development's 600 potential residents to other parts of the city.

(this spread) Designed principally for large-footprint retailers, Park Lane's commercial sectors allow for adjacent surface parking supplemented by multi-level garages. The 33.5-acre mixed-use development covers an area equal to five city blocks with multiple components, new and existing, linked by outdoor public spaces.



By organizing the urban plan as an internally focused street, the project makes a startling departure from the usual highway-facing retail strip centers. Park Lane is positioned north/south in parallel to Central Expressway, the street grid interacting with nearly 20 feet of site topography, which endows the street with a scenographic quality. Interestingly, the street's lowest point coincides with the project's main intersection, which has the effect of reinforcing the crossing as the center of the project. The character of the street is not the only innovation of the planning strategy. In deference to big-box retailers, expansive surface parking is offered on the opposite side of the building fabric and street front. In addition, parking structures are tucked into the topography and connect over the interior street by bridges. Collectively the plan reads as a hybrid that is urban at its center but accommodating at its perimeter to the needs of the automobile.

Two high-rise blocks containing a complex mix of residential units establish the vertical profile of the mixed-use enclave. Designed by Gromatzky Dupree & Associates, their sleek modernist lines and white precast panels establish an affinity with the white brick of North Park Shopping Center when seen from



southbound Central Expressway. The towers signal the urbanity of the place and, by association, link shoppers to the shopping center beyond.

Housing wasn't part of the initial mix of uses at Park Lane. "What most don't realize is that these are the first high-rise residential towers north of Northwest Highway in the Central Expressway corridor," notes Charles Gromatzky, AIA. Adding the towers represent an attempt to establish a neighborhood of 600 residents that could use the adjacent office spaces and commercial enterprises, as well as the nearby DART station.

A 230-unit boutique hotel—the Valencia, a brand that has been successful on the San Antonio Riverwalk — and an accompanying condominium tower were originally planned as the terminus to the main street crossing. Designed by BOKA Powell, the images for the Park Lane Valencia portray a moody, atmospheric interior comprised of Spanish masonry. The two structures were to be built at the development's eastern perimeter, but the project is on indefinite hold. "What was unfortunate about the timing of Park Lane was that it was planned at a time when it could promise the most, but arrived when the economy could support the least," remarks architect Good.

The tract where the Valencia was expected to be built became a surface parking lot, one of several in the development which represent projects that withered in the recent economic downturn. The most prominent is the long northwestern tract next to Park Lane's main entrance, as well as one at the northeastern corner of the development. Unfortunately, the additional postponement of the Valencia eliminated a key destination that would have drawn users into the interior of the development.

The spaces and elements between Park Lane's buildings largely consist of elaborate paving patterns, decorative objects, and furniture systems that all appear ready-made for window shoppers. Designed by MESA Design Group of Dallas, the urban landscape also features a monumental stair with a cascading fountain with integrated quick-firing water jets (by WET Design and titled "Somersault") that connects the surface parking lot of the Whole Foods Market to the street. The overall character of the public spaces is exuberant, but considering the development's attention to architectural variety, a less complex landscape might have had a more unifying effect on the entire project.



Though not originally planned as part of Park Lane's mix of uses, two residential towers – the first residential high-rises built north of Northwest Highway in the Central Expressway corridor – were added to house up to 600

apartment dwellers. Commercial spaces activate the streetscape at the base of the towers. While not all the components envisioned in the master plan have been built, Park Lane is ultimately expected to encompass a total of

2.4 million square feet with more than 700,000 square feet of retail, restaurant, and entertainment space. The development, located across from Northpark Center, is estimated to draw 15 million visitors each year.

One of the critical problems in formulating a “modern urbanism” is overcoming the tendency – of which most contemporary architecture is guilty – to attract the eye and dominate its focal vision. Urban architecture is most successful when perceived indirectly, in the eye’s peripheral vision where the complementary patterns of street wall building are seen as a specific spatial field. Oftentimes, when designers attempt to mix the two, such as in parts of the resort town of Seaside, Florida, the result is an optical fragmentation that draws attention away from the cohesion of the larger space and toward the visually insistent object buildings. However, by employing contemporary idiom over the entire street wall, Park Lane posits that space-defining tendencies can be achieved with a contemporary language. Perhaps, once economic conditions improve, more will be built to fully realize Park Lane’s potential. Even with the impact of the downturn, the project’s granular approach to urbanism is largely intact and demonstrates an intriguing next step in the progression of highly dense urban projects.

Kevin Sloan, ASLA, practices landscape architecture and urban planning in Dallas.

RESOURCES **BLOCK B**, THE HEIGHTS WATER FEATURES AND POOLS: PSF Enterprises; MASONRY UNITS: Interstate Brick (Blackson Brick); SHINGLES/ROOF ACCESSORIES: Tamko; ACOUSTICAL CEILINGS: Armstrong; PAINT: Sherwin Williams; KITCHEN/BATH CABINETS: Canac Cabinets; SIGNAGE: Fource Communications; ROLLER SHADES: Timber Blind & Shutter; SHOWER DOORS: JPON Glass Company; BOOKCASE DOORS: SPACEXOORS; **BLOCK C, D AND F** UNIT PAVERS: Pavestone (Concrete Paver Systems); WATER FEATURES: WET (Greenscape Pump Services); MALL FURNISHINGS/PLANTING ACCESSORIES: Urban Accessories, Tournesol Siteworks, Kornegay Design, greenscreen®; MASONRY UNITS/STONE: Blackson Brick; METAL MATERIALS: Bratton Steel; MISC. STEEL: InPro Fabrication; ARCHITECTURAL WOODWORK: Watson and Cochran; WATERPROOFING: PolyGuard; ENTRANCES/GLAZED CURTAINWALL: Kawneer; GLASS: Arch Aluminum and Glass; ACOUSTICAL CEILINGS: Armstrong; WALL COVERINGS: Wolf Gordon; PAINTS/COATINGS: Sherwin Williams; WALL SYSTEMS: Senergy by BASF Corp. Wall Systems; SIGNAGE AND GRAPHICS: Chandler Signs; ESCALATORS: Cartveyor™ by Pflow Industries (Schindler Elevators)



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Cedar Park Recreation Center

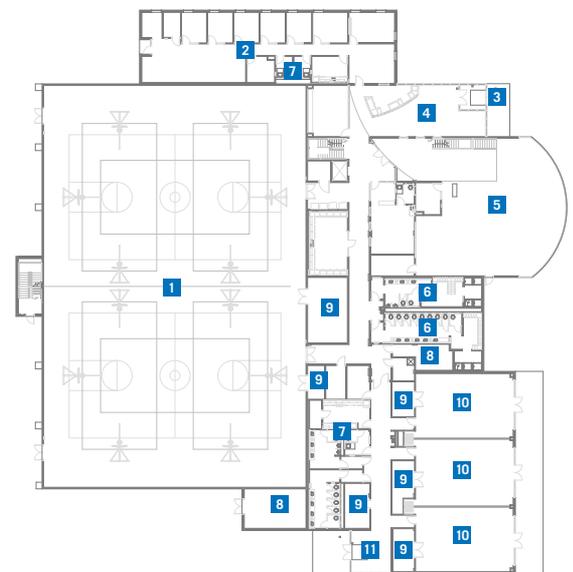


PROJECT Cedar Park Recreation Center, Cedar Park
CLIENT City of Cedar Park
ARCHITECT PBS&J
DESIGN TEAM Lauren Alexander, AIA; Charles Croslin, Jr., AIA; Bruce Hoelscher, AIA; Kristen Klein, AIA
CONTRACTOR Flintco
CONSULTANTS Alexander Boedy Associates (landscape architect); HMG & Associates (MEP); PBS&J (structural/civil); Raba-Kistner (geotechnical)
PHOTOGRAPHER Roy Mata

RESOURCES CONCRETE PAVEMENT: Lonestar Ready Mix; UNIT PAVERS/RETAINING WALL STONE: Pavestone; ARCHITECTURAL WOODWORK: Paul Mair Designs; RAILINGS: Construction Metal Products; WATERPROOFING: Grace; BUILDING INSULATION: Owens Corning; ROOF AND DECK INSULATION: Sarnafil; ROOF/WALL PANELS, METAL ROOFING: Berridge Manufacturing; METAL DOORS: Ceco Door Products; WOOD DOORS: VT Industries; GLASS: Arch Aluminum & Glass, PPG; GLAZED CURTAINWALL: Vistawall; GYPSUM BOARD: USG; TILE: DalTile; ACOUSTICAL CEILINGS: Armstrong; INDOOR ATHLETIC SURFACING: Regupol America, Mondo; ATHLETIC WOOD FLOORING: Robbins; WALL COVERINGS: Koroseal; ACOUSTICAL WALL TREATMENTS: Wall Technology; PAINT: PPG; CONCRETE STAIN: Scofield Stains; CARPET TILE: Mannington; SIGNAGE: Sign Crafters; OPERABLE PARTITIONS: Panelfold; VISUAL DISPLAY BOARDS: Claridge Products & Equipment; FLOOR MATS: C/S Group; BLINDS AND SHADES: Hunter Douglas; BACKBOARDS, GOALS AND GRANDSTANDS: Performance Sport Systems; SECURITY SYSTEM: Sonitrol; MECHANICAL EQUIPMENT SCREENING: CityScapes; BATHROOM HARDWARE: Kohler, Delta, Just Sinks (Ferguson); WATER COOLERS: Halsey Taylor (Ferguson); SHOWERS: Leonard (Ferguson)

The City of Cedar Park commissioned PBS&J of Austin to provide architectural and engineering services for the development of a 50,000-sf community and recreation center located in the city's evolving downtown district. The district is located on a 380-acre tract of land that integrates residential, commercial, and civic uses with tree-lined streets and open spaces. The new facility has clearly defined, separate entrances for the recreation and community centers. The recreation center features a 17,000-sf double-height gymnasium and an elevated two-lane jogging track. The gym can be arranged into four half-court volleyball courts. Locker rooms and a controlled-access workout room are located nearby. Upstairs, multipurpose rooms house karate, aerobics, spin, and dance classes. The heart of the facility is the community center, which contains three meeting rooms totaling 3,000 square feet. The rooms are flexible, designed to accommodate groups of up to 150 people. A lobby, reception area, administrative offices and support spaces, a craft room, video game room, and a nursery round out the community center program. The project was completed in 2009 for \$11 million.

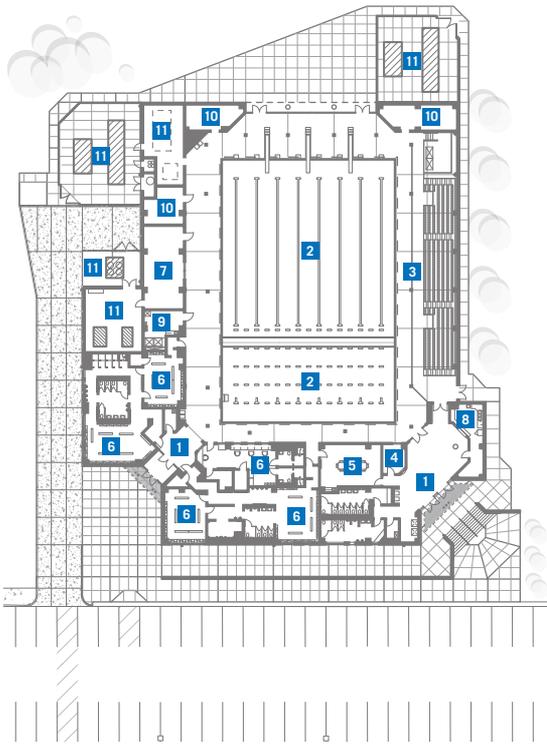
NOELLE HEINZE



- FIRST FLOOR PLAN**
- 1 GYM
 - 2 OFFICE WING
 - 3 ENTRY
 - 4 LOBBY
 - 5 CARDIO WEIGHTS
 - 6 LOCKERROOM
 - 7 RESTROOMS
 - 8 MECHANICAL
 - 9 STORAGE
 - 10 COMMUNITY ROOM
 - 11 COMMUNITY ENTRY



Montgomery ISD Aquatic Center



- FLOOR PLAN**
- 1 ENTRANCE/ LOBBY
 - 2 POOL
 - 3 SEATING
 - 4 OFFICE/TICKETS
 - 5 MEETING ROOM
 - 6 LOCKER ROOM
 - 7 WEIGHT ROOM
 - 8 CONCESSION
 - 9 LAUNDRY
 - 10 STORAGE
 - 11 MECHANICAL

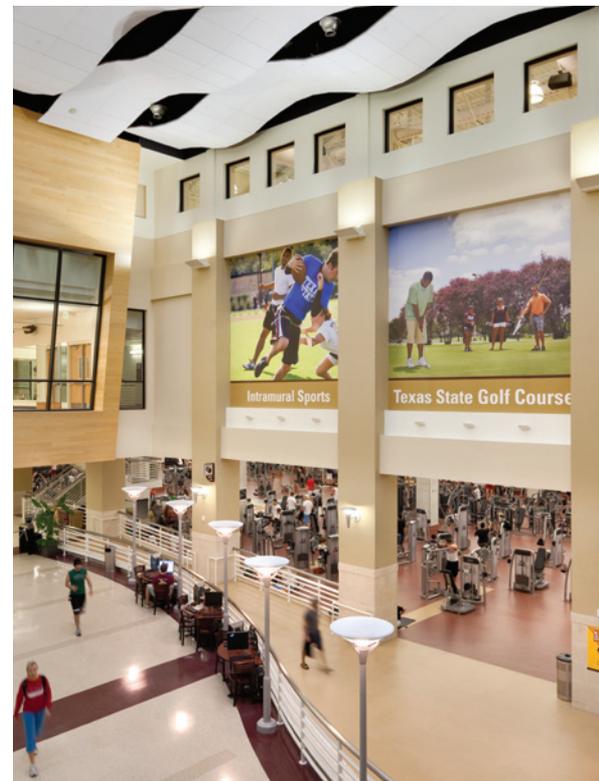
Designed by Houston firm RWS Architects, the Montgomery Independent School District Aquatic Center is a 29,600-sf facility that hosts the district's swim practice, competitions, and community programs for all age groups. The center's glass lobby with clerestory is located at the entrance of the Montgomery ISD Athletic Complex and faces the main drive. High windows throughout the space and a wall of windows at one end of the pool provide natural light and a sense of openness throughout the natatorium. A bulkhead allows the pool to be used for competition (25 yards or 25 meters) and creates a separate swim area for practice or community activities. A locker room, a weight room, training room, large storage spaces, and over 300 bleacher-style seats make up the program. The project was completed in 2009 for approximately \$6.8 million. Gamma Construction Co. was the general contractor.

NOELLE HEINZE

PROJECT Montgomery ISD Aquatic Center, Montgomery
CLIENT Montgomery Independent School District
ARCHITECT RWS Architects
DESIGN TEAM Gin Eng, AIA; Cheryl Lawrence, AIA; John Robertson, AIA; Grace Cooke, ASID, IIDA; Joanne Park; Ryan Marchesi
CONTRACTOR Gamma Construction Company
CONSULTANTS Lamb & Barger Consulting Engineers (civil); DBR Engineering Consultants (MEP); Jones/Borne/Inc (structural); Aquatic Excellence (swimming pool)
PHOTOGRAPHER Susan Hernandez Photography

RESOURCES CONCRETE PAVEMENT/RETAINING WALLS: Campbell Concrete & Materials; UNIT MASONRY WALL ASSEMBLIES: Texas Building Products (Architectural Masonry Products); MASONRY VENEER ASSEMBLIES: Hanson Athens (Architectural Masonry Products); RAILINGS: Pool Custom Iron Works; WATERPROOFING: Nervastral, Sonneborn; BUILDING INSULATION: Johns Manville, Owens Corning; ROOF AND WALL PANELS: Berridge Manufacturing Co.; SPECIALTY DOORS: Cornell (J.M. Maly); ENTRANCES AND STOREFRONTS: Vistawall (Window Systems of Texas); GYPSUM BOARD FRAMING: ClarkWestern Building Systems; GYPSUM: Georgia Pacific; ACOUSTICAL CEILINGS: USG Interiors; ACOUSTICAL WALL TREATMENTS: Tectum (Maniscalco & Associates); PAINT AND HIGH PERFORMANCE COATINGS: Sherwin Williams; CARPET: Tandus Flooring; EXTERIOR SUN CONTROL AND ALUMINUM CANOPY SYSTEM: Avadek; MANUFACTURED CASEWORK: Mill Tex Cabinets; SWIMMING POOL ENCLOSURES: Paddock Southwest

Texas State Student Recreation Center



PROJECT Texas State University Student Recreation Center Expansion/Renovation, San Marcos

CLIENT Texas State University

ARCHITECT Marmon Mok Architecture

DESIGN TEAM Greg Houston, AIA; Bill Reeves, AIA; Herb Denny, AIA; Shawn Bacon; Elizabeth Williams; Dan Slagle

CONTRACTOR Bartlett Cocke General Contractors

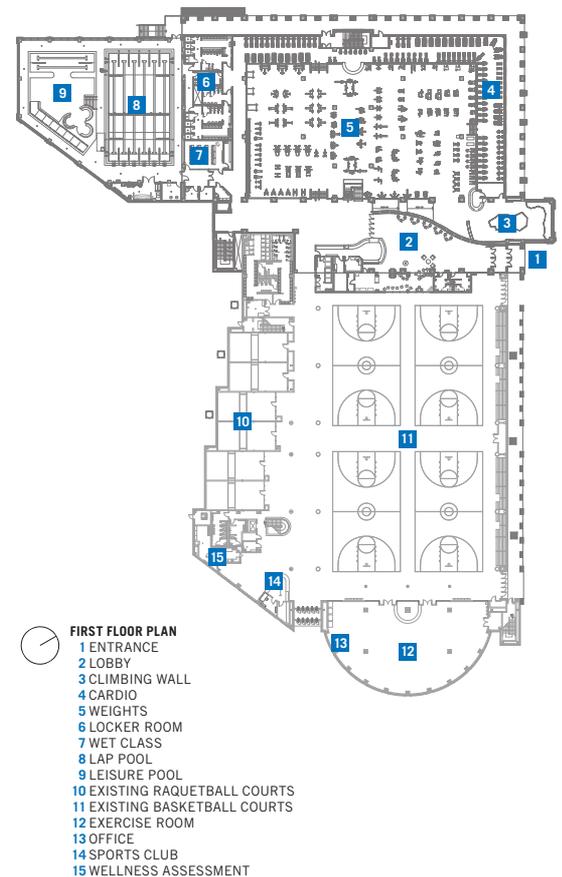
CONSULTANTS SportsPLAN Studio (programming/operations); Councilman-Hunsaker (aquatics); Jaster-Quintanilla (structural); Blum Consulting Engineers (MEP); Vickrey & Associates (civil); PHW Architectural Lighting Design (lighting); TBG Partners (landscape); Datacom Design Group (IT/AV); Halford Busby (construction cost)

PHOTOGRAPHY Chris Cooper Photographer

RESOURCES **CONCRETE MATERIALS:** Urban Concrete; **UNIT PAVERS:** Pavestone; **PLANTING ACCESSORIES:** Garden-Ville; **MASONRY UNITS:** Acme; **ARCHITECTURAL METAL WORK:** Willborn Steel Co.; **ARCHITECTURAL WOODWORK:** Nagelhout & Co.; **ROOF TILES:** US Tile (Port Enterprises); **WOOD DOORS:** Anemostat; **SPECIALTY DOORS:** Tiger Door; **ENTRANCES, STOREFRONTS, GLAZED CURTAINWALL:** YKK AP America (Sharp Glass); **GYPSUM BOARD FRAMING AND ACCESSORIES:** Dietrich Metal Framing; **TILE:** Crossville; **TERRAZZO:** General Polymers (Venice Art Terrazzo); **SPECIAL CEILING SURFACES:** Hunter Douglas; **ATHLETIC SURFACING INDOORS:** Mondo USA (Custom Sports Surfacing); **PAINTS, HIGH PERFORMANCE COATINGS:** Sherwin Williams; **BLINDS AND SHADES:** Mechoshade; **DESIGN SOFTWARE:** AutoDesk (D.C. Cadd)

The renovation and expansion of San Marcos' Texas State University Student Recreation Center, designed by San Antonio firm Marmon Mok, is the first campus project to adhere to new guidelines that call for Spanish Colonial architecture and a specific material palette. Immediately west of the original structure, the expansion features a new entrance located along a pedestrian path between a major parking addition and the interior of the campus. The entrance, adjacent to a tower that houses a 54-foot-tall climbing wall, brings students into the center through a soaring lobby space. The three-story facility houses first-floor workout facilities, a second-floor gymnasium, and third-floor boxing and gallery spaces. A natatorium incorporates a leisure pool and a six-lane lap pool adjacent to locker rooms. Both pool tanks are built over an existing limestone bed, which forms a base for inexpensive storage and mechanical space. Unique features include biometric entrance scanners at turnstiles to replace the need for student IDs and a "Calories to Kilowatts" program, which involves 30 retrofitted elliptical machines that convert energy generated during workouts into electricity. Texas State is now the largest "human power plant in the world." The project was completed in 2009.

NOELLE HEINZE



'Peterson Prize' continued from page 19

ings of rural south Texas. It is located near the intersection of State Highway Loop 1604 and State Highway 16, in the vicinity of the town of Somerset, and about 17 miles southwest of downtown San Antonio.

Constructed of load-bearing, rough-cut, coursed red sandstone blocks, the building has served multiple functions throughout its history, including a combination general store/post office. It also has been used as a residence. A date stone, etched with "Heermann.1892," above the central double doors on the front facade indicates its origins. Theodore Heermann erected the building on land he owned for use as a general store. The current owners, who purchased the property in 1970, use the building for storage and make necessary repairs to keep the structure stable.

Its overall dimensions are approximately 29 x 54 feet, with no partition walls. The northern storefront facade — measuring 17 feet, 9 inches above the finished floor — forms a parapet wall above a shed roof. The floor measures 8 feet, 9 inches above the basement floor on all four walls. Stone masonry basement walls are two feet thick. The north elevation facing Loop 1604 features double doors and windows on either side. The south wall mirrors that arrangement.

The other 2010 student teams represented (first place) University of Arkansas' Fay Jones School of Architecture; (second place) College of Charleston/Clemson University's Graduate Program in Historic Preservation; and (fourth place) University of Miami's School of Architecture.

In addition, two honorable mentions in this year's competition went to teams from Texas schools: The University of Texas at Austin's School of Architecture (Amanda Carpenter, Grace Cynkar, Meg Frisbie, Hannah Meyer, Nathaniel Muhler, and Jessica Ugarte) for documenting the Sampson-Nalle House (1877) in Austin under the guidance of lecturer Monica Penick; and Texas A&M University's College of Architecture (Justin Curtsinger, Colin Darby, Pamela da Graca, Stephanie Guariglia, Sheldon Henning, Craig Jeffrey, Ashley Martin, Jacob Morris, Anlyn Nunez, and Renee Post) for documenting Saint Andrew's Episcopal Church (1914) in Bryan under the guidance of Robert Warden.

More information, including a chronological listing of prize winners, is posted at www.nps.gov/history/hdp/jobs/peterson.htm.

STEPHEN SHARPE

'Romania' continued from page 27

from my Texas friends and colleagues through the Peace Corps Partnership Program.)

Also, with minor restructuring of our current space in the visitor center, we hope to provide a more efficient and enjoyable place to work. For an organization not used to planning, PNLM leadership and staff have welcomed project input and have been open to new ideas.

In planning and implementing these projects, I have received long-distance advice and assistance from several of my friends and colleagues back home. In particular, I am grateful to Rolando Garcia, FAIA; Michael Hovar, AIA; Carmen Perez-Garcia, Hon. TSA; James Humphries, AIA; and Marvin Boland, AIA, as well as Herman Dyal, FAIA, in Austin and master artist-teacher Miki Rodriguez in Laredo.

Reflections

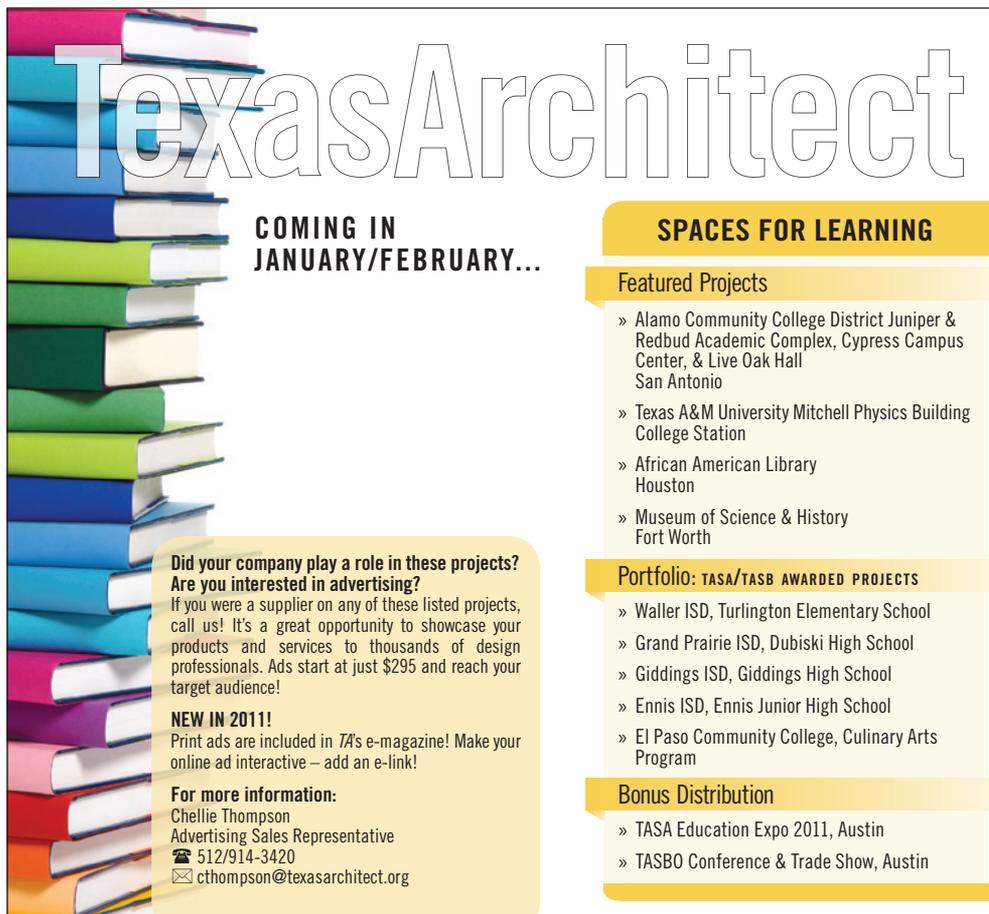
My career as an architect and core-belief in the AIA's successful public-service initiatives has led me to be optimistic that positive changes in Romania can be achieved. I also believe that my Romanian and PNLM hosts, infused with

Peace Corps spirit, will allow our work together to make a difference. I hope to plant seeds that will grow!

As a volunteer, I receive an allowance intended to support a modest lifestyle. That, with a weekly double-pot of chicken and vegetable soup and doing my own laundering and housekeeping, has contributed to a simple, yet pleasant Romania life for me. Climbing the five flights of stairs to my apartment, combined with biking as my main transportation, have provided enjoyment and positive physical benefits. (The photo on p. 27 shows my daily commute.)

Romania has an abundance of red wine and welcoming people but as temperatures are again beginning to drop toward freezing, the warm weather of South Texas is missed. And while the taste of cabbage-wrapped sarmales is close to enchiladas verde, there's no place like home!

The author practiced architecture in the Lower Rio Grande Valley for many years as a principal with Ashley Humphries & Sanchez. His two-year tour with the Peace Corps ends next year. See more photos at texasarchitect.blogspot.com.



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The Problem with Owners

Maybe the so-called problem with owners is in fact an opportunity for industry professionals

by BARBARA WHITE BRYSON, FAIA, AND CANAN YETMEN

This article is adapted from Chapter 1 of the authors' recent book, The Owner's Dilemma: Driving Success and Innovation in the Design and Construction Industry, published this year by the Ostberg Library of Design Management. Reprinted with permission, the material is copyrighted by Greenway Communications.

A FEW MONTHS AGO, A SENIOR LEADER AT A top-ranked university asked the assistant vice president of facilities and construction what he and his office were doing to capture construction savings related to the deflating market, especially as they were completing the buyout of remaining major projects. Before the AVP had an opportunity to form an answer, the senior leader added, "If you aren't being ruthless, you aren't doing your job." The AVP responded quickly, "No, we aren't being ruthless. We are getting far more value by supporting collaboration. We save design and construction dollars every day with our collaborative teams."

This exchange stemmed from a conference the senior leader had recently attended. A number of high-powered university officials were in attendance along with a few government pundits. Many attendees shared glorious stories of the remarkable savings they had experienced on recently bid projects, which had come in 10 percent to 20 percent under budget. Contractors and architects are really suffering right now, they said. They are so hungry that it's a great time to squeeze them and get some great deals. Armed with these anecdotes, the university's participants felt confident that they had helpful advice to pass along to construction staff: Beat up those architects and contractors! Now is the time to get the lowest price possible!

This questionable strategy raises several significant concerns. First, universities are part of the communities in which they reside, and they don't build just one project. It is generally a bad idea to alienate the local design and construction community. Second, projects designed and built

with adversarial teams are rarely successful. Those hammered team members understandably spend considerable energy finding reasons to generate additional services and change orders. Third, this strategy is not likely to create the lowest final price or highest value compared to a transparent collaborative process in which commodity and labor prices are promptly incorporated into cost projections, adjusting as the market fluctuates, long before final buyout. A good project process recognizes windfalls early and is never the victim of nasty surprises. Knowledge is power!

This, however, is exactly the problem with owners. Ours is the only trillion-dollar industry in the history of the world in which clients routinely demand the most inefficient processes creating the least value. How many owners, public and private, actually believe they get the best value from design-bid-build? I suspect that very few professionals do, but they cannot prove it. The reason is simple: Anecdotes, personal experience, and urban legend constitute the foundational knowledge of the industry, one that has done a poor job of creating hard data to support the use of good processes and an even worse job of creating and preserving knowledge through rigorous research. As a result, the industry has no ammunition to convince owners that other options are available to them that can produce higher quality projects at better prices. In this knowledge vacuum, compounded by dire market conditions, some owners are likely to act badly.

But there is another, bigger problem with owners, and it is one that rocks the foundations of building industry knowledge and rattles the most basic tenets of industry leadership. The problem is this: It may be that owners, not industry professionals, hold the most power in managing the building process and are therefore the only viable leaders of the building process. Owners may be the natural leaders of industry change with the potential to create opportunities for great success for all industry professionals.

THE POWER OF THE OWNER

There are phrases that I have heard for many years in practice and now as an owner. “There are no good projects without good owners,” or alternatively, “I wish the owner would just get out of our way so we could do our job!” These sentiments make me believe that professionals in the building industry have known for a long time that owners have a great deal of influence over the success and failure of building projects. For centuries, owners have been tyrants and patrons, inspiration and bane to the dreams of the master builder, the architect, and the contractor. In addition, the owner’s overarching needs and strategic vision have led to the world’s greatest architecture, whether found in castles for defending, cathedrals for worshipping, or palaces for ruling.

The modern owner is not so different from the patrons of old, although the focus is a bit different. Impressive facilities are now built for governance, learning, competing, commerce, or creating an image of wealth and prosperity for business. From Pope Paul III to the Office of Overseas Construction, from Medici to Trump, owners who are deeply interested and committed have been involved in the process of creating some of the greatest buildings and campuses of the world.

What is not clear to many professionals in the architecture/engineering/construction industry is exactly why owners can have so much impact. One obvious reason is that owners pay the bills. Another is that without the core need of the owner, there would be no project. The owner initiates the project, pays for it, and will eventually live with it. But that does not explain why the owner often has so much influence over the success or failure of a project. Why do projects with reasonable programs that match reasonable budgets and are stewarded by good design and construction teams still fail just because the owner does a poor job of being a client?

The negative influence of poor clients is no secret. I’ve heard many architects wish for an opportunity to train owners to be better clients, but when asked what they would like to teach the owner, their suggestions are mostly limited to increasing appreciation of aesthetics and planning. Suggestions from other team members are

similarly limited in scope, focusing on prompt payment of invoices or requiring the owner to force the design team to stay on schedule. It seems that most industry professionals know a good client when they meet one, but the definition of good is often nebulous and does not address the core problems that deeply affect project success. However, when architects, engineers, contractors, and project managers are asked a focused set of questions about lack of decision making or the owner’s negative impact on team collaboration, consensus on the definition of a bad owner is quickly built.

Conversely, the definition of a great owner – one that can have a positive impact on a project – is one who maintains a disciplined decision-making process and rewards team collaboration. Of course, many other owner characteristics are important, including the (universally welcomed) characteristic of paying bills on time; however, a tangible connection between successful projects and timely, collaborative decision making is difficult to deny. In fact, it is easy to illustrate that more money on building projects is lost (or spent) by the lack of timely, collaborative decision making than could ever be gained through any clever delivery process or lucky market timing.

Risk is likely the most misunderstood concept in the building industry... risk is viewed as an element to be eliminated.

Instead of using traditional business analyses to evaluate bargaining power or following the money as good auditors might urge, let us instead follow the decisions. Who, within the project team, has the power to change any key player? Who has the power to change a process that impacts more than one team member? Who can approve a project to move beyond a key milestone? Who can decide to stop a project or

terminate a contract without cause? Who holds responsibility for thousands of decisions and will bear the most direct impact of those decisions? The answer to all these questions is, of course, the owner.

Therefore, given the owner’s ability to make these decisions and willingness to bear the consequences, why is the owner not considered a viable candidate to lead the design and construction process? Perhaps there is a more important question: Given such decision power, what responsibility does the owner have in creating a successful building project and supporting project teams? Maybe the so-called problem with owners is in fact an opportunity for industry professionals.

THE THEORY OF EXPANDING RISK

Many discussions in business environments examine optimization—the idea that business need not be a zero-sum game. The pie, it is said, can be expanded when team members cooperate. In a cooperative team environment, one plus one equals four. The iPhone is a great example of this concept. By allowing applications for the iPhone to be developed by others, Apple not only reinvented the cell phone, but the resulting collaboration dramatically expanded the download application market. This collaboration demonstrates that there are more rewards to share and more success to enjoy. Alternatively, in an adversarial environment, the risk pie can be expanded as well. I call this the Theory of Expanding Risk.

Risk is likely the most misunderstood concept in the building industry. As illustrated by the industry’s nearly useless risk management instruments, including professional liability insurance and contractor bonding, risk is viewed as an element to be eliminated. To most people in the industry, risk is seen as bad, unpredictable, and unmanageable. This approach has created a heavy burden for the industry by discouraging innovation while creating enormous overhead costs for team members and inefficiency in project delivery. Risk aversion has undermined collaborations, prevented the reasonable and appropriate sharing of resources, and shut down potentially lucrative business opportunities for designers. As a result, risk is largely ignored as

a manageable element in the building process, and the very real benefits of taking on risk are rarely realized.

A number of misconceptions drive the predominant thinking regarding risk management in the industry. As noted earlier, presumably, design-build reduces the owner's risk by creating a single source of responsibility. However, the risk related to project definition in design-build is dramatically increased. This risk is difficult to quantify and to resolve. Although the bridging project delivery process (developed by George T. Heery), which includes a separate design team that defines everything the owner cares about, addresses this concern and reduces the project definition risk, it increases the risk of transfer of information, when the bridging package is handed off to the ultimate design-build team, or the risk that the design-build designers reject the bridging consultant's work. Confusing? Absolutely! Risk is a tough and complicated issue, and fear of risk can make many owners act badly. The result is a "cover your assets" approach that quickly becomes challenging and adversarial. When an owner is afraid, team collaboration dissolves and the risk pie expands.

However, risk can be predicted, understood, managed, and even embraced. Risk management, not avoidance, can assist the project team in better understanding choices. Rewards to taking on risk can be included in the decision process, and benefits can be realized by the entire team. The owner through leadership is in the best possible position to manage risk and its impact on the team. By embracing risk, the owner can manage it in a transparent manner, creating higher quality and more predictable outcomes.

OPPORTUNITIES FOR INNOVATION

The building industry's inefficiencies are well documented. While other industries are increasing quality, shortening delivery times and lowering prices, ours is tangibly losing ground. An analysis of its strengths and weaknesses reveals that fragmentation, the culture of closely held proprietary information, the lack of rigorous research, the sequential nature of decision making, and the complexity of project teams all create barriers to innovation. In addition, training in the business of design and construction is often limited, prescriptive, and static. Students who graduate with a professional degree in architecture lack the most rudimentary skills in accounting, organizational

management, and strategic planning. Even professional practice courses and construction management degrees have traditionally instructed students on what to do rather than how to think about the business of the building industry. Unlike an M.B.A. curriculum, which deals with tools to analyze process engineering, organizational management and finance, building industry professionals are often taught the rules of AIA contracts, established project delivery methods, and sequential decision processes. Young professionals must understand that the building industry is a constantly changing set of problems and challenges and it is critical that they develop a framework for thinking about each project rather than applying a generic set of answers.

Owners cannot change building professionals' education, but they can provide leadership in changing the dynamics of information sharing and innovation. In his book, *The Medici Effect*, Frans Johansson writes at length about the intersection of disciplines and cultures. He points out that innovation is possible when ordinary processes and knowledge sets are opened to concepts from other sources. Whether it is the intersection of swarm theory with air control management systems or lean process engineering with construction scheduling, this kind of cross pollination of ideas is often the source of the richest and most fruitful innovation. Researchers of team productivity have also long recognized the power of high-performance multi-discipline teams.

Many organizations, especially in biomedical research, have focused on multi-discipline collaborations as the source of new answers to difficult questions. For example, powerful computational engineering can inform research in disease management while bioengineering can combine with cancer research to create new modes of treatment. I have seen inspiring examples of this cross-discipline innovation both inside and outside the classroom, even extending to teaching in the design and construction industry. At Rice, architecture and business students are placed in the same classroom to analyze the building industry through multiple lenses and then create innovative projects that address its process, research, and knowledge-sharing challenges. To date, these students have considered change management issues related to BIM technology, the growth of the mass customization industry, and the difficulties in creating reliable information

about resources for contractors, design teams, and owners. Their creativity has been both astonishing and edifying. Now that the rest of the world is embracing multi-disciplinary collaboration, the building industry must resist the urge to train architecture, engineering, and construction management professionals only as experts but instead provide the skills necessary for them to capture the power and the extraordinary potential of collaboration.

Owners can encourage this skill development by providing opportunities for teams to work together to solve problems early in the project development process and by sharing lessons learned between projects. Owners can and should insist that team information is shared openly and generously, even between projects teams, to overcome traditional fragmentation. Owners can also insist that young professionals be included in brainstorming and problem-solving activities alongside senior professionals or partners. Owners stand at a critical intersection that can spark innovation: the point of convergence between the owner's knowledge of strategic needs and the project team's experience and expertise. In addition, owners can help project teams develop frameworks for decision making and problem solving and can adjust these processes when they are not effective.

By engaging in project leadership, responsibly using the innate power of the owner's position, assisting the team to manage risk responsibly, and encouraging innovative thinking processes, the owner can add value to the process and the final project. "The problem with owners" could spell opportunity, success, and innovation for all team members.

Barbara White Bryson, FAIA, is the associate vice president for facilities, engineering, and planning at Rice University. For over a decade she has overseen design and construction projects totaling more than \$1 billion that have added more than two million gross square feet to the campus.

Canan Yetmen is the principal of CYMK Group, a consulting firm in Austin that provides writing services exclusively to architecture and design firms around the country. She previously served as the publisher of *Texas Architect*.



The Public is Invited

New Center for Architecture in Fort Worth reflects chapter's expanded mission

by **DON GATZKE, AIA**

AIA FORT WORTH HAS JOINED THE RANKS of progressive chapters in establishing a new home and a venue for public outreach on issues of architecture and design. Located one block from the Cultural District, the new Center for Architecture is a neighbor to several world-famous destinations for art and architecture.

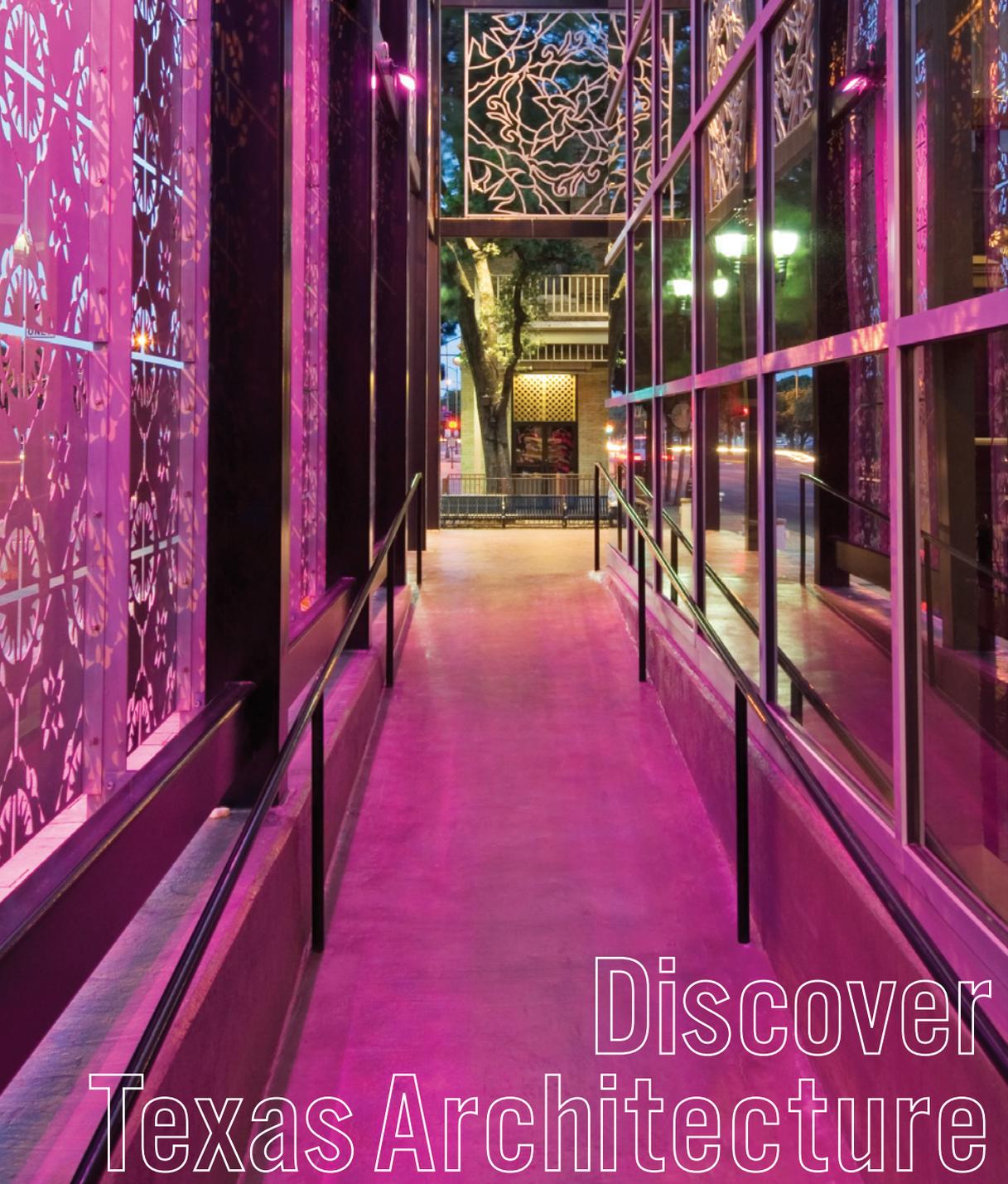
The FWCA occupies storefront in a 1960s-era strip center on Seventh Street at the western end of the rapidly redeveloping Seventh Street corridor. The challenge for the local design firm, FIRM817, was to provide a 2,250-sf build-out project with an inviting visual presence from the street that would entice the public to step inside. Similar to other Centers for Architecture established by AIA components around the country, the FWCA represents a change in mission for the local chapter.

While still supporting the professional members, the chapter is aggressively focusing on public engagement and outreach by providing information, education, and public advocacy on behalf of the designed and built

environment. As chapter president Paul Dennehy, AIA, says, "Centers for Architecture may be the single most important interface that many people actually have with architects." Since opening about one year ago, the FWCA has periodically mounted exhibitions and sponsored public programs intended to support the new mission. Events planned for later this year include a Nov. 18 panel discussion with Scottish architect Ian Ballantyne and a Dec. 2 opening of an exhibit of works by local architects.

A key design element to attract notice is a vivid paint scheme on one wall in the central meeting/gallery space. The somewhat "pop" aesthetic has already proven a hit with the general public. "We have found that people are profoundly and positively affected by color," notes Joe Self, AIA, a principal with FIRM817. He adds that while many architects have been convinced that they should eschew color, "The general public loves color."

Don Gatzke, AIA, is the dean of the University of Texas at Arlington School of Architecture.



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