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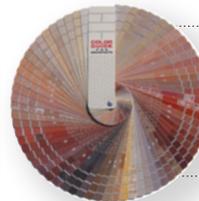


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Overwhelmed

With construction next door, the Nasher's *Tending, (Blue)* takes an unscheduled hiatus

ART AND SCIENCE – the theme of this edition – converge in the work of James Turrell, particularly in the meticulous design of his bedazzling “skyspaces.” Site specific, they are fine-tuned by the artist to such a degree that changes in external conditions can erode the science and efface the art.

Turrell’s skyspaces are, generally speaking, rooms with a large square or round opening in the roof. Commissioned by Ray Nasher to design one for his Nasher Sculpture Center, Turrell called it *Tending, (Blue)*. As with his other skyspaces, the art is not the structure but the optical effect that occurs when observing the sky overhead as programmed lighting inside the space alters the eye’s perception of the celestial view. The illusion is ethereal and difficult to describe. The Nasher’s website offers this: “The sky seems to take on extraordinary colors and, framed by the knife-edge rim of the aperture, appears extremely dense and flat. At sunrise and sunset, when changes in the coloration of the sky are most rapid and pronounced, the experience can be especially mesmerizing.”

The city’s arts community was taken by surprise in June when the Nasher abruptly closed its skyspace to the public due to visual encroachment of the construction next door of a 42-story luxury condominium project. As *D Magazine* arts writer Peter Simek reported on his blog a few weeks later, the arm of a crane was reaching into the frame of view above *Tending, (Blue)*. While the Nasher considers the closing to be temporary and says all parties are working together toward a solution to the problem, specifics have not been released.

Concerns about potential intrusion by the future Museum Tower were raised in *D Magazine*’s October 2009 edition when another writer alerted readers that the condo tower would be visible through the 9 1/2 x 9 1/2-foot aperture of the skyspace. To prove his point, Willard Spiegelman had his colleague Tim Rogers tether a big red balloon and let it rise above the future construction site. Sure enough, as the headline of Spiegelman’s piece

stated, the balloon experiment “burst the Nasher’s bubble.”

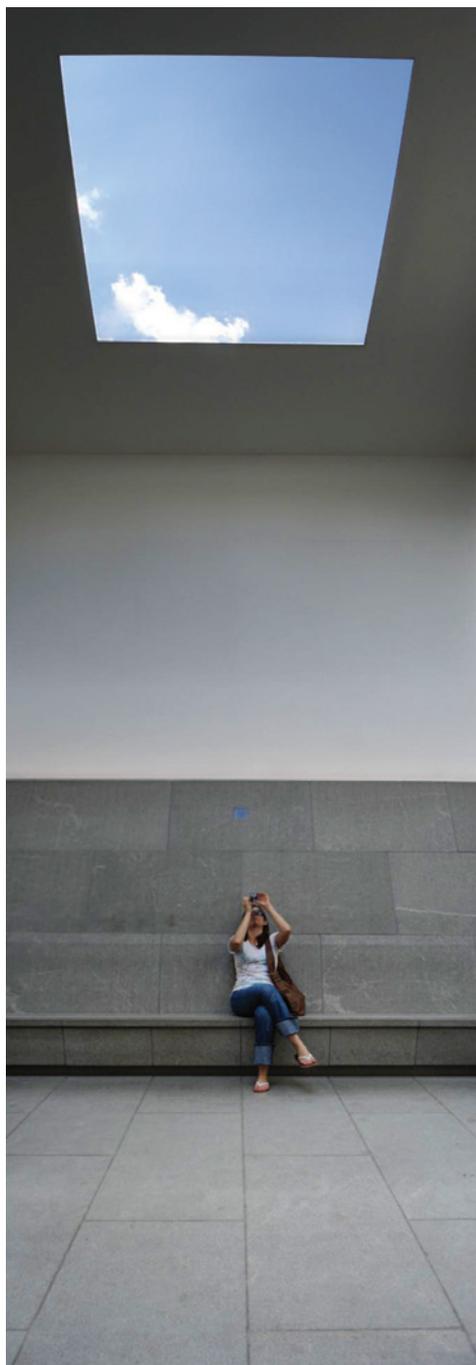
The condo tower was originally designed to be 18-stories tall, according to Spiegelman’s article, which would not have sullied the skyspace’s pristine sightlines to the heavens. But the project ultimately grew another six stories after Los Angeles-based Johnson Fain was commissioned by Museum Tower’s development team. His interest piqued, Spiegelman’s research determined that the structure actually would rise to 560 feet—potentially blocking out the sky entirely from view through the ceiling portal across North Olive Street. If that turned out to be the case, he reported, the Nasher was contractually obligated to close its skyspace “unless or until” the situation was rectified.

Asked to comment for this article, a Nasher spokeswoman said earlier iterations of the tower design, including a 24-story version, were deemed to have no effect on the view from the skyspace. However... “When the plan for the building changed to a 42-story structure,” explained Kristin Gibbons, the sculpture center’s associate director of media relations, “we reviewed the new sightlines, determined that the taller structure would impede the view, and contacted the artist for his advice on possible solutions.”

Without offering a tentative date for the reopening, Gibbons said, “James Turrell is developing a new design for *Tending, (Blue)* that will restrict the Museum Tower from the visitor’s field of vision, leaving an unobstructed view of the sky. Further steps will be determined when the artist’s plans are finalized. The development team at Museum Tower have recognized their responsibility in this matter, and are committed to working with the Nasher to realize the artist’s new design.”

Meanwhile, construction continues apace on Museum Tower, its opening scheduled for late next year.

STEPHEN SHARPE, HON. TSA

Before construction muscled its way into the frame, the view from *Tending, (Blue)* was heavenly.

J. Brantley Hightower, AIA



Edward Emile Richardson

Ben Koush, AIA



Alan Harmon, AIA



Jacqui Dodson, AIA



Lauren M. Cortinaz, Assoc. AIA

Duncan T. Fulton III, FAIA



Rebecca Boles, AIA

REBECCA BOLES, AIA is serious about riding her half-Arabian show horse, as well as teaching architecture and interior design at The University of Texas at Arlington. Her article on the Botanical Research Institute of Texas starts on page 48.

LAUREN M. CORTINAZ, ASSOC. AIA earned her Master of Architecture and MBA from Texas Tech University. She is a design professional within the Rec/Sports Studio of Marmon Mok Architecture in San Antonio. Armed with her violin, paintbrushes, and iMac, she explores the worlds of music, art, and graphic design whenever possible. Her love of creative, personal expression and community involvement served as design inspiration for the Hobbit House, as shown on page 80.

JACQUI DODSON, AIA is a graduate of the University of Kansas but is approaching the completion of her second decade in Texas. She wonders if she should now call herself a “Texan.” Jacqui has her own firm in Austin, JDAI where she focuses on remaking spaces. Read her article on Bercy Chen’s East Village Lofts on page 66.

DUNCAN T. FULTON III, FAIA is a product of the Midwest. He interviewed for his first architectural project during half-time at a KU basketball game in the lobby of Allen Field House. When not writing for *Texas Architect*, he and his wife Kay have been spotted hiking in the Rockies. See his article, “Shades of Green” on page 76.

ALAN HARMON, AIA graduated from Texas A&M University and received his Master of Architecture from UT San Antonio. He spends most of his time thinking about his hobbies of cycling, running, and exercising while working on projects within the recreation/sports studio of Marmon Mok Architecture in San Antonio. He reached deep into another of his hobbies – “being a kid” – for the Hobbit House featured on page 80.

J. BRANTLEY HIGHTOWER, AIA enjoys reading books about dead architects (one of which he reviews on page 31), almost as much as he likes reading stories about pigeons to his 2-year-old daughter. They both live in San Antonio where he works at Lake/Flato Architects.

BEN KOUSH, AIA is an architect in Houston. He is currently writing a book about modern architecture in Houston that is planned for publication by the University of Texas Press. Read Koush’s article on Ronnie Self’s residence on page 40.

EDWARD EMILE RICHARDSON moved to Austin from Santa Fe with his wife and partner April Clark in 2005. They currently live on the city’s east side with their two sons, Felix and Jasper. Ed recently joined April at Clark Richardson Architects after having been an associate with Miró Rivera Architects. Clark Richardson specializes in sustainable residential and commercial design with active projects across the South and Southwest. See page 54 for his article on the Waco Mammoth Site. 

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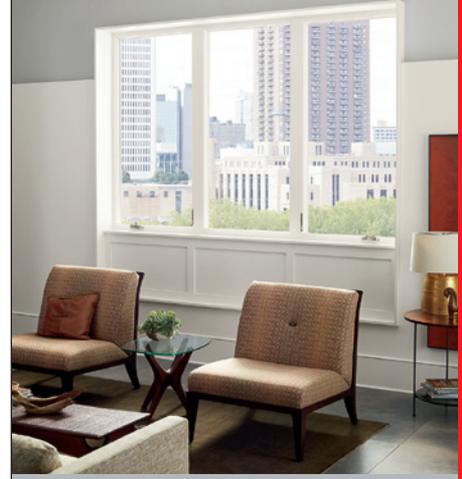
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Texas Society of Architects Presents 2011 Honor Awards

The Texas Society of Architects announces its 2011 Honor Award recipients. The annual awards recognize significant contributions to the architectural profession and the quality of the built environment. Honor Awards were presented in October during the Texas Society of Architects' 72nd Annual Convention.

Also among the awards were the Medal for Lifetime Achievement in Honor of Llewellyn W. Pitts FAIA, presented to **Tommy Cowan, FAIA**, of Austin; the Architectural Firm Award presented to **Richter Architects** in Corpus Christi. Those honorees are profiled on pages 14 and 16.

In addition, the Cornerstone Award – the Society's highest honor for a non-architect – recognized **Walter J. Humann** of Dallas. Information is posted at texasarchitects.org.

The following were also honored.

J. Sinclair Black, FAIA, is the recipient of the Award for Community Service in Honor of James D. Pfluger FAIA. Black is a principal of Black + Vernooy Architects in Austin and also a professor at the University of Texas at Austin's School of Architecture. In nominating Black for the award, AIA Austin President Taylor T. Dueker, AIA, lauded Black for "his promotion of environmental awareness and protection, his unwavering commitment to the revitalization of the urban core, the selfless and innumerable hours of committee work and service on and with non-profit boards, a heap of awards for not only design but also service, and [his leadership in support of] the international reputation that the City of Austin has achieved

for being one of the most livable communities in the world."

Diane Berry Hays, FAIA, was presented with the Award for Outstanding Educational Contributions in Honor of Edward Romieniec FAIA. Hays is a senior lecturer on the faculty of the University of Texas at San Antonio's College of Architecture, as well as principal of her own design firm. In his nomination letter, AIA San Antonio President Jonathan Benson Smith, AIA, wrote, "Diane has inspired, mentored and encouraged countless students during her impressive 17 year career at UTSA. She has worked tirelessly to forge bonds between the chapter, the profession, and the community, which have rewarded the program and our local design community handsomely."

The Award for Excellence in the Promotion of Architecture through the Media in Honor of John G. Flowers Honorary AIA went to architectural photographer **Richard Payne, FAIA**, of Houston. Nominated by AIA Houston for documenting "some of the most important architecture built since the mid-twentieth century," Payne provided his images for seven books on Texas architecture and its architectural history, as well as three books on the work of Phillip Johnson and John Burgee. In describing the esteem with which Payne is held by the national architecture community, AIA Houston President Ian Powell, AIA, wrote, "A glance at Mr. Payne's architecture client list is to see nothing less than a who's who of modern and contemporary architects."

Melissa C. Brandrup, AIA, received the Award for Young Professional Achievement in Honor of William W. Caudill FAIA. In his nomination letter, AIA El Paso President-elect

Robert D. Garland, AIA, stated, "Her service to the profession has been excellent." An architect with Building Solutions in El Paso, she currently serves as president of AIA El Paso and is co-founder of the chapter-sponsored Eco-El Paso, an annual symposium dedicated to sustainable design in arid climates. She also is active in civic matters, currently serving on the city's planning commission and previously as a member of the city's historic landmarks commission.

Yesenia M. Blandon, Assoc. AIA, is the 2011 Associate Member of the Year for her leadership in AIA Dallas and her professional growth within the local design community. In his nomination letter, AIA Dallas President David Zatopek, AIA, lauded her for co-founding the chapter's Latinos in Architecture Committee in 2010 and channeling its membership's passionate commitment to public outreach programs. A designer with Perkins + Will in Dallas, Blandon received her Masters of Architecture from the University of Texas at Arlington in 2007.

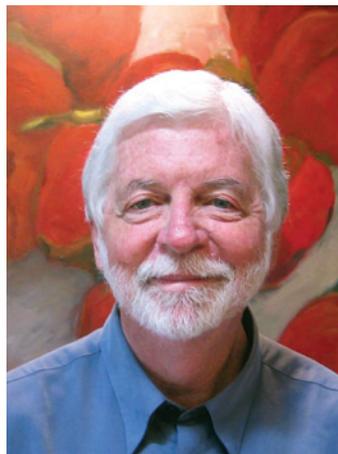
Citations of Honor were presented to:

The **Brownsville Historical Association** was nominated by AIA LRGV for its dedication to preserving the local community's architectural heritage. Chapter President Marta Salinas-Hovar, AIA, praised the group's diligent efforts "to create opportunities for residents to learn about, participate in, and appreciate the connection between our history and culture." In concluding her letter, she wrote, "Simply put, BHA is doing the right thing to preserve history and be a resource for educating the young and old alike, about Brownsville's past."

Sundance Square Management in Fort Worth was nominated by AIA Fort Worth for maintaining Sundance Square as "the heart



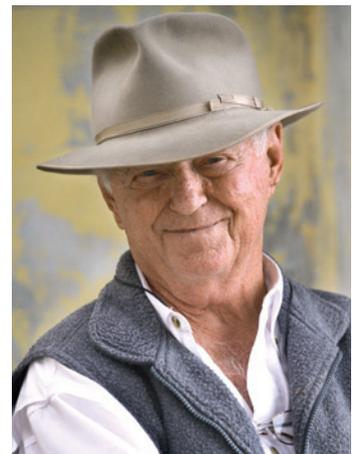
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and soul of downtown Fort Worth.” Now with two million square feet of commercial, retail, and residential space, the development was begun by the local Bass family to revitalize the city’s urban core. Chapter President Lee A. Hill, AIA, wrote in his letter of nomination that the organization deserved the Citation of Merit “in recognition of their long term efforts and the vision to create a most remarkable place and wonderful environment.”

The Artisan Award recognized:

Kathleen Ash of Studio K Glassworks in Manchaca was nominated by AIA Austin for creating “objects of desire” that enhance the interiors and exteriors of a wide range of architectural projects. In his nomination letter, AIA Austin President Dueker described Ash and her work as “excited, enthusiastic, creative, unique, gracious, delight, collaborator, spectacular, inspired.”

Brad Oldham of Brad Oldham International in Dallas was nominated by AIA Dallas. Oldham established his studio in 1998. “He is also a craftsman and artisan who uses his abilities to creatively engineer original and custom-designed objects and architectural features in collaboration with architects, designers and building owners,” wrote AIA Dallas President Zatopek in his letter forwarding Oldham’s nomination.

Honorary Membership was bestowed on two individuals.

Rosemary Castillo, CEO of Bienvenir Senior Health Services in El Paso was nominated by AIA El Paso. Chapter President Melissa C. Brandup, AIA, commended Castillo for being “instrumental in supporting new and progressive housing alternatives for the aged population through project conception, design and team collaboration.” Her commitment to archi-

tectural excellence contributed to Bienvenir’s recently completed facility in El Paso being recognized with several awards for design.

Jim Walker, AICP, director of sustainability for the University of Texas at Austin, was nominated by AIA Austin for furthering that institution’s commitment to integrating sustainable practices into daily operations and curriculum, as well as his volunteerwork to extend those ideals beyond the campus. Earlier this year, Walker was honored by AIA Austin with the chapter’s Edwin Waller Award for Public Architecture. Chapter President Richard Weiss, AIA, wrote that Walker “has dedicated both his professional and civic life to helping Austin grow sustainably, and his positive contributions to our built environment are numerous and noteworthy.”

For more information about the Honor Awards program, visit texasarchitect.org.

T A S T A F F



Brandrup



Blandon



Brownsville Historical Association



Sundance Square Management



Ash



Oldham



Castillo



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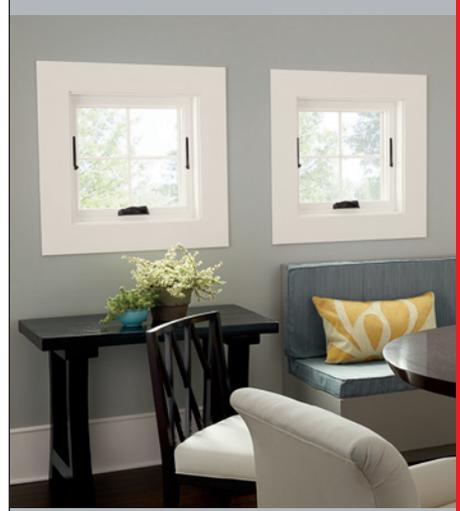


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Pitts Medal Goes to Cowan For Lifetime Achievement

Described as a “legend” by his peers, Tommy N. Cowan, FAIA, is a dedicated and lifelong leader.

His interest in design and architecture began in the fifth grade when a teacher invited him to compete in Austin’s Wellesley Junior Art Show. Two of Cowan’s architectural drawings were submitted and both won top honors. From that point on when asked, “What do you want to be when you grow up?” he replied, “An architect.”

For his dedicated service and commitment to AIA Austin, the Texas Society of Architects, the national AIA, and the community at large, and for his mentorship and support of the design profession, Cowan is the 2011 recipient of the Society’s highest honor, the Medal for Lifetime Achievement in Honor of Llewellyn W. Pitts FAIA.

A self-described “Austinite for life,” Cowan earned a Bachelor of Architecture from UT Austin in 1968 and a Master of Architecture in 1970 while teaching and working full-time for Brooks Barr Graeber & White. Max Brooks, FAIA, the first recipient of the Lifetime Achievement Medal in 1968, was Cowan’s mentor.

In 1971 Brooks Barr Graeber & White merged with three other Texas firms to form 3D International. When 3D International consolidated all its offices in Houston in 1978, David Graeber, Al Simmons, and Cowan remained in Austin and formed Graeber Simmons & Cowan (now GSC Architects). Cowan served as a principal and chief “rainmaker” for 31 years, instilling GSC with a prevailing vision of community leadership. In 2002, GSC was honored by AIA Austin with the chapter’s Firm Achievement Award for contributions to the community and the profession, and for producing distinguished architecture.

In 2004, Cowan was inducted into the AIA College of Fellows. Jeff Potter, FAIA, the national AIA’s incoming president alluded to that honor in his letter of support for Cowan’s nomination for the Pitts Award: “I’ve heard it said that elevation to Fellowship in the AIA is not so much recognition, but a call to serious work. Tommy certainly exemplifies this.”

Indeed, Cowan’s more than two decades of service to the AIA at all levels demonstrate his commitment and dedication to the profession, as well as some serious work. In 1986, he founded sponsorships for AIA Austin and served as chair for its major events. Over the next four years he established a long-range planning committee,



The consummate UT alumnus, Tommy ‘Cowboy’ Cowan, FAIA, raises longhorns when his volunteer activities allow.

co-founded the Proud Hands Festival, helped to develop the popular Homes Tour, chaired multiple committees, and served as chapter president in 1988. “At every level of membership in AIA, Tommy was the key leader in establishing significant, long-term, sound fiscal policies,” AIA Austin President Taylor Dueker, AIA, wrote in his recommendation of Cowan for the Pitts Medal.

Beyond lending his fiscal savvy to the local chapter, Cowan yearned to unite the profession by opening up new avenues for participation. In 2002, he gathered a group of AIA Austin’s past presidents to consider ways to grow the organization’s leadership and broaden public appreciation of the built environment. They founded the Fly Foundation (named for Sally Fly, Hon. AIA, the chapter’s executive director), now known as the Austin Foundation for Architecture.

Cowan began to take leadership roles of the Texas Society of Architects in 1992, serving as its treasurer and chair of multiple committees. He was elected president of the state component in 1995. He also established the Texas Architectural Foundation’s first joint scholarship with AIA Austin, which inspired 14 other local chapters to do the same.

In 2003, Cowan took his fiscal knowledge and leadership skills to the national component, representing Texas as a director on the AIA Board and serving on the AIA Finance Committee. He was later elected AIA Treasurer.

In 2010, following a very brief attempt at retirement, Cowan was asked to lead the staff of the Texas Society of Architects as its interim

executive vice president. During his six-month stint, he developed a new legislative advocacy plan, secured a new permanent home for the Society, and counseled for the selection of a full-time executive, which culminated in the hiring of James Perry.

So if you’re keeping a tally, Cowan has served the profession as an officer or chair 27 times for AIA Austin, 19 times for the Texas Society of Architects, and five times for the Institute, as well as serving for 23 community organizations. And the sum is a lifetime of visionary leadership, skillful enterprise, and spirited giving. As summarized by Alan Bell, AIA: “If we could line up all those he has helped, inspired, and encouraged, the horizon would fall away well before the end of the line.”

Cowan’s volunteer service extends far beyond the profession. From the University of Texas Longhorn Band to the Austin Lions Club where he served as president in 1981, and from the executive board of the YMCA to treasurer and president-elect of the Star of Texas Fair and Rodeo, his name is known far and wide for leadership, mentorship, and professionalism.

Throughout his long and productive career, Cowan has been supported by his loving family—wife Ann, son Michael (an architect practicing in Austin), and daughter Terri. Living up to his college nickname “Cowboy,” Cowan now rides herd on his longhorns, Labradors, and three grandchildren.

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Firm Award: Richter Architects

In spite of being based in out-of-the-way Corpus Christi, Richter Architects has consistently produced award-winning work over three decades while also striving for the betterment of the profession through influential participation in the American Institute of Architects. For its exemplary contributions at all levels of the AIA and within its local community, the Texas Society of Architects has recognized Richter Architects with its 2011 Firm Award.

The award was presented on Oct. 28 during the Society's 72nd Annual Convention in Dallas.

Richter Architects traces its lineage to the firm of Kipp & Winston Architects where newlyweds David Richter and Elizabeth Chu Richter worked after moving to Corpus Christi in 1975. The firm evolved to Kipp/Winston/Richter Architects in 1979 when newly licensed architect David Richter became a partner with Robert Kipp and Lloyd Winston and while Elizabeth Chu Richter balanced full-time motherhood with part-time design collaboration. After Winston left the firm in 1982 to pursue other ventures, the firm was renamed Kipp-Richter Architects. With Kipp's master-builder perspective and Richters' design energy, the firm began to build the culture and philosophy that characterizes its current practice. Another important person in the firm's history was Samuel Morris, whose attention to details in documents and on the jobsite helped the emerging firm build a reputation for excellence. In 1989, only two months after Elizabeth Chu Richter rejoined the firm full time, Kipp died suddenly, leaving the firm in the hands of its young leaders. Subsequently, Elizabeth was named CEO in 1993 and the firm was renamed Richter Architects.

Today the firm employs 16 full-time staff, all of whom have a long history of volunteering within their community. In addition, both David Richter, FAIA, and Elizabeth Chu Richter, FAIA, have served as president of the Texas Society of Architects, as well as other state-level leadership posts, and Elizabeth Chu Richter currently represents the Society on the national AIA Board of Directors.

Richter Architects actively embraces a generalist practice engaged in a broad range of building types, some which are typically serviced by specialist firms. Over the firm's 30-year history, its work has routinely been rewarded for design excellence, including 28 design awards



from its local chapter and seven from the Texas Society of Architects. In 1995, the firm earned its first national design award, the Design for Transportation Honor Award sponsored by the U.S. Department of Transportation in association with the National Endowment for the Arts, for a series of sculptural bus shelters. Subsequently, the firm received a national AIA Honor Award for Architecture for a Texas Department of Transportation rest area and four national Brick in Architecture Awards for other projects.

Asked recently to define their practice, David Richter said: "While our firm has been fortunate to have earned a few project commissions that presented extraordinary design opportunity, most of our projects are quite common. We try to

(top) The staff of Richter Architects gathered in the firm's Corpus Christi office for a group portrait. (above) The TxDOT Brooks County Safety Rest Area garnered the firm's first AIA Honor Award for Architecture, as well as a 1998 Design Award from the Texas Society of Architects.

look for special opportunities embedded in the commonplace, and believe that every decision has a design dimension."

And what advice might they offer a young firm striving one day to achieve the Firm Award? "Stay engaged," counsels Elizabeth Chu Richter. "Making a difference is a combination of keeping sight on the long view while humbly serving your clients and community each day."

T A S T A F F

PHOTOS BY DAVID RICHTER, FAIA

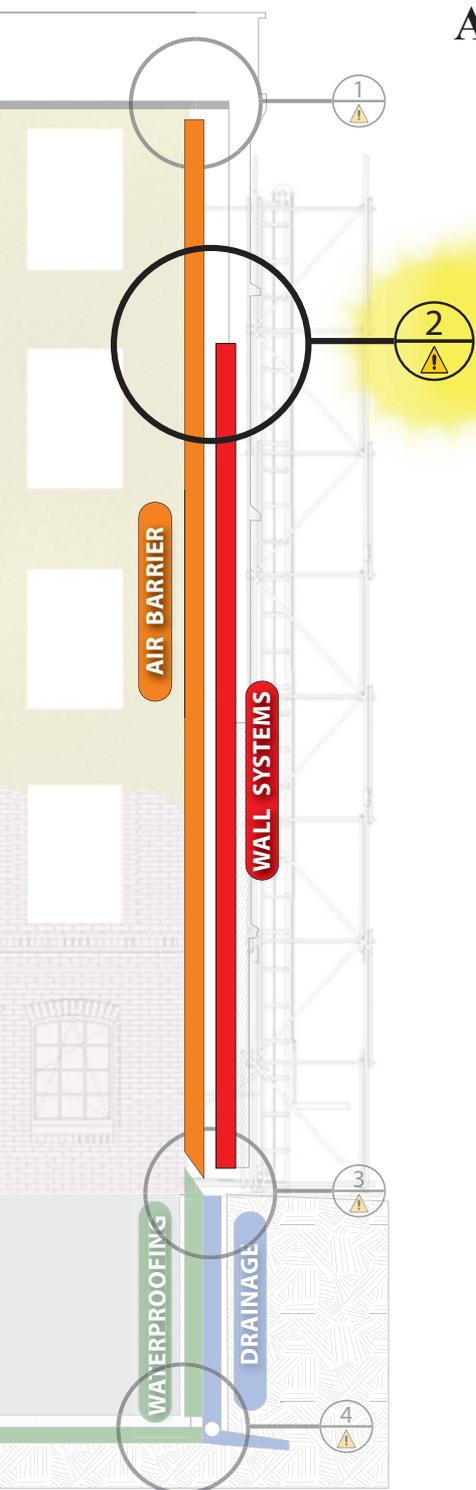
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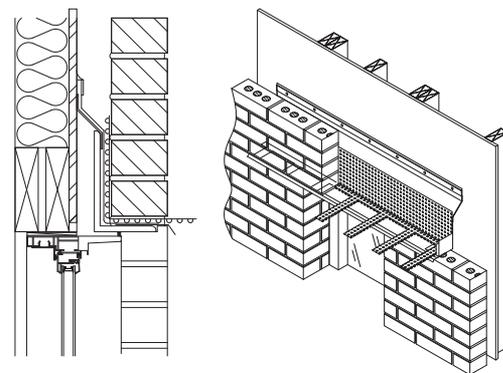


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Student-Designed Go-Green Pavilion Showcases Energy-Efficient Systems

B R O W N S V I L L E Thanks to efforts by local architectural students, residents of Brownsville and surrounding communities are learning about affordable green building strategies. The students designed and built the Go-Green Pavilion, a portable showcase for alternative types of construction materials and systems, earlier this year. The 8' x 8' x 12' pavilion can be easily assembled and disassembled as a traveling exhibit to further broaden public knowledge of the availability of energy-efficient construction techniques and sustainable design practices.

In September, the pavilion traveled to South Padre Island to educate architects and builders who attended the 2011 Building Communities Conference sponsored by the Lower Rio Grande Valley chapter of the AIA.

The Go-Green Pavilion, developed by the Go-Green Assistance Center at the University of Texas at Brownsville and Texas Southmost College (UTB/TSC) in conjunction with the Community Development Corporation of Brownsville (CDCB). The showcase was designed by students enrolled in UTB/TSC's fledgling architecture program that began with the Fall 2009 semester. The pavilion is a public outreach initiative of the Go-Green Assistance

Center, which was initially funded with a \$600,000 grant from the U.S. Department of Housing and Urban Development. UTB/TSC's International Innovation Center applied for the grant in May 2007.

The concept for the exhibit sprang from a second-year studio project during the Spring 2011 semester, which set the objective of designing an educational tool to promote public awareness of sustainable building strategies. The intended audience includes builders, developers, and homeowners.

Following five weeks of individual work on their design concepts, 11 students presented their proposals to a selection panel that included representatives of the Go-Green Assistance Center, the CDCB, and the architecture faculty. Three concepts were chosen for further development by small teams of students, who presented their final proposals to the selection panel. Ultimately, one concept was chosen to be constructed by the same group of students.

Participants were Jorge Avila, John Barajas, Ben Borrayo, Jesus A. Chavez, Iscel Fernandez, Luis Jasso, Beatriz Juarez, Abraham Martinez, Matthew Mata, Javier Reyna, Guillermo Rodriguez, Javier Reyna, Elias Saldivar, Kelly Torres, and Carlos Vega. Their instructors were Murad Abusalim and Erick Diaz.

The Go-Green Pavilion is an assemblage of 4' x 4' floor "pallets" and 4' x 8' exterior wall

panels supporting a hip roof. On display are a variety of flooring (bamboo, cork, vinyl, and maple) and different exterior cladding systems (cement fiberboard, stucco, and autoclaved aerated concrete), along with interior installations of various types of insulation (fiberglass and cotton batts, rock wool, cellulose loose-fill, and spray-foam without thermal bridging). The roof is comprised of eight sections, each exhibiting a different materials (including metal and composite asphalt shingles). The pavilion also incorporates renewable energy solutions through solar panels that provide sufficient power for a compact fluorescent light fixture and a 40-inch flat screen monitor for video presentations.

Requiring a team of four to six people for set up and tear down, the pavilion is available for use at public events. When not on the road, it stands in the Go-Green Assistance Center on the UTB/TSC campus along with other exhibits on similar sustainable living strategies.

By enlisting the students' help, the pavilion project provided them with hands-on experience in design, materials and methods, sustainability, and mechanical, electrical, and plumbing systems, and how all of those aspects come together. Through its participation in this all-encompassing project, the two-year-old UTB/TSC architectural program is off to great start.

LAURA BENNETT, AIA



When not traveling as an exhibit for environmentally friendly products, the Go-Green Pavilion is on display at the International Technology and Education Commerce Center of University of Texas at Brownsville/Texas Southmost College. The pavilion was designed and built by students in UTB/TSC's architecture program.

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After Sloughing Off Gray, Houston Courts Building Is Pink Once Again

H O U S T O N Following a \$65 million restoration, the 1910 Harris County Civil Courts Building in downtown Houston was rededicated on Aug. 23. The 29-month project, partially funded by a grant through the Texas Historic Courthouse Preservation Program, returned the architectural luster to a building that had sustained significant deterioration over several decades due to deferred maintenance, overcrowding, and unsympathetic alterations.

As the preservation project reached its final stages, many observers were surprised to see a light pink granite building slowly emerge from beneath a gray coating of grime. The transformation of a forgotten treasure is viewed by locals as a welcome sign that Houston may be changing its image from a demolition-minded city to one with an established preservation ethic.

Houston-based PGAL led the restoration team, with ArchiTexas as the historic preservation architect, Walter P Moore as structural engineer, and Vaughan Construction as the general contractor.

Charles Erwin Bargebaugh of the Dallas architectural firm Lang & Witchell designed the original courthouse, a cruciform plan Beaux Arts-style building that was erected in 1910. It was the fifth county courthouse to be built on the site, a tract set aside in the Allen Brother's 1836 town plat for the new city of Houston. Centrally placed within a city block – bounded by San Jacinto, Congress, Preston, and Fannin streets – the courthouse is surrounded by mature live oaks and stands amid several blocks of county court and office buildings. Historically, all county courts and departments were housed in the building.

Originally, four monumental granite staircases bypassed the raised basement and led directly into the first-floor rotunda underneath a skylit dome. Two of the staircases were removed in a 1950s renovation that also filled in the central rotunda to provide additional floor space for offices, a move that transformed the once-inspiring interior space into purely functional office space.

The building was accepted into the state's courthouse preservation program in 2004, which provided funding for a preservation master plan that included a historic and architectural analysis, condition assessment, preservation approach, and recommendations

for continued use. The master plan identified historic preservation zones, and assigned each a preservation philosophy to guide the work. Stricter preservation zones were established for the prominent exterior and interior public spaces, with a less stringent rehabilitation philosophy adapted for secondary and tertiary non-public office and back-of-house areas.

Selective demolition began in the fall of 2007 and included the removal of hazardous materials and the rotunda's infilled floor. Research – including close study of Bargebaugh's other courthouses in Gainesville (Cook County) and Cleveland (Johnson County) – aided by original drawings and on-site forensic evidence recovered material samples and allowed for the precise replication of missing features. Historic elements – such as ornamental plaster, marble wainscoting, and floor tile – in the stricter preservation zones were protected during construction and preserved *in situ*. The replacement Creole marble is from the same Georgia quarry as the original, and the result is a side-by-side comparison in which the new is indistinguishable from the old. On the exterior, the two grand granite staircases were returned to the east and west elevations, and their missing balustrades and light posts restored. Staircases on the north and south elevations

were stabilized with a concealed concrete substructure. Chips in the terracotta keystones, including a broken nose on the face of a female mythological figure, were repaired. In addition, a replacement metal finial, fabricated and held in storage since the 1980s, was finally installed atop the dome. Numerous skilled craftspeople – including plasterers, carpenters, stoneworkers, and terracotta specialists – contributed to the preservation project.

Despite years of searching, no architectural drawings or archival photographs were found of the rotunda skylight that was removed in the 1950s renovation. The design of the replacement stained-glass skylight references popular design trends of the early-twentieth century while not being overly decorative—an approach in conformance with preservation practice that suggests a simplified design where no documentation can be found. Colors were chosen from extant original mosaic tile in the building—reds, yellows, and greens—and the design was similar to those skylights in Bargebaugh's courthouses in Johnson and Cook counties where the majority of the field is clear glass with color used as an accent. Fire safety in the now-open rotunda includes a motorized fire-rated roll-down shutter system with its snaking tracks

continued on page 23



The Harris County Civil Courts Building, erected in 1910, originally served as the county's courthouse until its replacement opened in 1952. Following a \$65 million restoration by PGAL, the six-story facility was rededicated on Aug. 23.

PHOTO BY NASH BAKER/VAUGHN CONSTRUCTION

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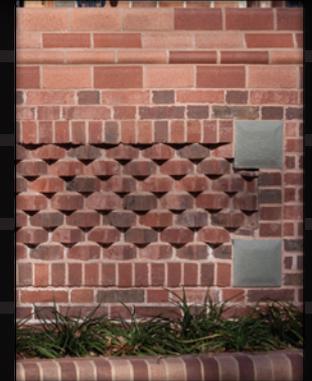
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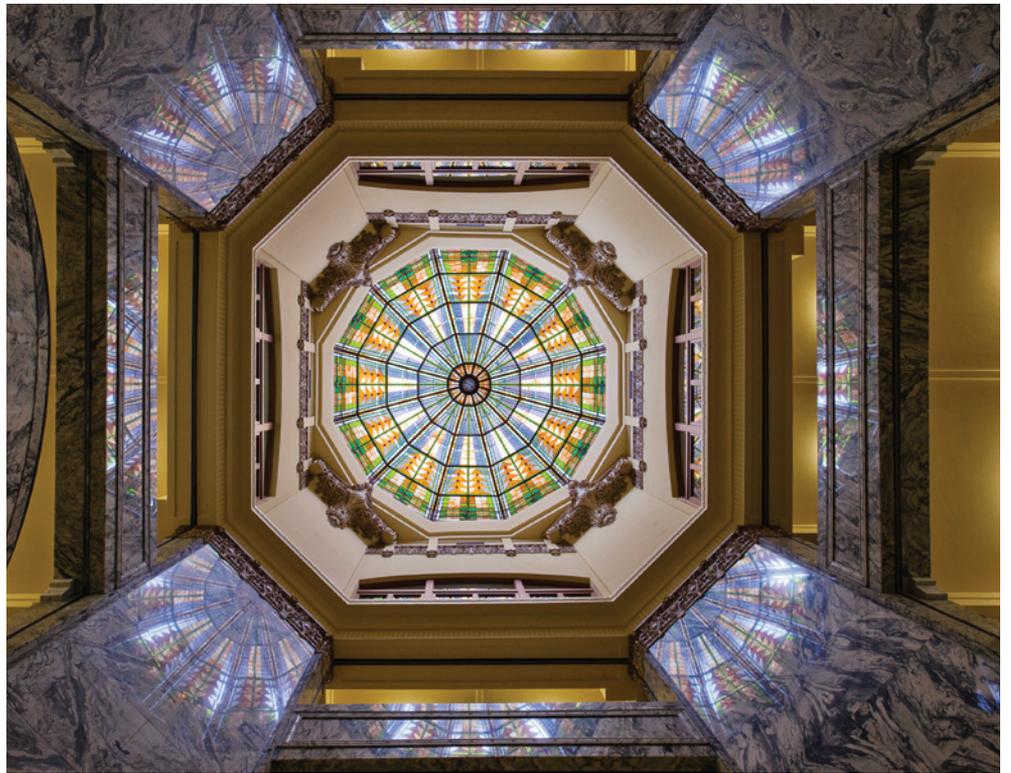
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'Courts' continued from page 20

cleverly hidden in the polished gray marble cladding of the rotunda interior. The building is now fully sprinklered and all necessary modern interventions – such as air-conditioning ducts, conduit, and wiring – carefully concealed. Windows, millwork, furnishings, and flooring were replicated, and detailing of the judges benches in the two other counties was incorporated into the design of the new benches, an alteration necessitated by the courthouse's change from civil to appellate courtroom use.

The Texas Historic Courthouse Preservation Program was established by the Texas Legislature in 1999 through efforts by then-Governor George W. Bush in response to growing public concern about the deteriorated condition of many historic county courthouses across the state and publicity garnered by their collective listing on the National Trust for Historic Preservation's *Eleven Most Endangered List* during the previous year. To date, the courthouse program has funded projects, including 55 full restorations, in 82 counties.



ANNA MOD

The original art glass under the dome was replaced with a leaded glass piece, its design inspired by floor tiles.

PHOTO BY NASH BAKER/VAUGHN CONSTRUCTION

March Opening for Calatrava Bridge

DALLAS Still another few months away from completion, the Margaret Hunt Hill Bridge already stands out from the other iconic profiles that make up the skyline of Dallas.

Designed by Spanish architect and engineer Santiago Calatrava, the bridge is the most conspicuous component of the ongoing improve-

ments to the Trinity River. Visually prominent with an arch that rises 400 feet at its highest point, the cable-stayed bridge represents the soaring potential for the ambitious 20-mile-long civic project that re-imagines the relationship between the city and the reclaimed river. Located at the western edge of downtown, the new bridge will connect Woodall Rodgers Freeway with neighborhoods across the Trinity.

With construction scheduled to wind up early next year, the Margaret Hunt Hill Bridge is set to officially open in March.

The bridge, spanning 1,250 feet across the river channel, is stunning. For anyone lacking opportunities to experience Calatrava-designed bridges and buildings in other parts of the world, the Margaret Hunt Hill Bridge does not disappoint. It's a *tour de force* blending of art and engineering. Despite its immense size the bridge is slender and graceful, dramatic and assertive, sparsely elegant without being flashy.

The Margaret Hunt Hill Bridge also signals forward movement of the \$2.2 billion Trinity River Corridor Project, which ultimately is intended to combine the recovery of the long-maligned Trinity River with recreational access and cultural amenities. First approved by Dallas voters in 1998, the effort has proceeded in a fitful manner marked by controversies over the project's programming – including a proposed toll road – and its overall cost. With the bridge's imminent opening, the Trinity River Corridor Project may likely get a fresh look and one that sets the tone for the quality and thoughtfulness of all that follows.

MICHAEL MALONE, AIA



In this view looking south taken in September, construction continued on the Santiago Calatrava-designed Margaret Hunt Hill Bridge spanning 1,250 feet across the Trinity River channel northwest of downtown Dallas.

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AIA Dallas Announces Design Awards

DALLAS A total of 13 projects were recently recognized with Design Awards by AIA Dallas. The chapter's annual awards program celebrates the work of local architects, as well as the efforts of clients and consultants toward achieving design excellence. Three levels of awards – Honor, Merit, and Citation – were presented by two separate juries, one for built projects and a separate panel for unbuilt work, during different events.

The jury chair for the built awards program was Steven Ehrlich, FAIA, of Ehrlich Architects in Culver City, Calif. His fellow jurors were Susan Piedmont-Palladino, an architect who also is an author, a professor at Virginia Tech's Washington-Alexandria Architecture Center, and a curator at the National Building Museum; and Craig Curtis, FAIA, a partner at the Miller Hull Partnership in Seattle.

From a field of just under 70 entries, the jury presented two Honor Awards, four Merit Awards, and three Citation Awards presented. In addition, the jury chose one project to receive the chapter's Blackson Brick Community Design Award.

The two Honor Awards were presented to:

Glenwood Residence by Wernerfield, which responds to the client's desire for both privacy

and strong connections to the outdoors. Organized around a central courtyard, the project pushed the house towards the rear of the site to respect the scale of the surrounding streetscape. Stone walls screen the interior space and act as wayfinding devices to the entry sequence. Large overhangs create outdoor spaces and block the south sun. Other sustainable features include geothermal heating and cooling, along with a high-performance building envelope.

Sabine Hall Science Building by Perkins + Will, which serves as a campus "living room" for Dallas County Community College's Richland College. The building provides undergraduate life sciences teaching labs, faculty offices, tutoring labs, bookstore, and coffee shop. A modern response to the established architectural style of the campus, the building respects the surroundings but celebrates its uniqueness. A showcase for science, the project earned LEED Platinum certification.

The four Merit Awards went to:

Emerging Dallas by NIMMO American Studio for Progressive Architecture, which responds to an ideal of social conscience rather than physical context. The project – four similarly sized residences – offers affordable housing while also addressing issues of sustainability by taking only one-fourth the amount of

land used by a typical single-family dwelling. The resulting density creates a shared outdoor public realm.

Corporate Headquarters at Old Parkland by Good Fulton & Farrell Architects, which rejuvenated the 1920s-era Old Parkland Hospital's campus. The architects carefully restored existing buildings and integrated a new modern structure. The respect shown by the architects for the historic fabric is evident in the manner in which they tucked new parking under the site to maintain its stately character and beautiful lawns.

Library in the Park by Oglesby Greene, which nestles a community-based branch library within a neighborhood of single-family residences. The architects' respect for an existing grove of trees and other site constraints, along with the orientation of support spaces to the street, allowed the primary public spaces to take advantage of the park views. Transparency and natural materials further the building's connection its natural surroundings.

Chapel Hill Residence by Welch Architecture, which combines sustainable design strategies and an artisan's attention to detail. The single-family home's classic modern design features an open plan, expressed structure, and honest use of materials that embrace technol-



Glenwood Residence



Sabine Hall Science Building



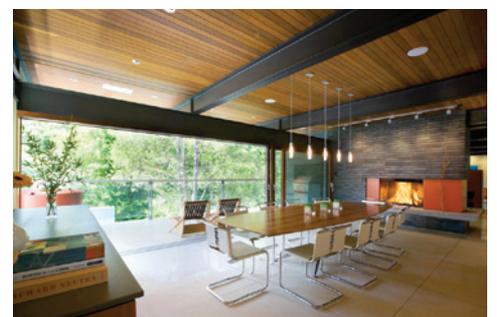
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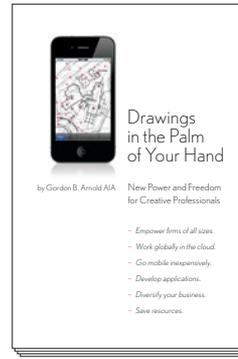
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ogy. The project connects with the site as it embraces the slope of the hillside and embeds into the bedrock, allowing a series of cantilevers to stretch out into the tree canopy.

The three Citation Awards went to:

1407 Main by Good Fulton & Farrell Architects, which includes 85 residences in a mixed-development. The largest of all the projects recognized in the awards program, 1407 Main responds to its surrounding context with a brick-clad podium that knits together the historic buildings of downtown Dallas.

Design Shop by Shipley Architects, which situates a modern office building at the southern edge of downtown Dallas. The 2,200-sf office relates to the surrounding industrial buildings with its use of modest materials and expressed

structure. The open plan and 18-foot ceiling height allows for flexibility of space.

1000 Foch Street by Cunningham Architects, which is an adaptive re-use project that revealed the beauty and potential of a former industrial site by removing unnecessary additions to the original structures. Insertion of natural materials and native landscape softened its hard-edges and gave it new life as modern architecture.

The Blackson Brick Community Design Award was presented to the **Joann Cole Mitte Memorial Library** by Pro Forma Architecture. Located in Bertram, a small town about 40 miles northwest of Austin, the building is designed with a large “front porch” as a central gathering space. Galvanized metal, local stone, and reclaimed wood comprise a material palette that is rich in texture and relates to local agrarian structures.

For the unbuilt entries, the jury was led Jeff Day, AIA, of Min|Day in Omaha, Neb., who also is an associate professor in both the architecture and landscape architecture programs at the University of Nebraska-Lincoln. His fellow jurors were Jenna McKnight, New York City-based deputy news director for *Architectural Record* and *ENR*, and Cade Hayes of DUST, a multi-disciplined design firm based in Tucson, Ariz.

After considering more than 40 entries, the jury presented three unbuilt projects with awards.

New Parkland Hospital, a joint venture of HDR and Corgan, received the only Honor Award. The concept is a two million-sf replacement hospital in Dallas recognizes the medical center’s relevance as a civic anchor with connections to the surrounding urban fabric via nearby commuter rail lines. The building form, combined with the orientation of linear parks, serve as directional elements for navigation within the campus.

Incheon International Airport Terminal 2 Design Competition by Corgan was presented with the sole Merit Award. The project adds 72 gates to the existing facility in South Korea and creates a unifying gesture that relates to the existing terminal. The design expresses the concept of motion and introduces green space to public areas.

Fire/Beach House, designed by HDR, received the lone Citation Award. The project, designed for a site on Galveston Island only three blocks from the Gulf of Mexico, can rapidly transform its relaxing atmosphere to become a rescue command center in the case of a hurricane or flood.

JIM HENRY, AIA



1407 Main



Design Shop



1000 Foch Street



Joann Cole Mitte Memorial Library



New Parkland Hospital



Incheon International Airport Terminal 2



Fire/Beach House

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AIA Brazos Honors Five Projects

BRYAN Five projects were recognized in July with AIA Brazos Design Awards from a total of 16 entries. Jurors were Michael Malone, AIA, of Michael Malone Architects in Dallas; Emily Little, FAIA, of Clayton & Little Architects in Austin; and Mark T. Wellen, AIA, of Rhotenberry Wellen Architects in Midland.

The **Tremont Building** in downtown Bryan was rehabilitated by The Arkitek Studio in a respectful and restrained manner. The open-span steel bow trusses and wood roof deck are left exposed. Interior partitions are lowered to ensure that the interior spaces maintain a sense of the volume of the original space.

Originally built as a diner in 1957 but serving as a bank for the past 40 years, the **Bank and**



Tremont Building



Bank and Trust



Texas State Optical

Trust in Bryan has been given back its street presence by The Arkitek Studio. Artful exterior renovations returned the character of the building hidden by 60 years of renovations. The cantilevered canopy edged in anodized aluminum adds drama to the dynamic facade.

The **Roscoe Collegiate Center for Innovation and Higher Education** in Roscoe by Hawkins Architecture created a cleverly flexible learning environment from void space on a dense campus. The infill project responds to the site and adjacent exterior spaces through the manipulation of facade materials and planes.

The highlight of the **Texas State Optical** retail tenant space in Bryan by Jim Singleton Architects was an unexpected surprise for the jury. The highlight of the finish-out project is its unique millwork fabricated as an undulating system of shelving that animates the retail space. Playful use of natural light also helps to elevate the display construction to the level of art.

The **Wildwood Pool House** in Dallas by Upchurch Architects is more than a simple backyard building. The light monitor on the roof is bisected to bring natural light into both interior and exterior spaces, blurring the line between the two and imbuing the porch with a spirit equal to that of the interior space.

ELIZABETH PRICE, AIA



Roscoe Collegiate Center



Wildwood Pool House

Houston 175: 1836 through Now

Hosted by AIA Houston and Architecture Center Houston, this exhibition celebrates Houston's 175th birthday and explores the history of Houston's built environment. The collection of hundreds of photographs was curated by Barrie Scardino. Admission is free and open to the public Monday through Thursday from 9 a.m. to 5 p.m. and Fridays until 3 p.m. More information at www.aiahouston.org. THRU NOV 4

DAF Panel on Pruitt-Igoe Film

The Dallas Architecture Forum continues its annual Lecture Season with *Pruitt-Igoe as a Failure of Modernism: The Ultimate Urban Myth?* The program, led by Robert Meckfessel, FAIA, includes a screening of *The Pruitt-Igoe Myth: An Urban History*, followed by a panel discussion of the film and the realities of public housing in today's society. The event begins at 6:30 p.m. at the Dallas Center for Architecture, 1909 Woodall Rodgers Freeway, Suite 100. Visit www.dallasarchitectureforum.org for details. NOV 8

East Austin Studio Tour

The free self-guided tour celebrates east Austin's creative culture, with studios open for nine days to offer behind-the-scenes explorations of the work of hundreds of artists. This year's E.A.S.T. is the tenth annual. More information is available at www.eastaustinstudiotour.com/. NOV 12-20

UH Lecture on Urban Transformation

A principal of Mayslits Kassif Architects in Tel Aviv, Ganit Mayslits Kassif will present *Architecture as an Agent of Urban Transformation*. Her lecture, sponsored by the Consulate General of Israel, begins at 6 p.m. in Room 150 of the Gerald D. Hines College of Architecture. Admission is free. For more information, call (713) 743-2400 or visit www.arch.uh.edu. NOV 29

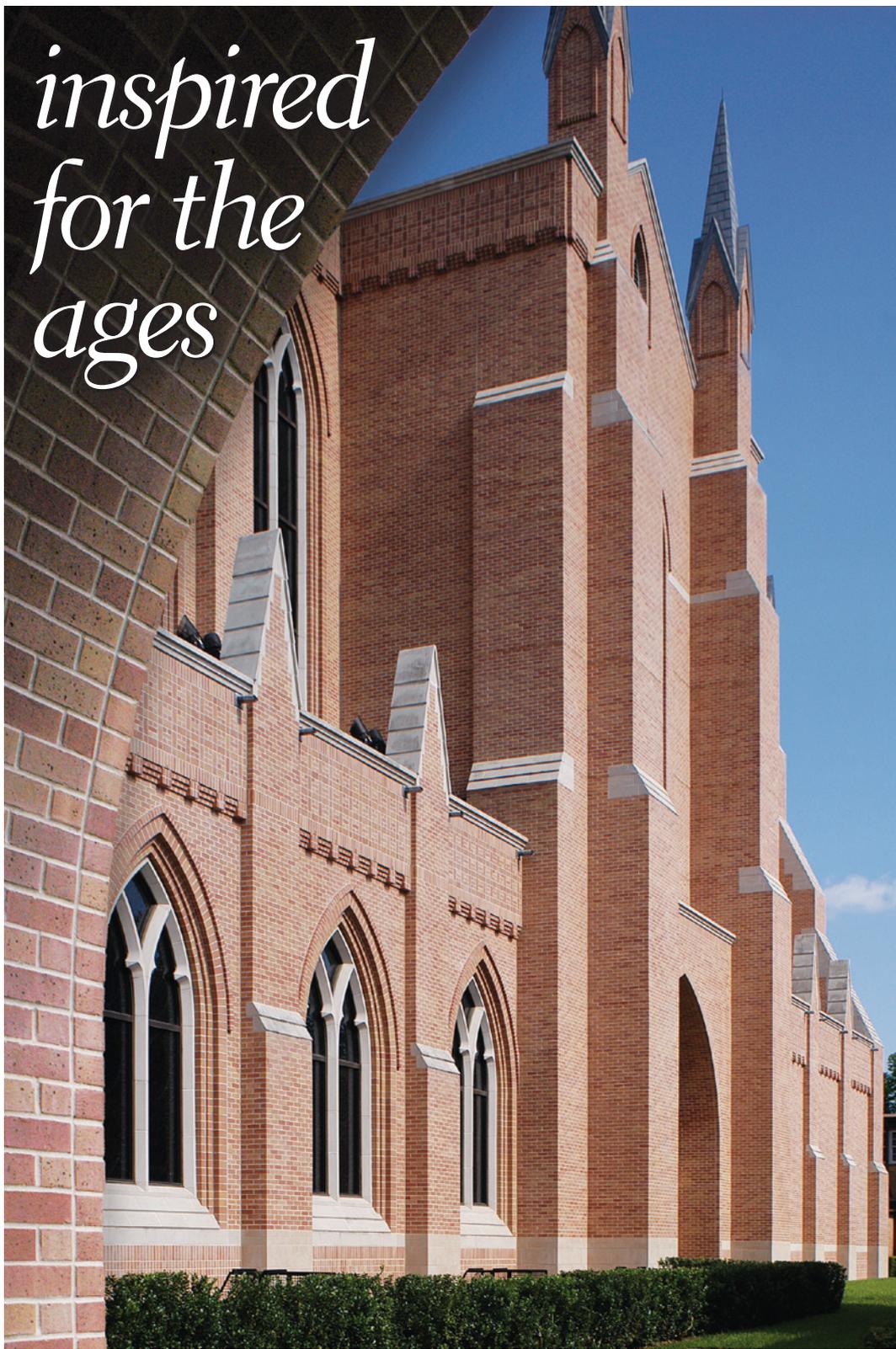
Award-Winning Student Design at UT Austin

An exhibition of work by winners of the Fall 2011 School of Architecture Student Design Excellence Awards will be displayed in Goldsmith Hall's Mebane Gallery on the UT Austin campus. DEC 15-22

Wang's Illuminating Atmosphere and Materiality

The exhibit by UT Austin architecture professor Wilfried Wang features thousands of his photographs of modern European and American architecture he has donated to the School of Architecture's Visual Resources Collection. The VRC, located in Room 3.128 in Sutton Hall. More information at soa.utexas.edu/vrc/. THRU JAN 6

*inspired
for the
ages*

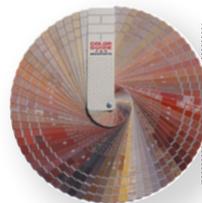


Soaring twin spires proclaim the special role of Saint Martin's Episcopal Church as a beacon of peace and inspiration amid a densely urban environment. Its monumental presence fits well among neighboring high-rises, while its solid brick walls insulate it from city sounds. Architects created a refined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

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

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

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



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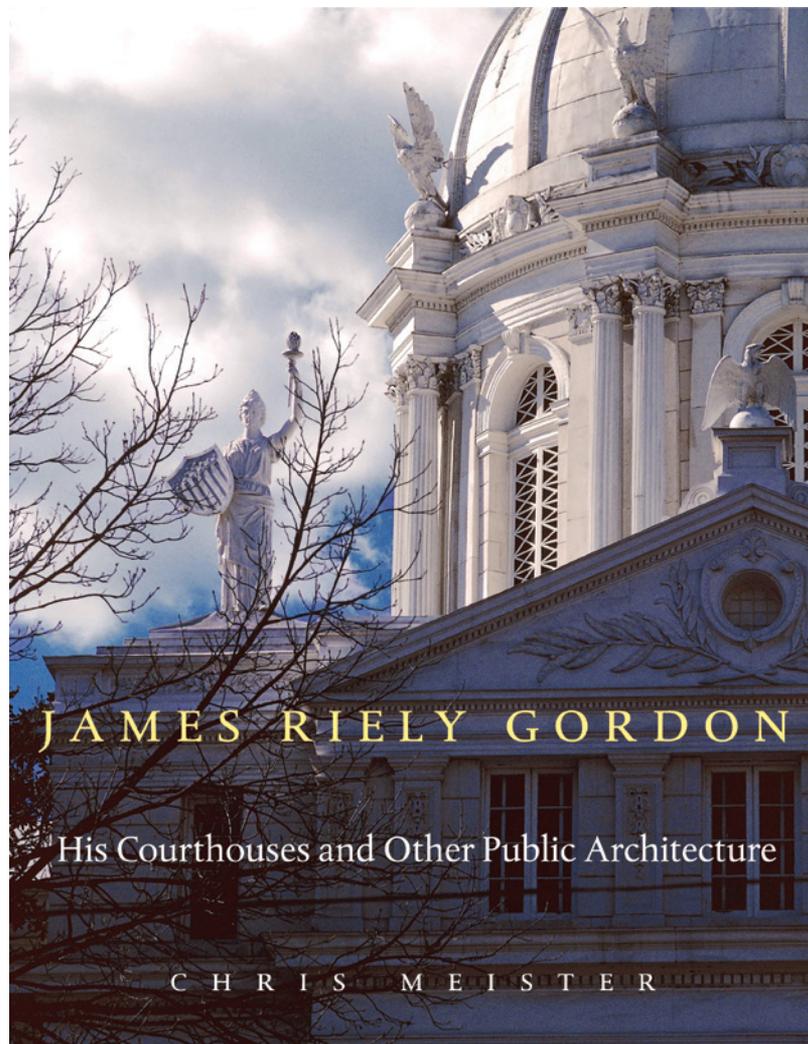
Monograph relates the stories behind Gordon's public buildings

by J. BRANTLEY HIGHTOWER, AIA

JAMES RIELY GORDON (1863–1937) is best known to most Texans for the ornate county courthouses he designed in the closing decade of the nineteenth century. His grand Romanesque piles for Ellis County in Waxahachie and Bexar County in San Antonio are among the state's best-loved public buildings. Surprisingly, no monograph on Gordon or his work has been published in the nearly 75 years after his death. This gap in the historical narrative has finally been filled by Chris Meister's *James Riely Gordon: His Courthouses and Other Public Architecture*, published in October by Texas Tech University Press.

Although Gordon's body of work encompasses more than public buildings, his most influential projects were his courthouses and so the author's tactical decision to focus on this area of his career is justified. While Meister – a writer and graphic designer who lives in Royal Oak, Michigan – touches on important biographical moments in Gordon's life, the majority of his text relates the stories behind the courthouses: how they were designed, the political drama that often accompanied their approval and construction, and how they pertained to the development of Gordon's career. Additionally, Meister delves into the efforts Gordon took to craft designs that met the functional needs of county government while also addressing the broader aspirations of a particular community. The author further explains how Gordon devised techniques by which the design of the courthouse itself mitigated the harsh conditions of Texas summers.

Even those readers familiar with Gordon's work in Texas, may be surprised to learn that while he practiced successfully in San Antonio for over two decades, midway through his career he moved to New York City. While he evidently never lost his Texan accent, Gordon built as robust a practice in



the Empire State as he had enjoyed in the Lone Star State. His career also intersected some of the seminal architects of his era. Meister chronicles all of this in a detailed but refreshingly readable account.

From his early work as superintendent on a now-demolished Federal Building in San Antonio, Gordon sought to infuse his designs with a nod to local realities. He also developed a unique variation on the Richardsonian Romanesque style that recognized the region's hot, humid climate while at the same time alluding to its Hispanic cultural roots. Simultaneously rugged and monumental, the variation on the French Romanesque precedents pioneered by H.H. Richardson proved a good match for the self-image of growing communities in Texas. It also provided a flexible framework that gave architects such as Gordon freedom to innovate.

It is an ironic twist in the story of Gordon's career that in his lifetime his most widely publicized building was not a courthouse but a temporary pavilion he designed for the World's

Columbian Exposition held in Chicago in 1893. Meister makes the argument that Gordon's Texas State Building was of critical importance to him both professionally and creatively. Meister positions that project—cross-shaped in plan and with its reentrant corners filled in by broad shading porches—as representing a critical step in the development of the architect's formally similar cruciform “signature plan” that would define every Texas courthouse he was to design through the end of the decade.

In addition to introducing him to a national audience, Gordon's work on the fair pavilion afforded him opportunities to become personally acquainted with some of that period's leading architects. And, as well as interacting directly with other designers involved with the exposition such as Daniel Burnham, Gordon also toured the offices of Adler and Sullivan where he most likely met both Louis Sullivan and his head draftsman, Frank Lloyd Wright.

In the courthouse projects that followed, Gordon continued to adapt his signature cruci-

form plan to the specific budgets and climates of those particular counties that commissioned him. While reporting the results of these working relationships, Meister also describes in considerable detail the political maneuvering and professional backstabbing that were part of the game for an architect during the era. This portrait of professional practice is perhaps the most insightful part of Meister's research, for it shines light on a very real aspect of the business of architecture that is all too often overlooked. While the built project is of course worthy of study, so too is the process—political and artistic—that led to its creation.

At the dawn of the twentieth century, changing tastes caused Gordon to abandon the Romanesque style in favor of the more rigid dictates of Beaux-Arts Classicism. He would ultimately develop a variation of his signature plan for a number of courthouse projects in Louisiana and Mississippi. This occurred at the same time he moved his office first to Dallas and then to New York. Once there he completed a number of



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important courthouses in New York, New Jersey, and Maryland, and also designed the Arizona Territorial Capitol Building in Phoenix and the Vicksburg City Hall in Mississippi.

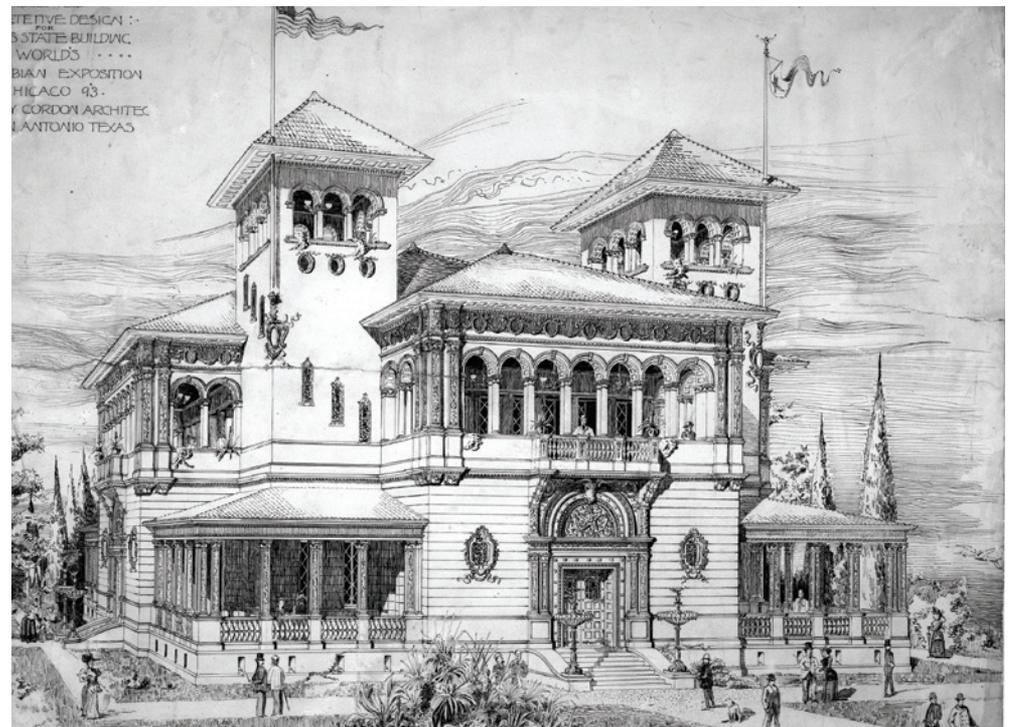
For all of his success, Gordon lost many important commissions over the years and Meister describes both the unexecuted designs and the political intrigue that often left the architect cheated out of a commission. The Galveston County Courthouse is a telling example of such escapades, as well as an object lesson on the nature of the relationship between two luminaries of Texas architecture. After withdrawing from the competition, Gordon wrote a remarkably candid letter to Nicholas Clayton warning him about the political forces working against them both. Clayton would have been wise to have heeded Gordon's warning more attentively for this commission and the associated lawsuits ultimately led to the Galveston architect's professional and financial decline.

Meister includes several other examples of Gordon's notable unbuilt projects includ-

ing his 1910 proposal for the New York County Courthouse that envisioned a monumental cluster of columns with courtrooms occupying the shafts of the giant order. Though perhaps overwrought, the design predated by 12 years the conceptually similar entry into the 1922 Tribune Tower competition submitted by Adolf Loos.

Reading Meister's book, it quickly becomes evident that his research was exhaustive and that he has produced the definitive volume on the life and work of James Riely Gordon. By poring over public records, combing through archived drawings, and interviewing Gordon's descendents, Meister has reconstructed a historical narrative that might otherwise have been lost. While 12 Gordon-design courthouse buildings remain in Texas and in many ways speak for themselves, Chris Meister's book explains them as both products of their time and results of the genius of James Riely Gordon.

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



(opposite page, left and right) Gordon's design for the Hopkins County Courthouse (1895) represents an early version of the 'signature plan' he devised in response to the Texas climate. The asymmetrical facade and U-shaped plan of Gordon & Laub's Bexar County Courthouse (1897) indicate the influence of Gordon's partner, Ditlev C. Ernest Laub. (above) Gordon's final design for the Texas State Building was slightly altered before its construction in Chicago for the 1893 World's Columbian Exposition. The project proved significant in Gordon's development of the cruciform layout of his 'signature plan' that he was to employ for most of his later public works. (left) Gordon's 1910 concept for the New York County Courthouse featured four "Pillars of Justice," each 520 feet high and stacked with two-story circular courtrooms.

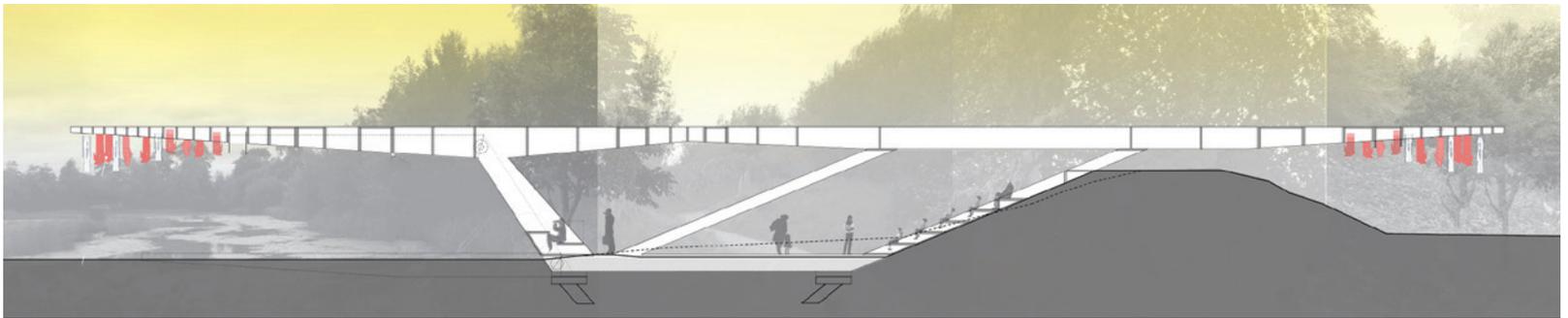
2011 Studio Awards

This year's jury met on June 29 in the studio of Marlon Blackwell Architect in Fayetteville, Ark., to assay 50 entries in the Texas Society of Architects' Studio Awards program. Comprising the jury were Marlon Blackwell, FAIA, head of the Department of Architecture at the University of Arkansas Fay Jones School of Architecture; Santiago R. Perez, director of the digital fabrication studio at the University of Arkansas; and Chris M. Baribeau, AIA, a principal of Modus Studio in Fayetteville.

The jury selected the following four projects for Studio Awards:

- **Bat House Visitor Center** by Matt Fajkus, AIA, Jesse Rodriguez, and Bo Yoon;
- **Living Module Deployable Housing** by Andrew Bell and Noah Marciniak (undergraduates at the University of Texas at Austin's School of Architecture)
- **OutHouse** by Andrew Daley, Jason Fleming, and Peter Muessig (graduate students at Rice University's School of Architecture); and
- **SEEPZ Mumbai** by William Truitt, assistant professor in the University of Houston's Gerald D. Hines College of Architecture and a principal of Truitt Foug Architects.

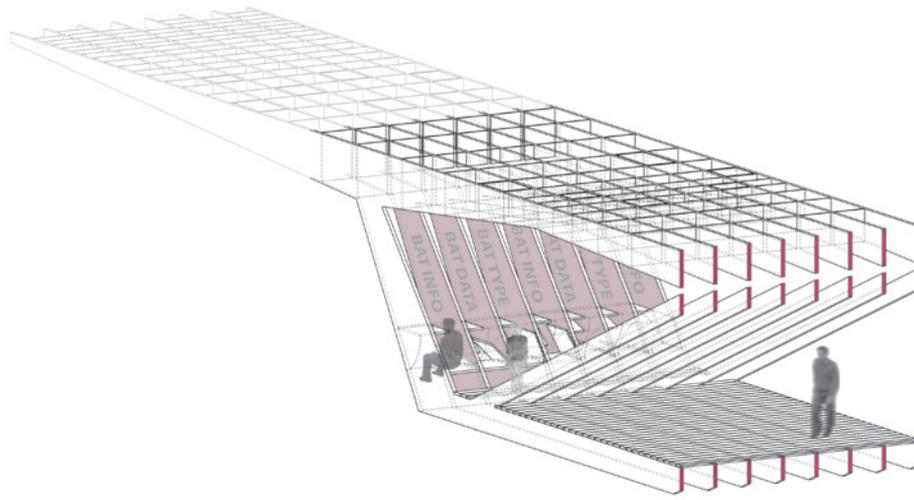
STEPHEN SHARPE, HON. T S A



I love the idea and the fact that it's more than just a structure, that embedded in the structure is a series of intervals and units and multiples that creates a system that allows for variation and a way to respond to how bats might live. It's creating a dynamic system. I think it would be a huge success in the park.

Marlon Blackwell, FAIA





MATT FAJKUS, AIA, JESSE RODRIQUEZ, AND BO YOON

Bat House Visitor Center

The 4,200-sf visitor center and its bat houses are designed as a fully integrated, sustainable system with a singular structure that allows both programs to support one another.

To offset the rigid, prefabricated wood frames of the overall structure, the playful notion of folded “origami” plates provide an effective enclosure for bat chambers as well as suitable landing areas. The main structure of the bat house is based on the post or “rocket-bat house” typology that has proven to be a successful alternative to traditional layered plate houses. Incremental units based on a 4x4-inch grid, with sharp angles and roughened surfaces, house several bat colonies while also acting as cross-bracing members for the main space-frame structure. The outer folded skin enclosing the bat chambers provides effective darkness and protection for bat dwelling and roosting, while the red external color optimizes visibility for spectators.

We were intrigued by the current ecological conflict between bats and their surrounding communities. Lon-

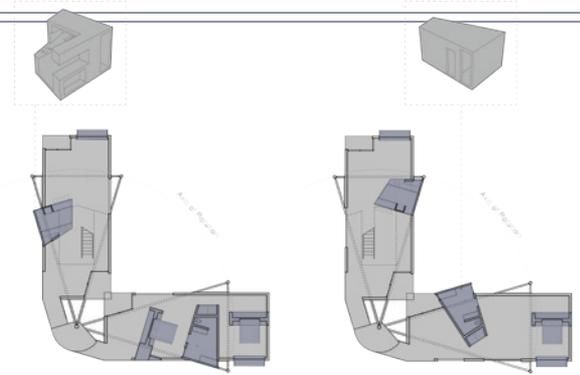
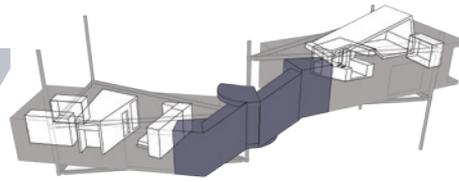
don and Austin are both examples where certain fringes of the city have hundreds of thousands of bats that play an important role in keeping mosquito populations down, yet they have no proper place to sleep and roost since their natural habitats have been disturbed by development. In these situations, bats commonly roost in less-than-ideal places such as neighborhood houses. We took this on as a design challenge, to create both an appropriate new home for bats in this predicament as well as a visitor center for humans to raise awareness about the species. Thus, the design aims to not only serve a necessary ecological function but to also act as a viewing structure for the public to understand and appreciate the importance of bats within a sustainable microclimatic cycle.

Bat House Visitor Center developed through a sustainable design research project designed by Fajkus in collaboration with Rodriguez and Yoon. An assistant professor at the UT Austin School of Architecture, Fajkus also practices in Austin.



It evolves through problem solving and arrives at a language that is sophisticated but not hyper-stylized. It's substantiated through its careful and thoughtful development rather than latching on to the imagery for the imagery's sake.

Santiago R. Perez



ANDREW DALEY, JASON FLEMING, AND PETER MUESSIG

OutHouse

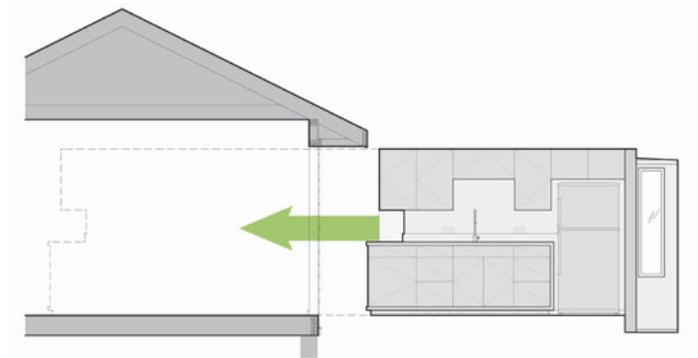
OutHouse is a pre-fabricated residential core that consolidates major trade-dependent systems and finishes into a single deliverable unit. The concept expands on previous studies but pairs the technical and design issues at play with a greater social vision—revitalizing the existing residential fabric of urban centers.

OutHouse offers an alternative to the perpetual outward expansion of the metropolis and the fetishization of the “new.” The housing stock of many urban centers (Houston and Los Angeles, among others) is reaching an age where the decision to renovate or demolish must be made. The packaging of the major fixtures, appliances, and systems into a bathroom/kitchen unit relocates the work of the major trades to a controlled factory setting. The savings (in time, money, and material) are embodied in the unit in the form of higher quality design, finishes, appliances, and construction. While OutHouse is being assembled off site, a rough opening is constructed in the side of an existing house where the core can be readily inserted upon delivery. Electrical, mechanical, and plumbing systems are then coupled to on-site services.

OutHouse works equally well with new construction. The new residence is framed and dried in, with the exception of a rough opening. Once the core is inserted, the systems are connected and the interior finishes are applied.

In both scenarios, a portion of the core overhangs the rest of the structure to accommodate operable windows and plumbing for the tub. This move announces the presence of the OutHouse acting as a symbol that proudly asserts the residence's contribution to local urban renewal.

The team of three Rice University architecture students developed the project during a Rice Building Workshop studio with faculty advisors Nonya Grenader, FAIA, and Danny Samuels, FAIA.



Living Module Deployable Housing

Can a single structure adapt to any environment and user? To answer this question, we researched products outside the scope of architecture. Our investigation led us to online music sequencers. We sought to invent a similar system that would allow for broad adaptability. We chose two very different sites—a steep sloped site in the remote mountains of Arizona and a flat site in an urban area of Chicago.

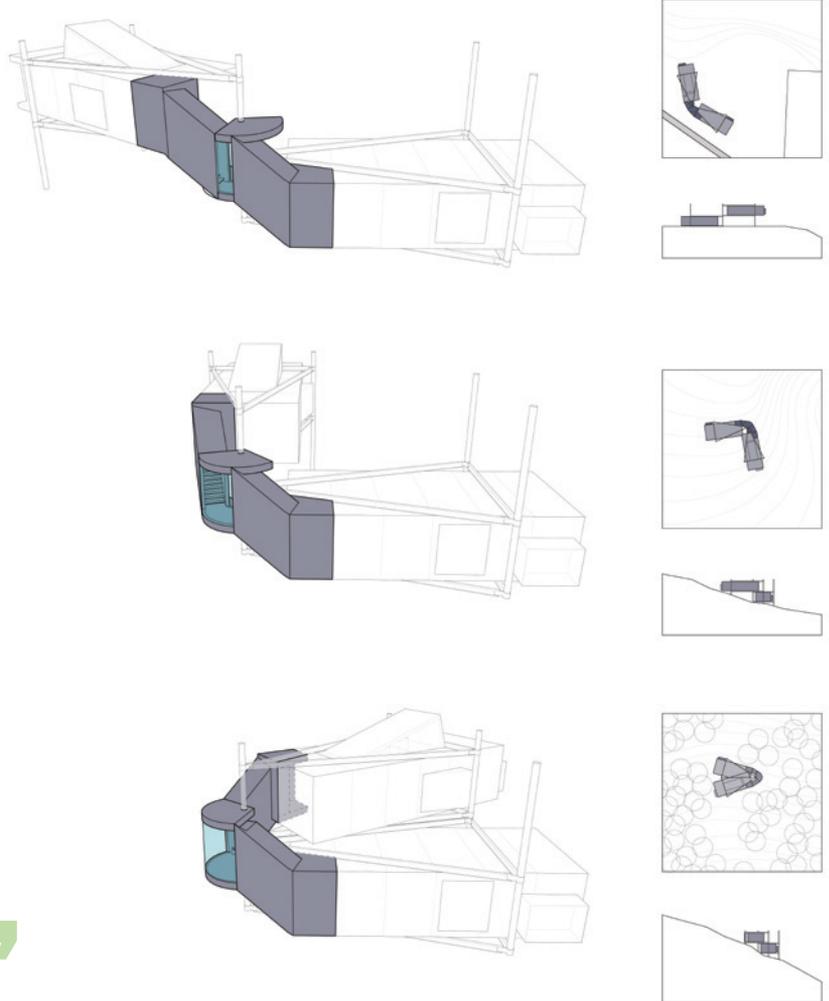
Adaptation is accomplished through two facilities, hinging and arranging. The hinging allows for an array of site-specific possibilities and amalgamated communities that have high variability despite being the same modules. A family of joiners and dividers, which interrupt the box forms, facilitate adaptation of the interior. Joiners act as bridges between spaces while dividers articulate primary spaces by dividing interiors. For example, a single-bedroom dwelling can grow to a two-bedroom dwelling through the placement of the bathroom.

The rotational capabilities of the module create a radial pattern centered at the point of rotation. We used this geometry to define our structural system: a column occurs where the inferred rotation intersects the volumes, creating a triangular structure. This pattern allows for amalgamation of units into tight communities while preserving rotational variability. Through replicating this triangular geometry in the joiners and dividers, the exterior structure is echoed on the interior. As a result, the adaptability of the structure to user and environment through hinging, joining, and dividing articulates the aesthetic of the living module.

Bell and Marciniak were in their third year of the MArch program at UT Austin's School of Architecture when they developed the project during an advanced graduate studio taught by Vincent Snyder.

“It suggests an alternative from which you could develop renovation ideas [and] it has a potential social component. At the same time, it’s not so invasive on the exterior to suggest a morphological transformation of the vernacular.”

Marlon Blackwell, FAIA



SEEPZ Mumbai

SEEPZ Mumbai is a research and design proposal that draws upon the interaction of economy, density, and ecology in India's largest city. The focus is Mumbai's original Special Economic Zone (SEZ), a tax-free district dedicated to manufacturing goods for the international market. The project proposes to transform the SEZ, which has been in decline for several years, through a series of selective operations intended to partially repurpose the area for residential and local industrial uses. The Santa-cruz Electronics Export Processing Zone (SEEPZ) is planned as a manufacturing hub for global exports of electronics but faces strong competition from much larger and newer economic zones outside the metropolis. In addition, more immediate pressures of economy and density directly affect the urban ecology of the city and surrounding landscape of Mumbai. Yet, daily power outages and routine disruption of water supplies have done little to deter Mumbai's explosive growth. One strategy employed in SEEPZ Mumbai is a "swamp cooler" envelope for both new construction and the renovation of existing manufacturing buildings. This energy-efficient strategy effectively lengthens the temperate season for outdoor living.

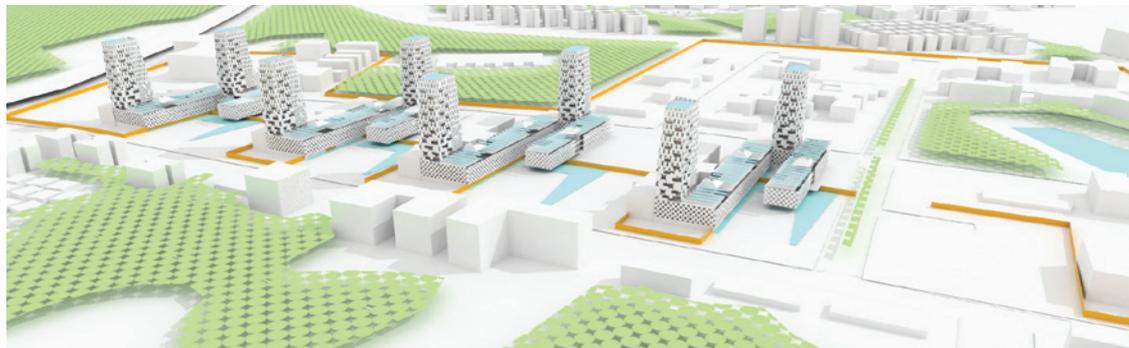
The motivation behind SEEPZ Mumbai springs from having seen how these tax-free zones partition urban life, I began assigning large-scale urban projects to my students at UH and had them consider such problems of capital development in rapidly growing cities such as Mumbai.

Truitt teaches architecture at the University of Houston in addition to practicing with Truitt Foug Architects. His former students, Marsha Bowden and Brijal Gandhi, assisted with the project.



“I think it’s compelling because early on they educate you on the ecology, the economy, and the density issues and then you get to see the resolutions.”

Chris M. Baribeau AIA



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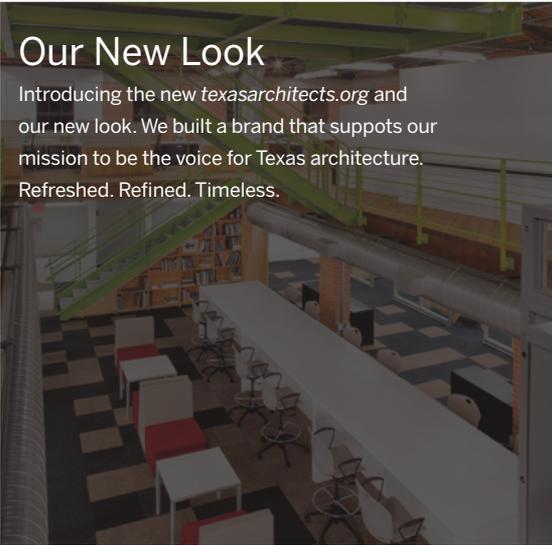
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St. Emanuel House

by BEN KOUSH, AIA



IT HAS BEEN QUITE SOME TIME since a modern house in Houston has received so much attention. In fact, it's been more than 50 years since Bolton & Barnstone's flat-topped, cool as a cucumber Gordon House (1955) was published as many times in the local, national, and international press (including four appearances in *Texas Architect* alone from November 1956 to August 1961). There is, however, a fundamental difference between the phenomenon of the Gordon House and that of the St. Emanuel House. While the former epitomized the prevailing Miesian architectural styling of the day with crystalline perfection, the latter symbolically questions the nature of living in the contemporary — that is, horizontal and sprawling — American city. As a result, the house Ronnie Self designed for himself and his partner, Bernard Bonnet, has hit a nerve because it is so conceptually rigorous and uncompromising in its objectives.

So what's all the fuss about? It is in the end a rather simple building.

The couple bought the vacant lot that was exceedingly cheap due to its seemingly unfavorable location perched on the edge of a 16-lane freeway. The site offered Self and Bonnet the convenience of living equidistant from their places of employment. Self is an architect and also an architecture professor at University of Houston. Bonnet is the book buyer for the Museum of Fine Arts, Houston. They pondered the site for several years, with Self mulling his initial instinct to go up and take full advantage of the mirage-like view of the downtown office towers. The skyline, looming less than two miles away to the northwest, and the concrete chasm of sunken expressway were essential factors that informed all subsequent design schemes. Once Self achieved tenure in 2004 construction of the long-gestating design began.



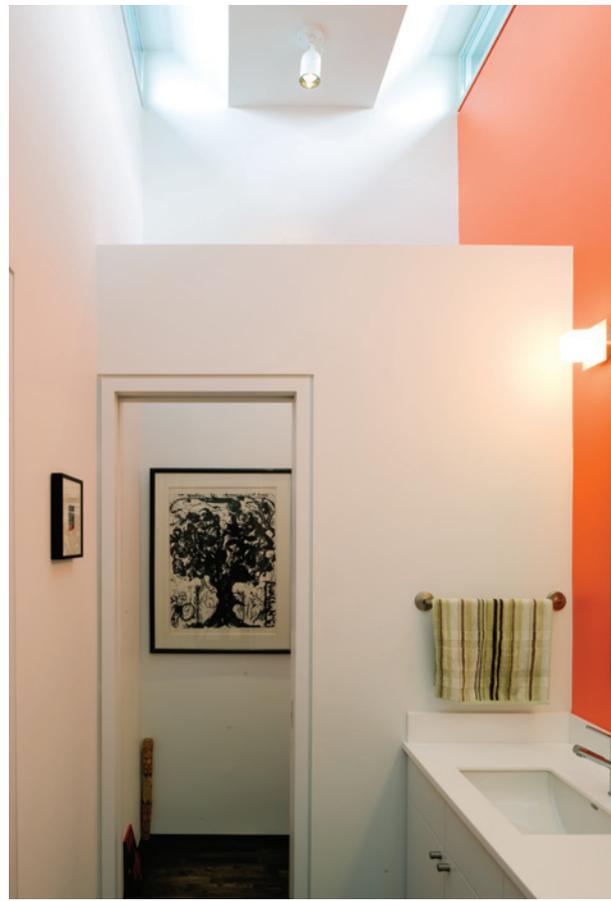
PROJECT Saint Emanuel House, Houston
CLIENT Bernard Bonnet & Ronnie Self
ARCHITECT Ronnie Self Architect
DESIGN TEAM Ronnie Self
CONTRACTOR Burrow Studio
CONSULTANTS CBM Engineers (structural concrete); ASA Dally
 formerly ASA Consulting Engineers (structural framing)
PHOTOGRAPHER Hester + Hardaway Photographers

Self, who previously worked at Renzo Piano's Paris *atelier* for a dozen years before returning to Texas, seems to have thoroughly internalized his former employer's proclivity for precise architectural detailing. The first schemes invariably called for a jungle gym of steel beams and columns, the ultimate fantasy of so many modern architects. However, when confronted with the tiny spans required, coupled with the high cost of steel, and the thought of having to constantly repaint structural members, Self reconsidered. His structural engineer, local legend Joe Colaco, then suggested reinforced concrete. Together they worked out the elegant, tapered platform that serves as the first floor of the 1,600-sf house. Its northern half rests on two cylindrical columns — subconsciously echoing the construction of the nearby freeway overpasses — and its southern half on a shear wall that comprises one side of the ground-level storage/utility core. The living area above is a trapezoidal — because it corresponds to the property line — donut with a delicate, steel-framed exterior stair filling the central void. Structural framing members are standard dimensional lumber and exterior cladding is cementitious panels separated by narrow reveals.

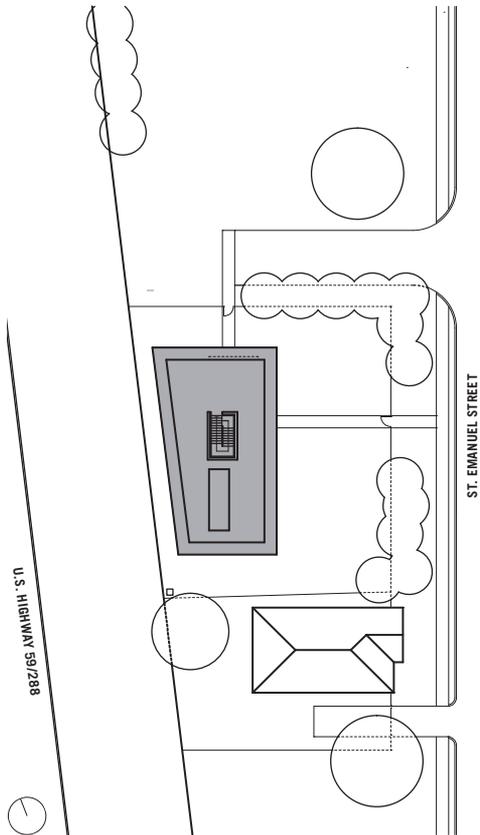
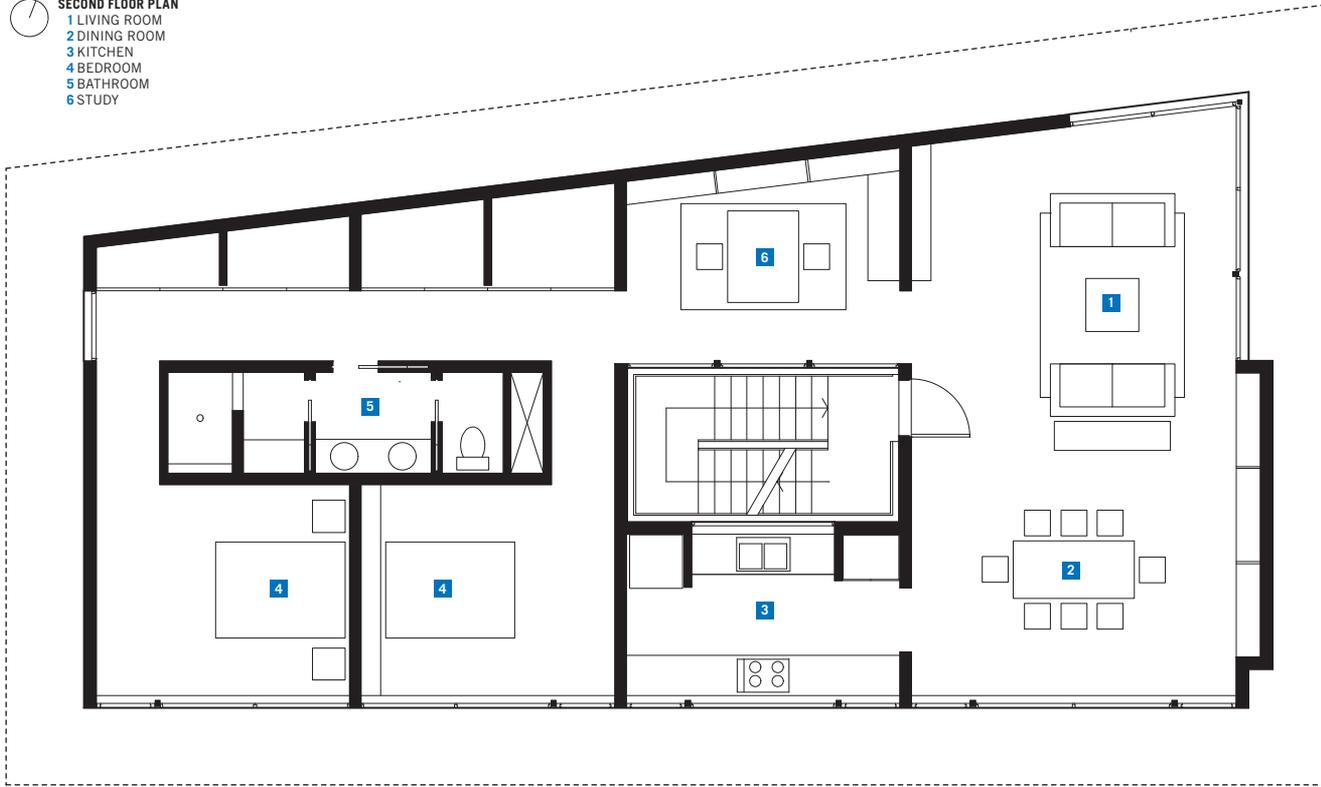
The exterior is painted dove gray, interior walls are painted white, and the flooring is ebony-stained oak strips. The roof, covered with a deck of ipe planking, is divided down its center by the top of a long monitor that lights the bathroom, which Self was pleased to discover also serves nicely as a sound barrier when dining al fresco in the evenings. Sunsets accented by the twinkling lights of the outlying high-rises are worthy of a chamber of commerce advertising spread.

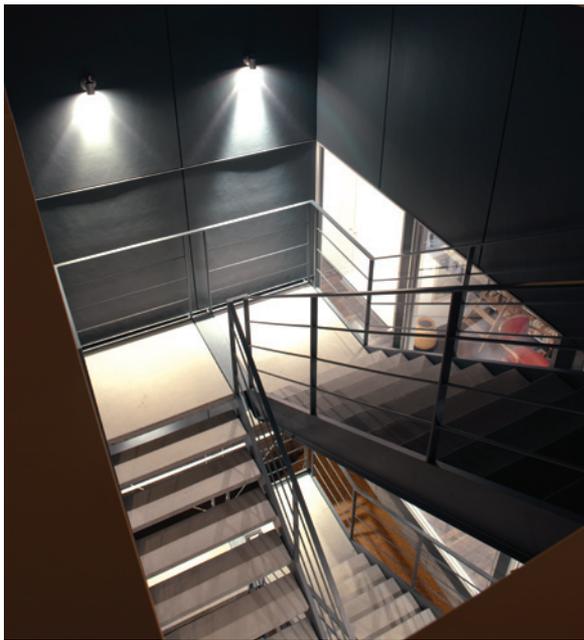
The interior arrangement of spaces is fairly typical of what one would expect in such a house—a large living/dining room connected to smaller, compartmentalized rooms for cooking, bathing, sleeping, and storage. Floor-to-ceiling glass panels in the northwest corner of the living room frames the desirable view. Along most of the west wall, a row of storage closets deadens the sound of traffic.

The house is set as far to the rear of the lot as possible. Self even obtained a variance that permitted the house to be built beyond the original setback because the freeway prevents another building from ever abutting it. In addition to positioning the house closer to the view, the variance also allowed for a substantially larger front yard. Shrubs eventually will enclose the



- SECOND FLOOR PLAN
- 1 LIVING ROOM
 - 2 DINING ROOM
 - 3 KITCHEN
 - 4 BEDROOM
 - 5 BATHROOM
 - 6 STUDY





yard with a wild, leafy privacy screen. Ignoring the neighbors is not their intent: most of the surrounding houses have been emptied due to the deleterious effects of the freeway, yet there is potential for these blocks to become a dense inner-city neighborhood.

Although Self does not mention it, the house — with its exact and technical execution, clarity of form, distinctive coloration, and diminutive scale — conjures the patrician modesty firmly associated in Houston with the ever-so-subtle design of Piano’s Menil Collection. The connection would have been even stronger had Self specified steel framing as he originally intended.

Aside from formal attributes, what makes this house so compelling is the critical stance it takes vis-à-vis the underlying myths on which the prototypical American lifestyle is based. The concept of “home” with its little rectangle of land substituting for a piece of unspoiled countryside, despite all the economic and ecological arguments against it, remains perhaps the most enduring trope in our national imagination. Summing up that commonly shared sentiment, one commentator responded to a post about the house on Swamplot, Houston’s popular real estate website, as follows: “I see traffic too much each day as it is and that’s the last thing I want

to look at when I’m home. Even if I’m not in it, I don’t want to look at it. I want greenery, I want comfortable chairs, I want privacy, I want warm colors instead of stark white surfaces, I want no freeway lights shining in my eyes, I want art that’s soothing, I want my windows spread out for natural light throughout the house, I want fences that don’t make me think of border security, I want a peaceful yard to walk barefoot in on a nice day, I want enough space for a family not to kill each other, and I want a roof that helicopters don’t mistake for a landingpad. Other than that, it’s pretty much the perfect house for me.”

Irritable city dwellers like the Swamplot commentator have the backing of the house-building, automobile-manufacturing, and financial-transacting industries that prop up the American economy and define the way we are supposed to live (or don’t, thanks to the subprime mortgage crisis). Self and Bonnet have instead chosen a more difficult route, by selecting a troublesome, un-homely site and designing a house that frankly but sensitively acknowledges the conditions that set it uniquely apart from society’s prevailing myths.

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



RESOURCES RAILINGS, HANDRAILS, STAIRCASE: Merge Studios; LAMINATES: Wilsonart International; BUILDING INSULATION: Celbar; SIDING: Hardiepanel; MEMBRANE ROOFING: Durolast; ALUMINUM WINDOWS: RAM Industries; WOOD FLOORING: Floors Etcetera; KITCHEN AND BATH CABINETS: Scandia Wood Art; DRAPERY AND CURTAIN HARDWARE: D&D Drapery Co.

Botanical Research Institute of Texas



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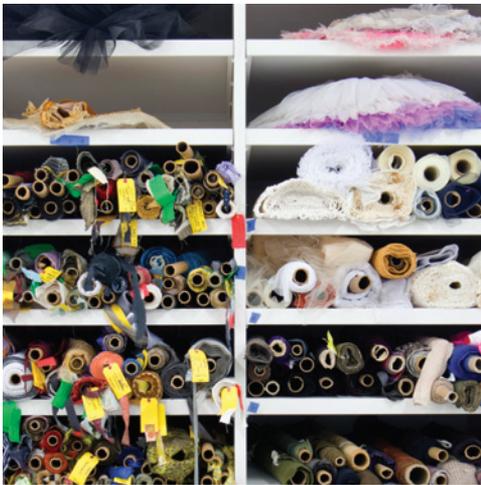
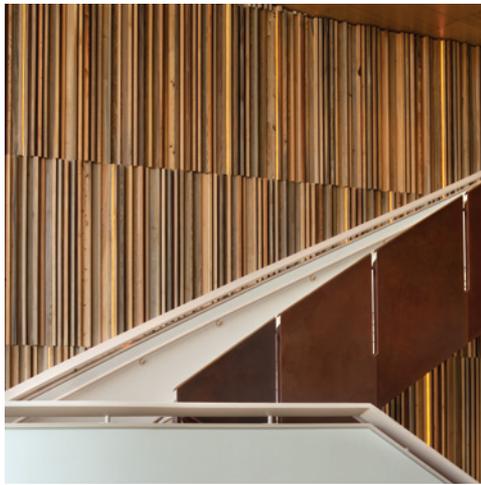
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Inspired Inquiry

The best architecture combines the rigor of scientific inquiry with the inspired explorations of art. Equal amounts of science and art produced the four projects profiled on the following pages—two designed for scientific research and two related to the arts.

For the **Botanical Research Institute of Texas** in Fort Worth, the architects of H3 Hardy Collaboration Architecture applied landscape elements to highlight the facility's internal program.

Cotera+Reed Architects took a less direct approach with its **Waco Mammoth Site** and designed an enclosure that reveals no clues as to its inner workings. Instead, the building's peculiar form invites the curious to enter and see for themselves what's inside.

East Village Lofts, a mixed-use development in Austin designed by Bercy Chen Studio, dazzles the eye with an external array of sunshades inspired by the work of late Brazilian artist Helio Oiticica.

Art is also on display at Gensler's **Houston Ballet Center for Dance**, but it's the activity inside rather than the building's surface that draws attention to the new home of the city's internationally renowned dance company.

STEPHEN SHARPE, HON. TSA



(this page) An expressive stair connects the two levels of the Think Block's lobby. (opposite page) Planted biotrays comprise the top layer of the Think Block's complex roof system. See diagram on page 52.



PROJECT Botanical Research Institute of Texas (BRIT), Fort Worth
CLIENT Botanical Research Institute of Texas
ARCHITECT H3 Hardy Collaboration Architecture with Corgan Associates
DESIGN TEAM Hugh Hardy, FAIA; Daria Pizzetta, AIA; Gabriel Hernandez,; Jon Holzheimer, AIA; Alan Richards, AIA; Matt McDonald, AIA; Regina Stamatou, AIA
CONTRACTOR The Beck Group
CONSULTANTS Balmori Associates (landscape); L.A. Fuess Partners (structural); Hart, Gaugler & Associates (civil); Summit Consultants (MEPF); inCon-trol Water Systems (irrigation); The Projects Group (owner's rep); theGreenTeam (LEED, sustainability); Meridian Solar (solar); Air Balancing (commissioning)
PHOTOGRAPHER Chris Cooper

Back to the Garden

by REBECCA BOLES, AIA

THE PRAIRIE HAS RETURNED to Fort Worth's Cultural District. Evicted long ago by urbanization, native flora have again taken root along University Drive where revived grassland heralds the emergence of a unique enterprise. So surprising is the sight of children at play in this field of prairie grasses that one may not immediately see the new building on the site.

Completed earlier this year and situated on 5.2 acres, the headquarters of the Botanical Research Institute of Texas (BRIT) was designed by H3 Hardy Collaboration Architecture of New York. The project team, which included local firm Corgan Associates as the architect of record, conceived the 70,000-sf facility to help BRIT achieve its mission to conserve the earth's natural heritage by deepening our knowledge of the plant world and achieving public awareness of the value plants bring to our lives. Founded in 1987, the nonprofit has established an international reputation for researching, collecting, and preserving plant materials from around the world, as well as for identifying previously unrecorded species even as many natural habitats are disappearing from the planet.

Located adjacent to the Fort Worth Botanic Garden Center, BRIT's leadership recognized that the two institutions would most likely attract the same audience. Therefore, parking areas were placed in between to serve as a shared amenity. Interspersed among the parking aisles are generous planting areas lined with trees whose foliage softens the views between the two facilities. Also within this zone are planting beds that are formed to function as rain gardens by collecting and slowing runoff to nourish the soil. Here also is BRIT's research garden, where the visitor experience begins immediately upon arrival with a stroll through plots of drought-resistant indigenous plants.

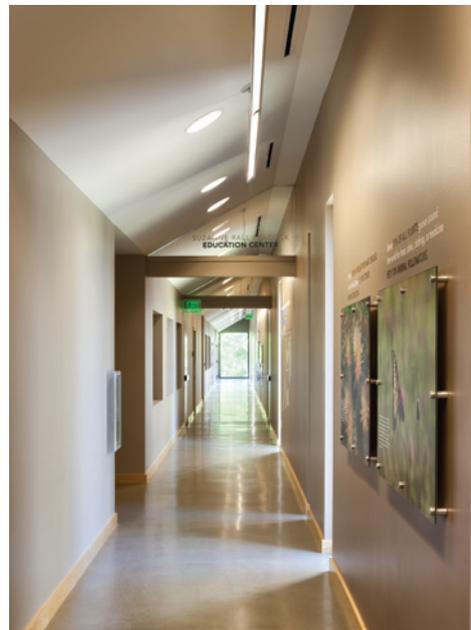
The meandering path leads to the front of the new building, an L-shaped assembly of two connected two-story blocks—the Think Block and the Archive Block. Visitors enter the Think Block, which houses public areas, a gift shop, and classrooms on the ground level, and offices for staff, scientists, and visiting researchers on the second floor. As if offering a gesture of welcome, the planted roof slopes downward to display a thriving exhibit of prairie grasses.

Joining the Think Block at a right angle is the Archive Block, wherein lies the heart of the headquarters, the herbarium that houses BRIT's collection of more than one million dried plant specimens. The Archive Block's upper level contains additional areas for storage of plant specimens and also holds BRIT's library of over 125,000 volumes, including publications by BRIT Press, such as the "Illustrated Texas Flora" series and scholarly periodicals. A rare book room and a children's library complete the library holdings.

The straightforward massing of the two blocks exemplifies the economy of means — no gilding of the lily here — that runs throughout the project. Comprising the Archive Block's exterior are site-cast, tilt-wall concrete panels with a multitude of arcing cables attached for training vines that eventually will cover the walls.

All but the north sides of the Think Block's exterior are composed of precast panels patterned with a rhythmic repetition of vertical ridges. This linear texture is amplified by a shift in the sequence of the projections, with those on the top half of the two-story-tall panel ("bisected" by a horizontal reveal) set out of phase with those below. Along the south facade, plate-steel trim frames tall and narrow windows, protruding 13 inches from the wall to cast additional shadows that further activate the surface.

On the Think Block's north side, tilt-wall concrete panels again comprise the base of the facade but with expansive curtainwall above. Along



(this page, left and below) Tall windows brighten the Think Block's first-level corridor. The lobby view opens to the restored prairie.

(opposite page, top and bottom) The Archive Block is equipped with high-density storage. One of the projecting glazed boxes provides meeting areas that overlook the site.





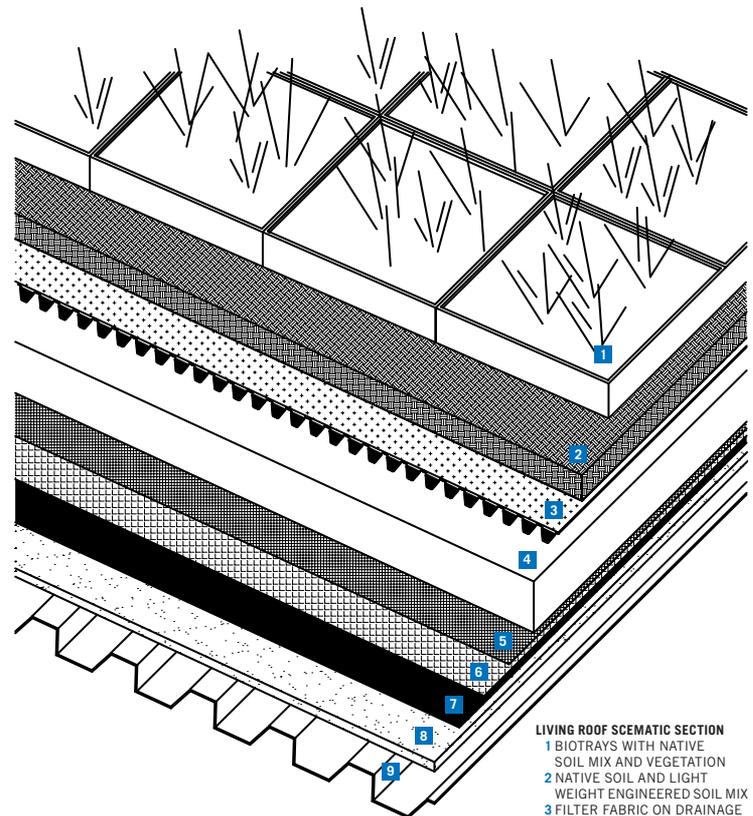


both levels, projecting bays of curtainwall focus views out toward the restored prairie. In addition, three terraces punctuate the upper level to bring daylight into perimeter office areas and conference rooms. Because the roof slope rises to the north, the abundant glazing allows daylighting to fulfill most of the daytime lighting requirements.

The public areas within the Think Block are signified by a distinctive palette of finish materials. The main entry leads directly into a lobby with a curving monumental stair. The stair guardrails were crafted from plate steel that was acid etched, stained, and sealed to a rusty patina. The stair is set against a gently arcing wall of gray reclaimed sinker cypress, its tactile surface emphasized by embedded LEDs. The opposite wall, in comparison, is simple gypsum board with a semi-concealed custom lighting element that runs the length of the volume. Both walls contribute to the dramatic nighttime illumination of the space.

As stated by Dr. S.H. Solmer, the institution's president and director, "The building was designed and built based on BRIT's mission and core principles of conservation, sustainability, and wise stewardship of the land." This environmentally progressive mandate led to achieving a goal of LEED Platinum certification, which was the first for Tarrant County. As a result, the building itself is used as a teaching tool, with exhibits throughout the headquarters and its site informing visitors about the sustainable practices in action.

What is hidden from view is the photovoltaic system covering approximately 6,000 square feet of the Archive Building's roof, which produces approximately 14 percent of the building's electrical power. Another inconspicuous energy saver is the network of 166 geothermal wells that contribute to a 50-percent reduction in heating and cooling loads. This is especially important for the preservation of archived plant materials which must be stored at a constant 65°(± 3°) F.

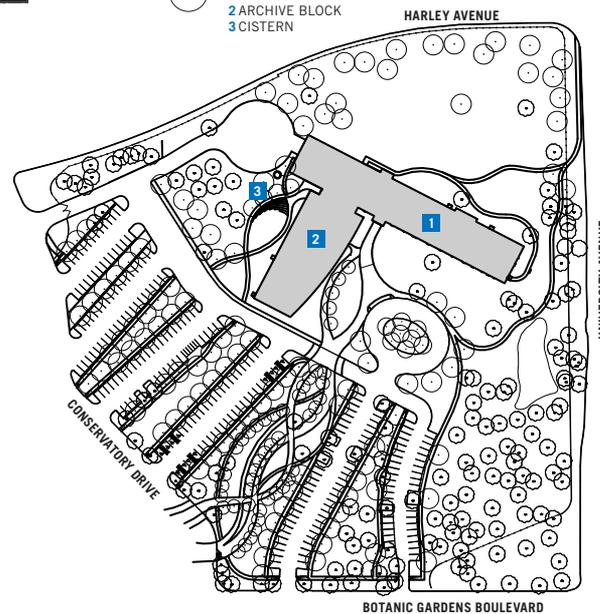


LIVING ROOF SCHEMATIC SECTION
 1 BIOTRAYS WITH NATIVE SOIL MIX AND VEGETATION
 2 NATIVE SOIL AND LIGHT WEIGHT ENGINEERED SOIL MIX
 3 FILTER FABRIC ON DRAINAGE AND WATER RETENTION MAT
 4 RIGID INSULATION
 5 DRAINAGE MAT
 6 ROOT BARRIER
 7 ROOF MEMBRANE
 8 ROOFING BOARD
 9 METAL DECK



- SECOND FLOOR PLAN**
- 1 UPPER LOBBY
 - 2 TERRACE
 - 3 CONFERENCE ROOM
 - 4 ADMINISTRATIVE WING
 - 5 RESTROOM
 - 6 RESEARCH WING
 - 7 RARE BOOK ROOM
 - 8 CIRCULATION REFERENCE DESK
 - 9 BURK CHILDREN'S LIBRARY
 - 10 READING ROOM
 - 11 LIBRARY STACKS
 - 12 HERBARIUM

- SITE PLAN**
- 1 THINK BLOCK
 - 2 ARCHIVE BLOCK
 - 3 CISTERN



(opposite page) The Think Block's north facade maximizes daylight with abundant glazing, projecting bays, and inserted terraces.

RESOURCES CONCRETE MATERIALS: Southern Star Concrete; UNIT PAVERS: Pavestone Company; FLEXIBLE PAVEMENT COATING: Sherwin Williams; POROUS PAVING: TXI; PRECAST ARCHITECTURAL CONCRETE: Gate Precast Company; MASONRY UNITS: Headwaters Construction Company (TST Construction Services); STONE: Arnold Stone; LIMESTONE: TexaStone Quarries; METAL DECKING/RAILINGS: Nucor Vulcraft; ARCHITECTURAL WOODWORK: Signature Millwork (The Wood Gallery); LAMINATES: Laminate Works; BUILDING INSULATION: Knauf Insulation; ROOF AND DECK INSULATION: Dow Building Solutions (American Hydrotech); ROOF PAVERS: Hanover Architectural Products (American Hydrotech); METAL DOORS: Steelcraft/Ingersoll Rand (University Building Specialties); WOOD DOORS AND HARDWARE: Eggers (University Building Specialties); ENTRANCES: Oldcastle/Vistawall; UNIT SKYLIGHTS: Naturalite/Vistawall; GLASS: Vitro; GYPSUM: Temple-Inland; TILE: Crossville; TERRAZZO: Andreola Terrazzo; ACOUSTICAL AND WOOD CEILINGS: Armstrong; RECYCLED RUBBER FLOORING: ECOsurfaces by Ecore (Gerbert Ltd./Task Floors/Specialty Products Company); TUB AND SHOWER DOORS/ENCLOSURES: Bobrick (Chatham/Worth Specialties); LIBRARY EQUIPMENT AND MUSEUM CABINETS: Spacesaver/Southwest Solutions Group; FLOOR MATS: Construction Specialties (Texas Specialties); BLINDS: Mechoshade (Kites Custom Interiors); SOLAR ENERGY SYSTEMS: Solyndra; LIVING ROOF SYSTEM: American Hydrotech; BIOTRAYS FOR LIVING ROOF: Rana Creek; SOFTWARE: DC CADD

As one might expect in a LEED Platinum building, most of the interior finishes were specified for their sustainable attributes, such as bamboo ceilings in office areas and wall coverings of linen or paper in conference rooms. In addition, low-VOC paints, adhesives, and coatings help establish healthy indoor air quality. Moreover, materials containing recycled content make up 20 percent of the building, the majority comprised in its structural steel. Sustainable materials for flooring range from polished concrete and recycled rubber to terrazzo and high-wool content carpeting.

Aside from its top-flight LEED rating, the BRIT headquarters is best understood as a series of interconnected moves that are integral to the ecology of its place. The building's minimal footprint saved almost all existing trees and allowed the restored prairie habitat to blanket three-fourths of the site. And not only is the living roof aesthetically attractive but the planting system also protects the roof and insulates the building from extreme temperature fluctuations. The incline of the roof allows daylight to penetrate into 75 percent of the interior spaces, while also helping to direct rainwater runoff into an above-grade cistern. In addition, subsurface water collected in an underground cistern is pumped to an on-site retention pond where it is stored for irrigation, thereby saving the use of potable water.

Such a comprehensive approach to sustainable design, with the project's many systems and strategies reinforcing each other, has yielded the embodiment of BRIT's core principles. As indisputably articulated by Dr. Solmer, the building's design, execution, and operation "stands for sustainability and conservation of biological diversity. From the green roof – the living roof on top – to the geothermal wells, everything we do speaks and breathes of sustainability and conservation."

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





PROJECT Waco Mammoth Site, Waco
CLIENT City of Waco, Parks Department
ARCHITECT Cotera + Reed Architects
DESIGN TEAM Phillip Reed, AIA; Mary Franzoza, AIA; Phil Hendricks, ASLA; Sharon Fuller, ASLA; Tom Haddad; Anita Benedict
CONTRACTOR Mazanec Construction Company
CONSULTANTS MJ Structures (structural); William A. Johnson Consulting (MEP); The Wallace Group (civil); AECOM formerly EDAW (landscape, planning)
PHOTOGRAPHER Casey Dunn

Hall of Giants

by EDWARD EMILE RICHARDSON

WITH THE AUGUST 2009 COMPLETION of the Waco Mammoth Site, one of North America's largest and most significant discoveries of Columbian mammoth bones opened to the public for the first time. Twenty-two sets of remains of the multi-ton species *Mammuthus columbi*—larger cousins of the woolly mammoth (*Mammuthus primigenius*)—have been unearthed at the site since its discovery in 1978. The \$3.2-million complex, designed by Cotera+Reed Architects, celebrates this treasury of natural history that dates from approximately 68,000 years ago. The complex, encompassing a 1,100-sf welcome center and a 8,400-sf “dig” facility that provides climate-controlled protection of the excavation site, is the first phase of a park plan that will later include research facilities, a museum, and hiking trails traversing the 100-acre site located about four miles north of downtown Waco.

Upon arrival, visitors encounter a simple entry area with parking, a drop-off area, and the welcome center set within a clearance carved from the dense forest of oak and mesquite bordering the Bosque River. The shed-roof structure shelters the staging area for visitors awaiting the departure of the next tour. From here visitors follow a winding concrete pathway down to the dig site. The quarter-mile walk through nature offers a refreshing break from everyday distractions as the tour guide relates the history of both the site and the large mammals who gathered here seeking fresh water during the late Pleistocene period. How the animals died is a mystery, although recent research indicates they perished in a series of events spread across many years. (No evidence of human activity has been found.) The first group may have died approximately 68,000 years ago when the rapidly rising Bosque River drowned at least 19 mammoths from a nursery herd, along with a camel. Sometime later, an unidentified animal died on the site. Three mammoths—a bull, a juvenile, and an adult female—may have drowned in a third event that occurred about 15,000 years after the nursery herd was trapped.

The dig structure first appears across a small grassy ravine spanned by an angular steel bridge that leads to an inset open-air porch, its soffit skinned with stained tongue-and-groove decking. The staccato cadence of the entry sequence visually complements the guides' storytelling with moments of pause and shifted axes, such as when attention is directed down to the ravine where archaeologists first uncovered the mammoth remains.

Viewed from the outside, the shelter's massing appears simple yet enigmatic. A folded metal roof dominates the building, jutting out beyond the perimeter wall to display a second, higher soffit of the same wood siding. The trapezoidal overhang is matched in shape by a louvered clerestory stretching broadly across the upper facade.

The complex is the culmination of years of planning and fundraising by both the City of Waco and Baylor University, the latter having used the site for 30 years for archeology and geology classes. Prior to completion of the new facility, the dig site was covered only by a large tent and otherwise unsecured. Due to prolonged exposure, the initial finds were removed to prevent further deterioration. The preference, however, of the archaeologists and the site's supporters was to leave the bones on site and erect a permanent dig shelter. The idea was that a controlled environment would preserve the remains while also protecting subsequent finds, as well as providing public access to the site as exploration continued. Cotera+Reed's design supports all these objectives while simultaneously creating a carefully choreographed sequence of spaces that heightens the visitor experience.



(this page, left and below) The open-air porch leads visitors to the main entrance. The welcome center is the project's smaller component.

(opposite page, top and bottom) An oblique view shows the public egress at left, clerestory penetrations, and the entry's dramatic overhang. The curved pedestrian path winds through the entire building.



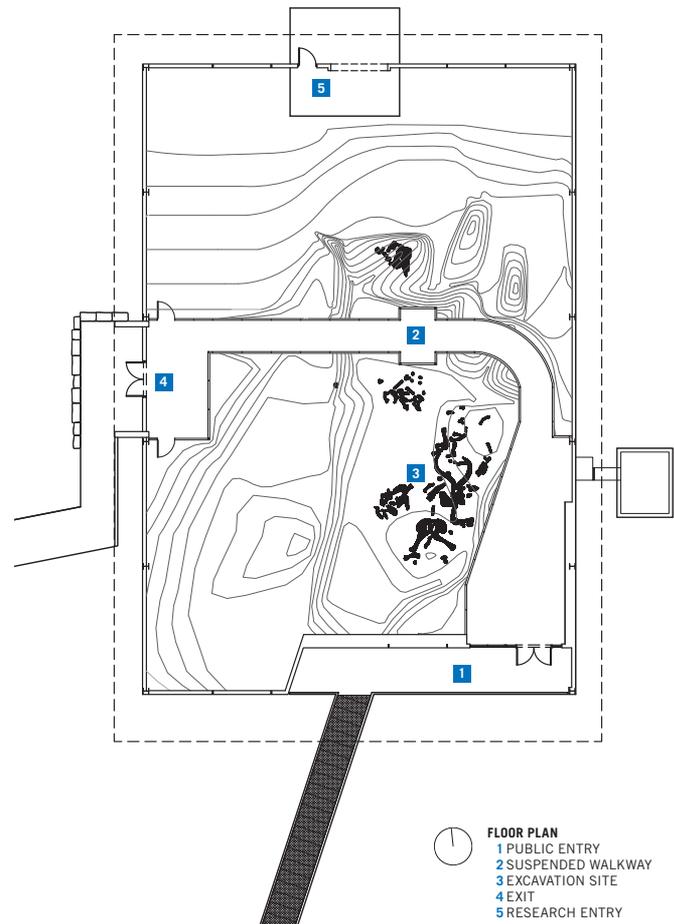




Not until entering the dig shelter do visitors fully comprehend the vastness of the enclosure, which clear-spans the lateral dimension of the building to avoid contact with the excavation site. The pedestrian path extends through the large open volume as a bridge suspended from the roof structure by thin plate-steel struts. From this raised vantage point, visitors peer down at the well-lit sets of bones of mammoths and other large mammals. Closer to eye level, the base of the enclosure consists of a sloping concrete wall that follows the existing grade and serves as the foundation for steel columns supporting the roof. Above the concrete are four frame walls punctuated by horizontal clerestory windows. In addition to illuminating the interior with ample natural light, the windows help create the illusion that the roof is floating above the dig site.

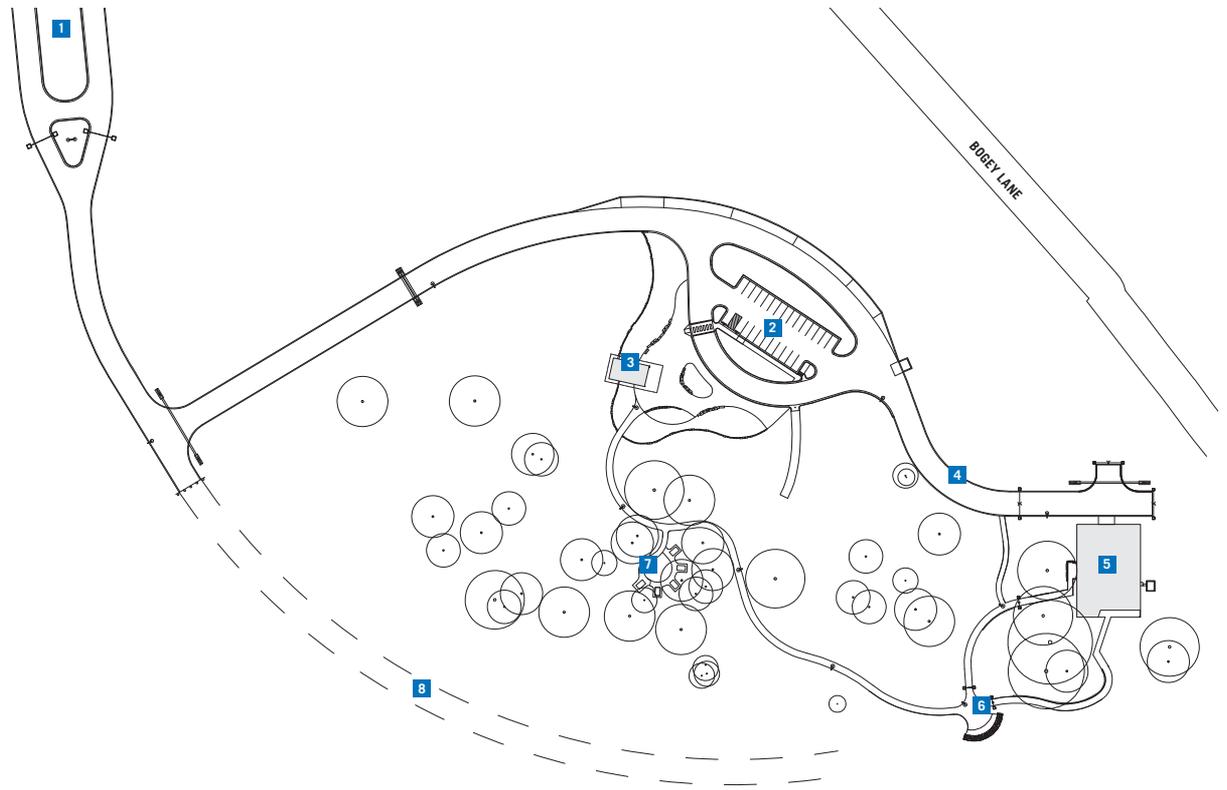
The architects' rigorous process for designing the envelope factored in many functional considerations of the program, including climate control, daylighting, and water management. All were directly influenced by the need to protect the excavated remains to the greatest degree possible. As the bones uncovered at the site are not fossilized, they are particularly susceptible to decomposition due to daily fluctuations in humidity, temperature, and UV sunlight. The bones' porous composition reacts to such natural conditions by swelling in the cooler, humid morning air and shrinking during the heat of the day, thereby accelerating their deterioration. Phil Reed, AIA, notes that the building enclosure is designed to counteract these cycles by flattening the daily temperature/humidity curves at the site and thereby reducing the stress on the existing remains as well as providing a stable environment for future exploration.

Cotera+Reed used the integrated design of the structure and conditioned enclosure to both keep out harmful agents of deterioration and temper the environmental forces acting upon the dig site. The architects took advantage of the 8-foot thickness required for the long-span roof





- SITE PLAN**
- 1 ENTRANCE
 - 2 PARKING
 - 3 VISITOR CENTER
 - 4 SERVICE DRIVE
 - 5 DIG SHELTER
 - 6 AMPHITHEATER
 - 7 PICNIC AREA
 - 8 FUTURE PHASE ACCESS



(opposite page) Research personnel enter at the enclosure's more utilitarian north side.

RESOURCES ORNAMENTAL FENCES: AMERISTAR Fence Products; CONCRETE MATERIALS: Ratliff Ready Mix; CONCRETE STAIN: Butterfield Color; METAL MATERIALS/HANDRAILS: Southern Star Steel; ARCHITECTURAL WOODWORK: Trautschold Millwork; LAMINATES: Wilsonart International; FLEXIBLE FLASHINGS: Hohmann and Barnard; ENTRANCES/STOREFRONTS/GLASS: Bullseye Glass; METAL DOORS: Mesker Door (D&E Builders Supply); WOOD DOORS: Algoma Hardwoods; OVERHEAD COILING DOOR: Overhead Door Company; DOOR HARDWARE: Dorma Door Controls/Southwest Architectural Sales (D&E Builders Supply); GYPSUM: ClarkWestern, Georgia Pacific (CF Supply); FLUID APPLIED FLOORING: American Industrial Flooring (DFW Coating); PAINTS: Sherwin Williams; TOILET PARTITIONS: Bobrick (H.B. Blake Co.); INTERIOR SIGNAGE: Mohawk Sign Systems (H.B. Blake Co.); LIGHTING FIXTURES: Dealers Electrical Supply; PLUMBING FIXTURES: Waco Winnelson; HVAC SYSTEM/HEAT PUMP: Trane (Boen Plumbing)

structure by simultaneously using that volume as something akin to a ventilated attic. Reed likens the strategy to “a trailer home where the owner has installed a metal roof to keep the sun off of it.” In addition to the metal roofing above the trusses, a secondary ceiling—with insulation and a vapor barrier—was installed below the trusses. This strategy, coupled with the use of perforated panels at the eaves, allows for air movement through the double skins of the roof, thereby reducing the direct heating and cooling load on the building perimeter. Water management was handled in a similarly thoughtful manner. The initial folded roof diagram from early conceptual design was deformed to take water toward the back of the site where it could be directed away from the excavated remains and channeled to the adjacent creek via a system of gutters and leaders. That deformation was also carried through to the daylighting design where upper apertures are formally conformed to the geometry of the roof and functionally shaded by its thickness and eave extensions as they fold down to meet the exterior walls.

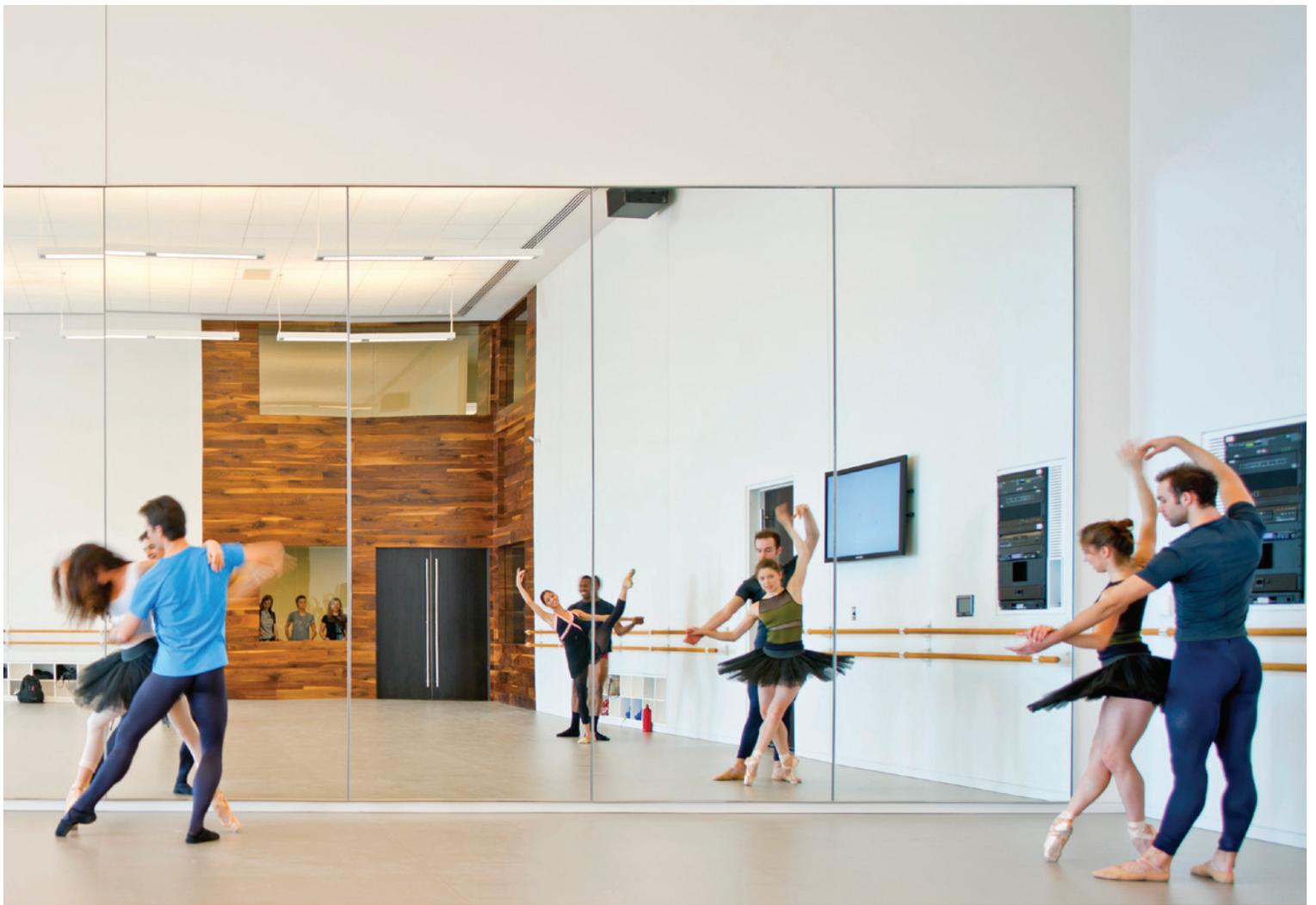
The net effect of the architects’ responses to all these performative and experiential factors is a remarkably sensitive container, a project that less capable hands may have rendered as a run-of-the-mill metal shed. That subtle departure from the predictable enables a heightened spatial experience that both frames the site’s archeological assets and takes advantage of opportunities afforded by the basic programmatic requirements. To its credit, Cotera+Reed has produced an uncommon building—one that is both spatially nuanced and technically sophisticated. One can only hope that the future build-out of the complex will maintain this successful balance of form and function while conserving a unique glimpse back at local archaeological history.

Edward Emile Richardson is a principal of Clark/Richardson Architects in Austin.

HOUSTON BALLET

(this page) The building's urban-scaled entrance includes both a protected vehicular drop off and secure entry vestibule. (opposite page) Windows at two levels provide views into brightly lit rehearsal studios.





PROJECT Houston Ballet Center for Dance, Houston

CLIENT Houston Ballet

ARCHITECT Gensler

DESIGN TEAM James Furr, FAIA; Marshall Strabala, AIA; Richard Maxwell, AIA; Kent Lew, AIA; Terence Newell, AIA; Dongxiao Liu, AIA; Michelle Hatton-Rodriguez, IIDA; Vince Flickinger; John Ruelas; Sam Crawford; Maria Perez; Di Ann Hassloch

CONTRACTOR W.S. Bellows Construction Corp.

CONSULTANTS Walter P Moore (structural/civil/traffic); Jacobs Carter + Burgess (MEP); HFP Acoustical Consultants (acoustical/AV); Archiluce International (lighting); WJHW (theater rigging/lighting); Ferguson Consultants (security/communications); Venturi Outcomes

PHOTOGRAPHER Nic Lehoux

Dance Partner

by **GEOFFREY BRUNE, FAIA**

WHAT MAKES A BUILDING AN ICON? One characteristic is distinct contrast with its context, in form and/or exterior material, that draws attention to the building and away from its surroundings. *Iu + Bibliowicz Architects'* Alvin Ailey American Dance Theater in New York City is iconic by virtue of its six-story articulated glass-clad rehearsal spaces that turn the corner of 55th Street and Eighth Avenue. It stands in stark contrast to the red brick buildings that comprise that Midtown Manhattan neighborhood. Another way a building can be considered an icon is through an exceptional reconsideration of program and internal organization. Gould Evans' design for the Stevie Eller Dance Theatre in Tucson can be called iconic because of how it capitalizes on an interpretation of George Ballanchine's work to guide the building's structure, form, and cladding into a unique collaboration.

Within Houston's Theater District reside a set of iconic buildings—the Alley Theater (Ulrich Franzen, 1968), Bayou Place (a 1997 adaptation of the Albert Thomas Convention Center), the Hobby Center for the Performing Arts (Robert A.M. Stern, 2002), Jones Hall (Caudill Rowlett Scott, 1966), and the Wortham Theater Center (Morris Architects, 1981). Each stands out from the downtown office-building environment through scale, cladding, and/or form.

The Houston Ballet Center for Dance, an important new addition to the Theater District, is iconic in that it represents the city's internationally renowned dance company. Its location at the northwest edge of downtown is significant because the 115,000-sf facility serves as a gateway to the Theater District from Interstate 45 South and Interstate 10. The site also affords immediate adjacency to the Wortham Theater, the performance venue for the Houston Ballet. Performers have direct access to its backstage spaces via a sky bridge from the new Center for Dance.

Although the Center for Dance's large framed windows present views into its stacked studio blocks, the articulation of multiple forms does not address the scale of the Wortham Theater's banal, blank, brick-clad southeast facade. Nor does it suggest—except for the sinuous metal bridge tether—that the Center building is related. In fact, the choice of curtainwall and black granite panels suggests that it is a closer relative to the downtown commercial context in which it resides rather than the district in which it belongs.

The building design responds to the Center for Dance's multi-layer program, which includes two organizational components of the Houston Ballet Foundation, its professional company and the academy where its dancers are trained. Three of the nine rehearsal spaces are dedicated for use by the professional company. The other six rehearsal spaces are used by the academy, including the 200-seat Dance Lab where recitals and performances take place.

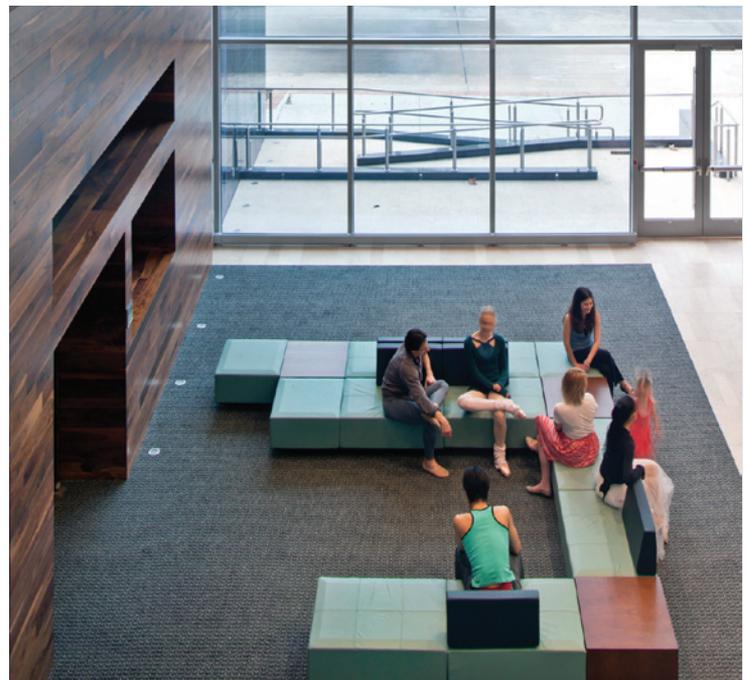
The Houston Ballet Foundation was created in 1955 to establish a resident ballet company and school for training its dancers. Houston Ballet Academy, now Ben Stevenson Academy, was made operational that same year with the founding of the professional company in 1969. The Houston Ballet is now the fourth largest ballet company in America, featuring 54 dancers who have received international recognition.

Earlier this year, the Ben Stevenson Academy moved to the new Center for Dance. The 115,000-sf building is a state-of-the-art facility that has drawn important talent internationally to participate in the academy and professional company of dancers. It is an important building in the Theater District, an icon representing Houston's world-renowned ballet company.



(this page, left and below) The fifth-level intermediate gallery connects the north- and west-facing dance studios. The lobby provides generous space for the public awaiting performances in the Dance Lab.

(opposite page, top and bottom) Seen from the south, the second-story skybridge at far right spans Preston Street to connect with the Wortham Theater. Window walls in the studios place dance on display for motorists driving into downtown.

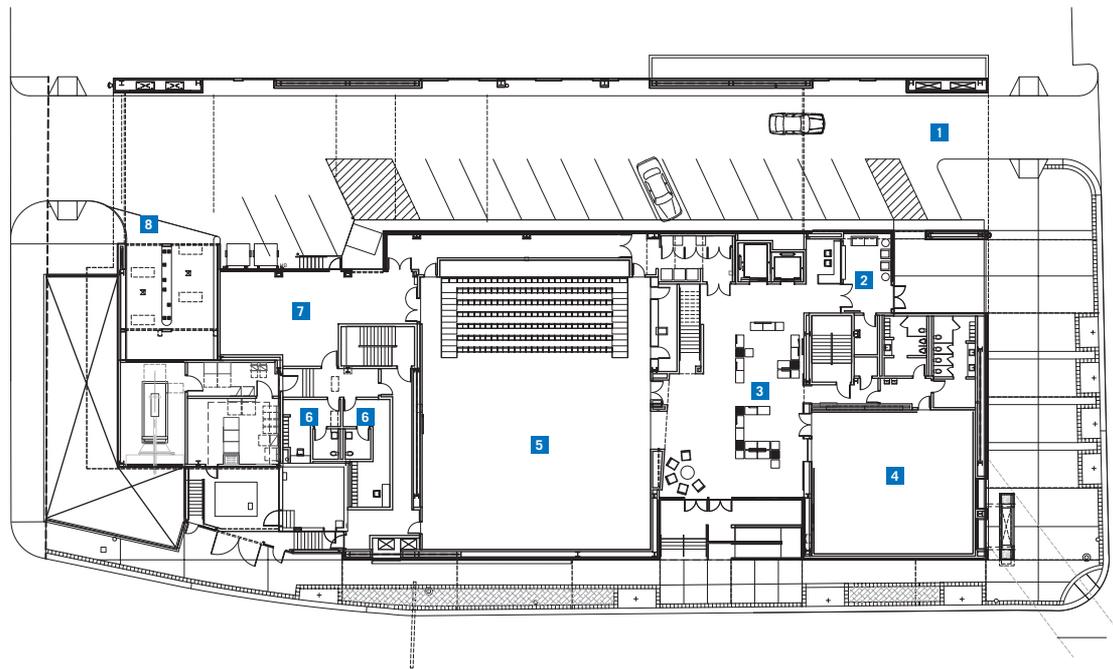






SITE PLAN

- 1 DRIVE-THRU/DROP OFF
- 2 RECEPTION
- 3 LOBBY
- 4 DANCE REHEARSAL STUDIO
- 5 DANCE LAB
- 6 DRESSING ROOMS
- 7 STAGING/LOADING DOCK
- 8 RAMP TO PARKING

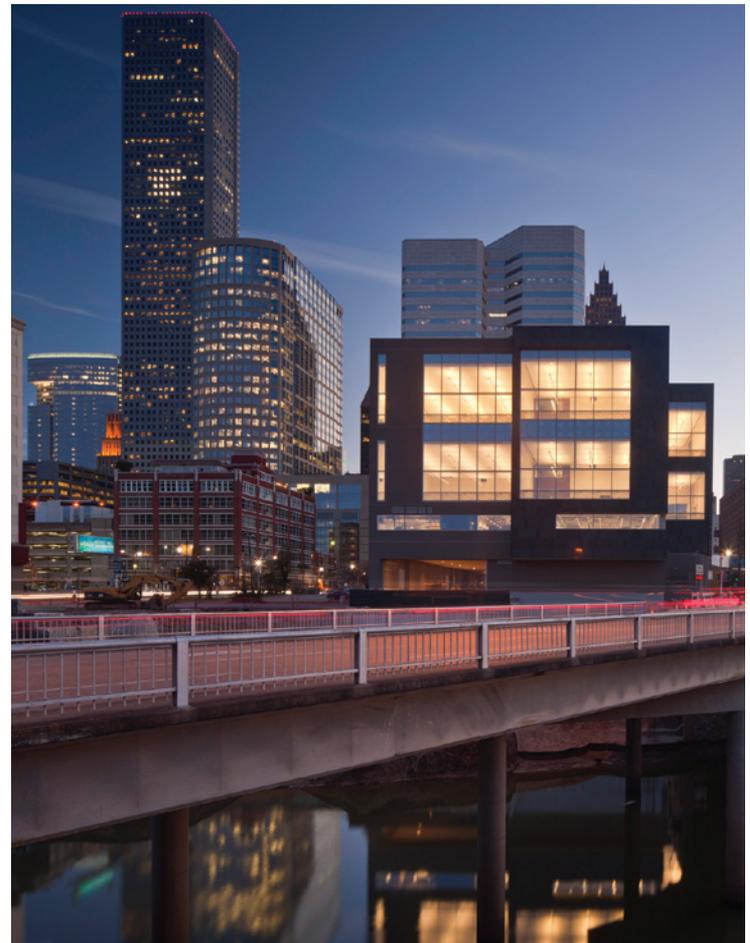


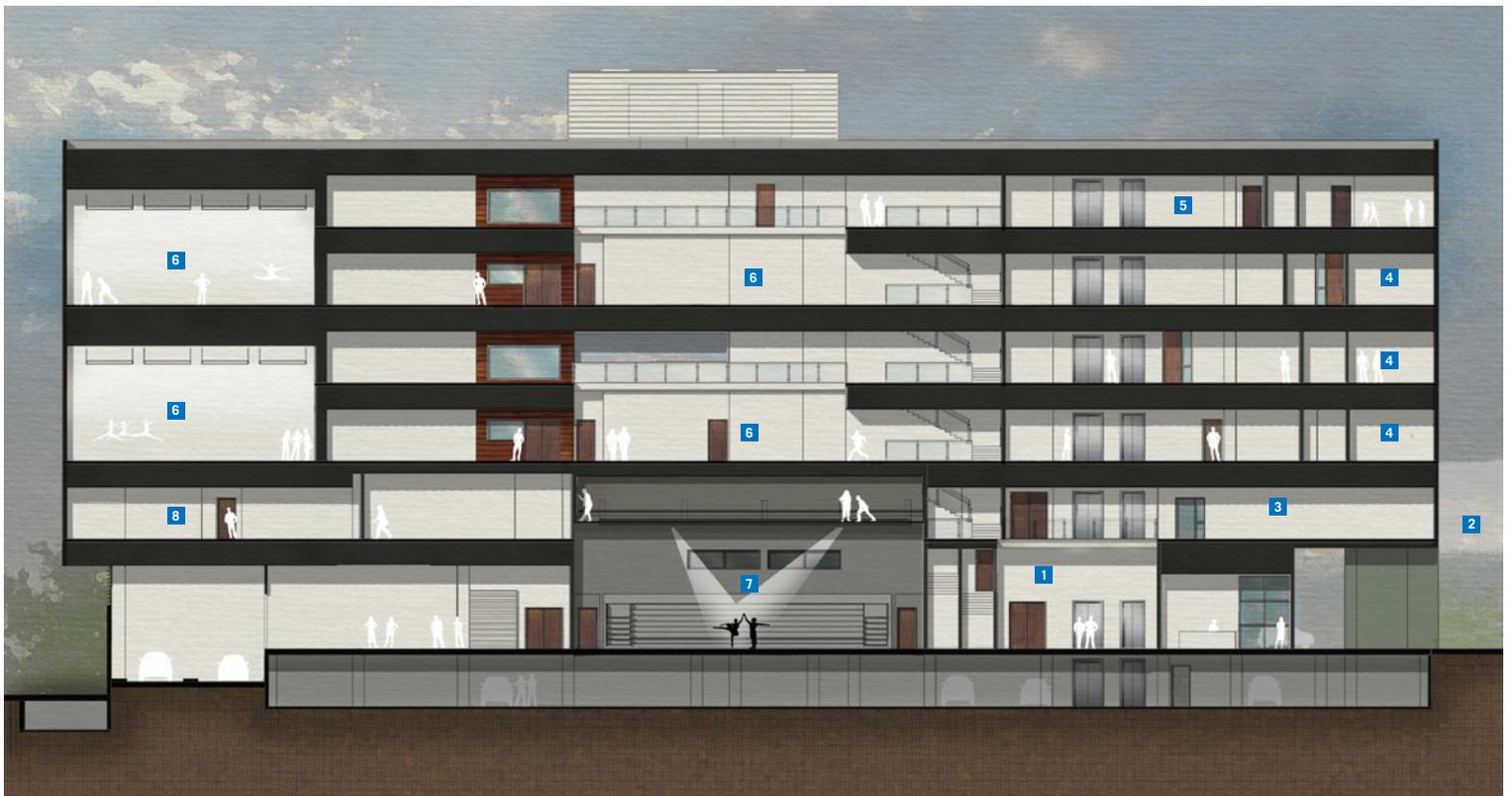
Support spaces for the professional company and academy are extensive. There are several dressing rooms, both large and small, and a training center where dancers have access to exercise equipment and rooms for massage and physical therapy. Other areas include storage for costumes, a secure room for dancers' shoes (representing an annual investment of \$250,000), a dye room, sewing area, and fitting rooms. The program includes staff office space for both the professional company and the academy, and living quarters for 16 student dancers, as well as a large public space on the first floor to accommodate ceremonial events.

Two concepts guide the design of the building's interior and exterior architectural characteristics. The first concept leverages the building's location to expand awareness of the Houston Ballet by displaying dance as it is rehearsed. Large windows into the studios face north toward Interstate 10 and the I-45 exit to Smith Street, promoting the local performing arts institution to all who pass by the building.

The second concept is the arrangement of the building's three types of programmed space—studio, office, and support—along a vertical circulation spine. This organization facilitates the designer's concept of creating space for and encouraging interaction among the academy students, professional company dancers, staff, and at the first floor, the public. And, at the same time, it reinforces the Center for Dance's community focus on dance. The circulation spine itself consists of two elements: an open monumental stair that links floors two through six; and horizontal, gallery-like spaces that connect the single-story support and office floors to the double-height dance studios.

Functionally, the Center for Dance is a private venue for learning, rehearsal, and preparation. This facility provides a supporting role to the public performances of the Houston Ballet in the Wortham Theater across the street to the southwest. As such, the design of the building could have





SECTION

- 1 LOBBY ACCESS
- 2 BRIDGE ACCESS
- 3 ARCHIVES
- 4 OFFICES
- 5 ACADEMY
- 6 REHEARSAL STUDIO
- 7 DANCE LAB
- 8 WARDROBE

(opposite page) In the evenings, dancers may be seen rehearsing in the large portals framed with black granite.

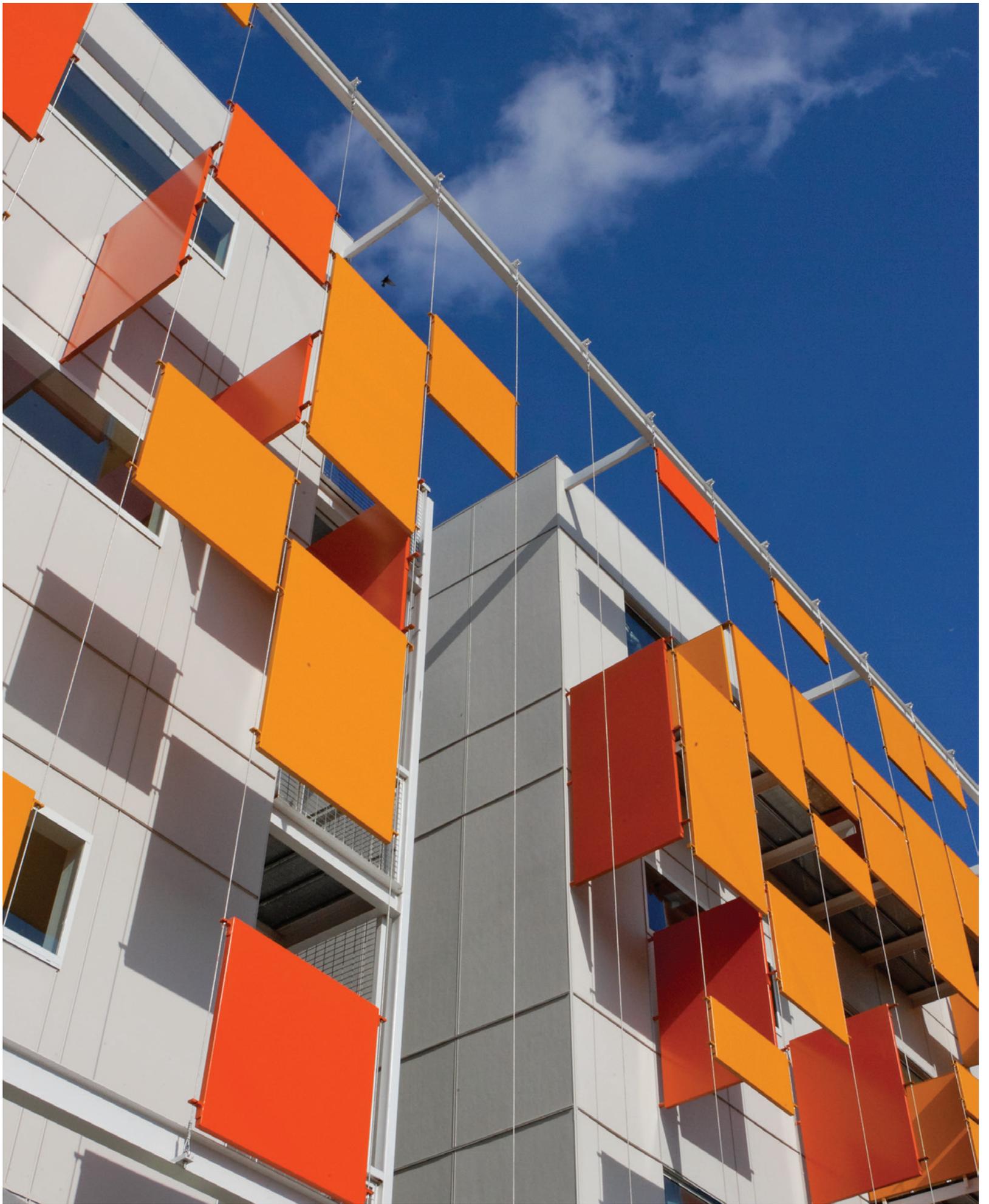
RESOURCES CONCRETE PAVEMENT: Keystone Structural Concrete; UNIT PAVERS: Pavestone; GRANITE: American Stone; GLASS BLOCK: Pittsburgh Corning; METAL MATERIALS: Myrex Industries; ARCHITECTURAL METAL WORK: Forms+Surfaces; RAILINGS AND HANDRAILS: HDI Railing Systems; ARCHITECTURAL WOODWORK: Buffalo Architectural Woodwork; LAMINATES: Wilsonart International; MEMBRANE ROOFING: JohnsManville; METAL ROOFING: Berridge; METAL DOORS: Ceco Door (Door Pro Systems); WOOD DOORS: Algoma Hardwoods (Door Pro Systems); ACCORDION FOLDING FIRE DOORS: Won-Door Corp.; ENTRANCES AND GLAZED CURTAINWALL: Arrowall Co.; ALUMINUM FRAMES: Versatrac Frames; HARDWARE: Assa Abloy; CARPET AND RESILIENT FLOORING: ACS Flooring; SPRUNG DANCE FLOOR: American Harlequin Corp.; GRILLES AND SCREENS: CS Louvers; SIGNAGE: Intex United; LIGHTING AUTOMATION SYSTEM: Lutron (Bell & McCoy Lighting and Controls); DANCE LAB RETRACTABLE SEATING: Audience Systems

taken this position and resulted in a more ordinary, supporting architectural structure. However, the two concepts envisioned by the architect and owner placed the design approach in a more visible role. Intended as an iconic representation of the Houston Ballet's presence and importance to the community, the design seeks loftier goals.

For the students, professionals, and staff, the programmatic concept and its organization make the building unique in its use, spatial relationships, and connection to its surrounding community at the edge of downtown. Internal galleries connect rehearsal studios, support spaces, and office floors; not only providing efficient functionality, but also creating an atmosphere that communicates and promotes the power and beauty of dance. Eschewing the typical corridor/studio relationship, as in the Alvin Ailey building, the openness of these spaces is enhanced by the large, proscenium-style framed, glazed openings into each of the studios. This provides the ability to view the rehearsals from floor level and then from an above balcony level. The layered internal glass and external glass curtainwall of the studios work together to position the dancers between the internal communal spaces of the galleries and the viewed spaces of downtown, the Theater District, Sesquicentennial Park, and Buffalo Bayou. This internal transparency further enhances the connection of the Center for Dance to the city. The building's iconic qualities are best understood from inside, where internal activities – of dancers, students, and staff – are performed against a framed backdrop of the city.

Here's a thought: Since the Center for Dance occupies a half block, the architect for that future project – whomever it will be – might benefit from learning the *brisé*, *pirouette*, and *temps levé sauté*.

Geoffrey Brune, FAIA, practices architecture in Houston.





PROJECT East Village Lofts, Austin

CLIENT 11th Street Neighborhood Partners

ARCHITECT Bercy Chen Studio

DESIGN TEAM Thomas Bercy, Calvin Chen, Assoc. AIA; Fred Hubnik, AIA; Tom Tornbjerg; Ryan Michael; Daniel Loe

CONTRACTOR Bercy Chen Studio

CONSULTANTS MWM DesignGroup (civil); HMG & Associates (MEP); Structures (structural)

PHOTOGRAPHER Ryan Michael

Artful Infill

by JACQUI DODSON, AIA

DRIVING ALONG AUSTIN'S 11TH STREET just east of downtown, the first things you'll notice are the vivid colors – bright red, vibrant orange, and intense yellow – on the exterior of the East Village Lofts. These bold hues, like staccato notes of a jazz improvisation, certainly capture your attention and might set you to wondering what is that?

Welcome to the Capitol City's freshly revitalized east side, location of the new East Village Lofts designed by local firm Bercy Chen Studio. The architects of the new mixed-use complex borrowed from the late Brazilian artist Helio Oiticica in devising an external system of sun shades. But more than simply providing shade, the irregular arrangement of colorful metal panels infuses the building's envelope with an almost palpable visual energy.

This lively facade treatment also represents a nod to the neighborhood's rich musical history. East 11th was at one time lined with jazz and blues clubs, a fundamental part of the culture of this part of town where African Americans were the majority during the days of racial segregation. In fact, until the 1960s, this was the only part of town where municipal services were available to Austin's black residents. Consequently, African Americans shaped the area's culture and vestiges are still present today despite an ongoing transformation fueled by a growing demand for housing near the city center.

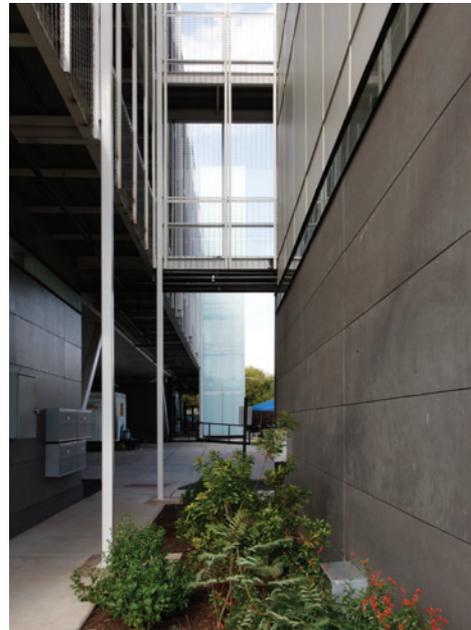
Several redevelopment initiatives responded to that demand, including a program called the Revitalization District of East 11th Street, a partnership between the City of Austin and the Austin Revitalization Authority to restore cultural and economic vitality to that east-side neighborhood. A strategic goal of the program was to encourage mixed-use development.

The new East Village Lofts grew out of that initiative, with the architects at Bercy Chen Studio designing the development based on an efficient plan that incorporates 11 retail stores, 20 residential condominiums, and rooftop decks accessible to all the residents. The scope of the project also included creating elements that reflect the neighborhood's variety of scale, architectural types, and ethnic diversity.

To compose the massing of the building, the architects devised several different modules that work within its structural grid yet allow for flexibility by varying the sizes of the retail and residential units. Modules could be doubled or stacked to create voids and outdoor roof spaces for the occupants while maintaining the overall efficiency of the building mass.

Organized in an "L" shape that presses tightly to East 11th and Lydia streets, the four-story building creates a streetscape with full glass on the ground floor, making the retail spaces inviting and open to the passersby. Motorists can enter the parking area of the building through a lot entry on Lydia Street, slip between the two masses of the building, and arrive in the surface parking nestled on the north side. This area is flanked by two four-story mesh walls that someday will be covered with vines.

The idea of future "living" walls of vegetation are among several sustainable design strategies that helped the project achieve a rating of three stars from the City of Austin's Green Building program. (Five stars is the program's highest rating.) In addition, the architects designed two planted roofs that are currently being installed. The green roofs will be accessible to all occupants, offering fourth-story views to the surrounding cityscape while also providing the building with an additional insulating layer of protection from the intense sun. Other sustainable design strategies include low-e glass, low-VOC paints, ventilation in all spaces, the use of local materials, waste management during construction, and an underground water detention system. Another sustainable design



(this page, left and below) Pedestrians follow the corridor connecting the street with the internal parking area. The vertical box at the left houses the elevator, while the shorter one contains a ground-floor restroom and two storage rooms stacked above. (opposite page, top and bottom) Looking like pixels of a digital image, the exterior panels enliven the two street facades. Located about a mile from the city center, the complex includes 20 residential condominiums.







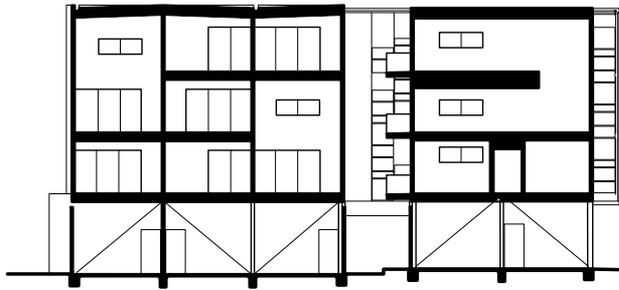
(above) The architects notched two terraces into the fourth-floor level, which will be planted with vegetation and accessible to all as a tenant amenity.

element is also the building's most conspicuous feature—the previously mentioned external solar shading. The brightly colored metal panels on the south and west facades shade the windows of the residences, and in some units serve as the balcony railings.

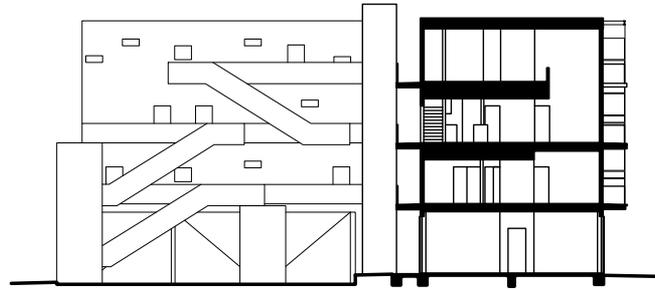
From the perspective of economic sustainability, it's worth noting that retail spaces were designed to appeal to a variety of business types and the residential units were designed to be affordable to several socio-economic levels. Currently, retail occupants are all local businesses and include a wedding photographer, a vintage clothing shop, a zoning and planning design studio, an art studio, a hair salon, a tattoo artist, an art therapy studio, and a hand-made jewelry studio. The retail condominiums range from 300 to 500 square feet and can be combined with one another as part of the module system. The entire ground level is full-height glass mounted in front of a steel structure. This gives the illusion that the entire building is floating on cubes of glass. To further enhance the visual "lightness" of the building, the entrance to the site is under a long-span steel truss that supports two stories of residential units across a 65-foot span.

The residential condominiums are available with four standard floor plans, from a single-loft configuration to a two-bedroom unit with a second-story studio space. By pricing at least 20 percent of the residential units below the median income range, the developer was able to qualify for the City of Austin's SMART housing program to help finance the project. The program encourages development of "safe, mixed-income, accessible, reasonably priced, and transit-oriented" housing.

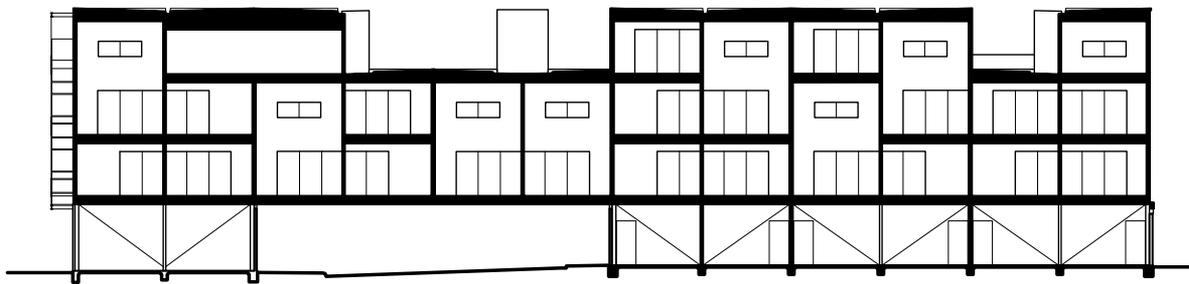
Residential units feature floors made of massaranduba, a Brazilian hardwood, in the living spaces and butcher-block countertops stained to match the dark wood flooring. Kitchens are equipped with white lacquer-finish cabinets and stainless steel appliances. Bathrooms have black



WEST/EAST SECTION



EAST/WEST SECTION



NORTH/SOUTH SECTION

RESOURCES ATHLETIC AND RECREATIONAL SURFACING: Humane Manufacturing Company (Kodiak Sports); METAL MATERIALS: EVS Metals; METAL DECKING: Brown-Campbell; LUMBER: US Lumber Brokers; OUTDOOR SHEATHING: Huber Engineered Woods (US Lumber Brokers); SIDING: James Hardie (US Lumber Brokers); MEMBRANE ROOFING: Sika Corp.; METAL AND WOOD DOORS: US Lumber Brokers; VINYL WINDOWS: MI Windows & Doors (US Lumber Brokers); GLASS: PPG (Craftsman Fabricated Glass); PLASTIC GLAZING: Polygal (Regal Plastics Supply); GYPSUM: USG (Allied Building Products); WOOD FLOORING: Sabra International (US Lumber Brokers); PAINTS AND HIGH PERFORMANCE COATINGS: PPG

slate floors, cast-iron bathtubs, and subway tile walls with dark grout to complement the black floors. The volume of the units allows the architects to emphasize the expansion and contraction of the spaces, while the building's single-bay depth allows the architects to contrast the play of the light from the west exposures with the relative darkness of the north exposure. There are generous balconies facing the west, with direct views of State Capitol.

Because East Village Lofts was a design-build project, the team had the flexibility to adjust design elements during construction. For example, metal panels could be arranged on the exterior to frame outdoor views from each unit. The design team even used a sky lift to study the views to the capitol building from the height of the roof garden before the building's massing was finalized.

Helping a once-downtrodden sector of the city return to vibrancy has required many parties working together and the revitalization of East 11th Street is a work in progress. The neighborhood still has improvements to make – in particular, a grocery store within walking distance, along with other basic services – and the development is not without its challenges. But the residents are taking action, such as inaugurating a “Fourth Friday” celebration that attracts people to the neighborhood with an evening of music and sidewalk vendors in a street fair environment that proves Austin's east side is alive and well.

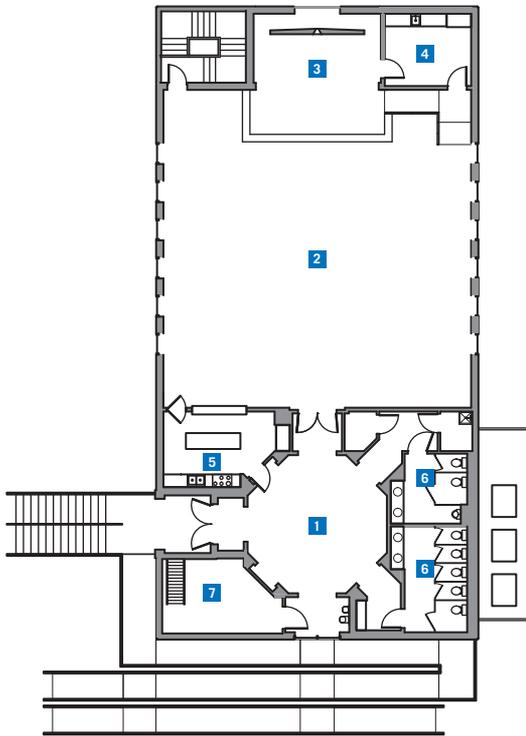
One of the new businesses along East 11th Street is Bercy Chen Studio. Recently relocated in a new office building just a block from East Village Lofts and across the street, the firm's principals and employees can observe as occupants continue to move in and their architecture evolves as a stage for living.

Jacqui Dodson, AIA, practices architecture and interior design in Austin.



Our Lady by the Sea Catholic Community Center

- FLOOR PLAN**
- 1 LOBBY
 - 2 HALL
 - 3 SANCTUARY/PLATFORM
 - 4 SACRISTY
 - 5 WARMING KITCHEN
 - 6 RESTROOM
 - 7 STORAGE

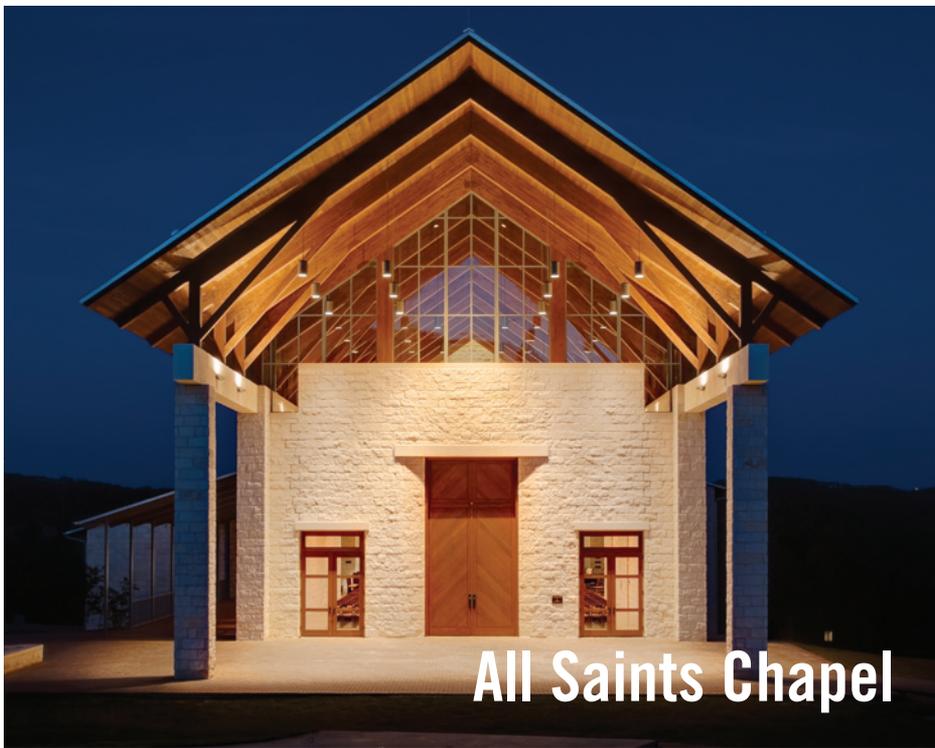


Our Lady by the Sea Catholic Community Center was conceived as a symbol of hope for Bolivar Peninsula, which was ravaged by Hurricane Ike in 2008. The 5,000-sf structure replaces two churches damaged beyond repair by the storm. Designed by Jackson and Ryan Architects for the Archdiocese of Galveston-Houston, the community center features a clean, crisp white and blue exterior. Its simple shed roof, lap siding, and elevated floor level are reminiscent of archetypal beach structures. A sense of calm and refuge imbues the interior environment, with the octagonal lobby reminiscent of early Christian baptismal fonts. The central gathering area is appointed with mahogany trim, built-in stations of the cross, and stained-glass windows salvaged from an area church closed after the hurricane. The grand hall can also accommodate other parish and community functions. Public restrooms, a warming kitchen, and a covered outdoor social space below the elevated structure complete the program. Concrete, masonry, and steel joist construction exceed windstorm criteria for the coastal region and ensure that the building can endure future storms.

NOELLE HEINZE

PROJECT Our Lady by the Sea Catholic Community Center, Bolivar
CLIENT Archdiocese of Galveston-Houston
ARCHITECT Jackson & Ryan Architects
DESIGN TEAM John Clements, AIA; Christopher Craig, AIA
CONTRACTOR Brookstone
CONSULTANTS Wylie & Associates (MEP); Matrix Structural Engineers (structural); BrewerEscalante (civil); HFP Acoustical Consultants (acoustical)
PHOTOGRAPHER Mark Scheyer

RESOURCES STORM WATER SPECIALIST: Construction EcoServices Corp.;
CONCRETE MATERIALS: Keystone Concrete; **MASONRY UNITS:** Headwaters;
METAL MATERIALS: Empire Steel Erectors; **RAILINGS:** Hoffa; **ARCHITECTURAL WOODWORK:** Panel Tech; **LAMINATES:** Wilsonart International; **INSULATION:** Fireproof Contractors; **SHEET METAL:** Firestone (Skweres Service);
METAL AND WOOD DOORS: American Door Products; **ENTRANCES AND METAL WINDOWS:** Kawneer; **GLASS:** Oldcastle Glass (Dynamic Glass); **STAINED GLASS RESTORATION:** Foster Stained Glass; **GYPSONUM:** USG; **TILE:** Daltile (Texas State Tile & Terrazzo); **PAINT:** Sherwin Williams; **SIGNAGE:** SignAge; **FOOD SERVICE EQUIPMENT:** Manna Distributors; **BLINDS:** Draper (Elite Window Coverings)



All Saints Chapel



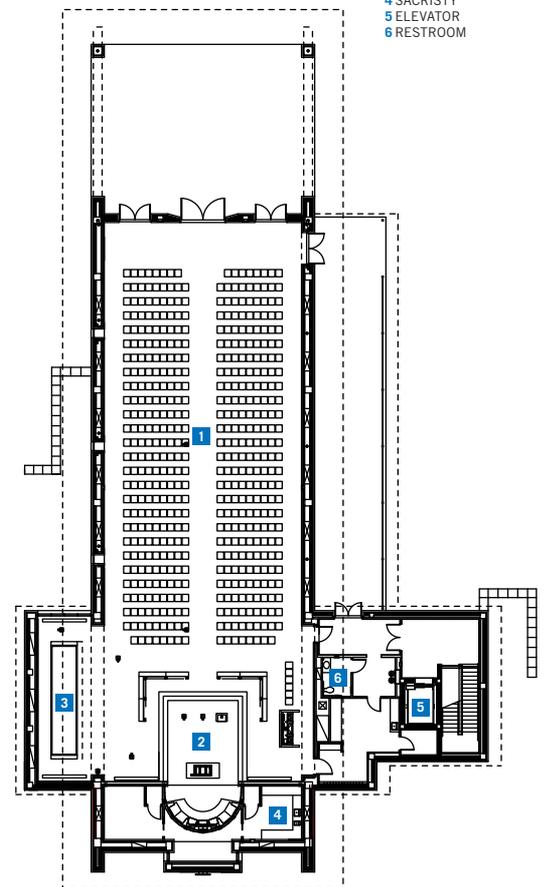
PROJECT All Saints Chapel, San Antonio
CLIENT The Episcopal Diocese of West Texas
ARCHITECT Ford Powell & Carson Architects & Planners
DESIGN TEAM Chris Carson, FAIA; Roy Lowey-Ball, AIA; Viola Lopez, AIA
CONTRACTOR Browning Construction Co.
CONSULTANTS Lundy & Franke Engineering (structural); ms2 Inc. (MEP); Poznecki-Camarillo & Assoc. (civil)
PHOTOGRAPHER Chris Cooper

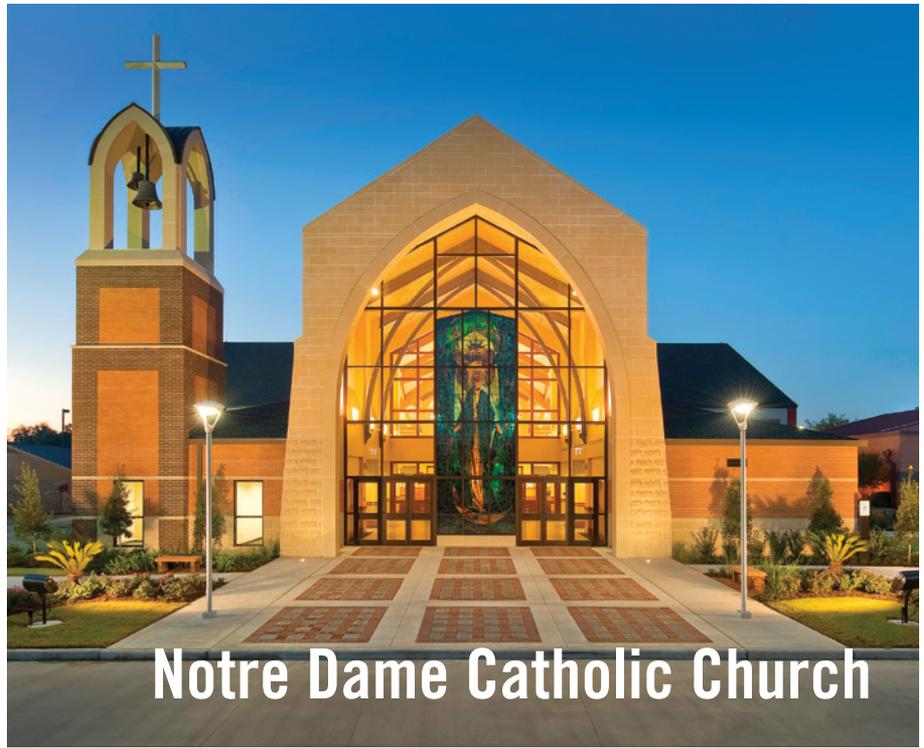
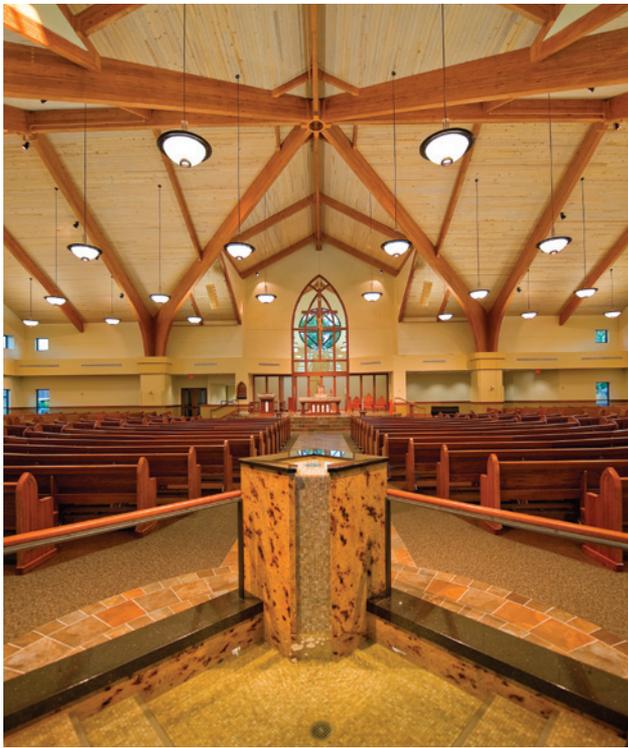
RESOURCES CONCRETE PAVERS: Cribley Enterprises; CONCRETE PAVEMENT/MATERIALS: Alamo Concrete Products; CONCRETE RESTORATION: Curtis Hunt Restorations; METAL MATERIALS: Empire Structural Steel; METAL DECKING: Nucor Vulcraft; LUMBER, PREFAB STRUCTURAL WOOD, GLUE LAMINATED TIMBER, LAMINATES, WOOD CEILINGS: R.M. Rodgers; ARCHITECTURAL WOODWORK: Imperial Mill & Fixtures; WATERPROOFING: Grace; BUILDING INSULATION, GYPSUM, METAL FRAMING, ACOUSTICAL CEILINGS: Baker Triangle; ROOF AND DECK INSULATION: CertainTeed; EXTERIOR INSULATION AND FINISH SYSTEMS: Alamo Foam; VAPOR RETARDERS: Strata Systems; METAL ROOFING: Mangold Roofing & Sheet Metal; METAL WINDOWS AND GLASS: Main Glass & Mirror; DECORATIVE GLAZING: The Cavallini Co. Stained Glass Studio; TILE, WOOD FLOORING: Bexar Floor Company; PAINT: Sherwin Williams; SIGNAGE AND GRAPHICS: The Southwell Company; AUDIO/VIDEO SYSTEMS: San Antonio Sound & Light; ECCLESIASTICAL FURNITURE: R. Geissler; SOFTWARE: DC CADD

The Texas Military Institute's All Saints Chapel, designed by Ford Powell and Carson Architects and Planners, is the school's first landmark building on its new Hill Country campus. The formerly all-male military school recently relocated from a site in central San Antonio to its new home at the far northern edge of the city, which offers room for future growth as a co-ed prep school. The chapel's principal donor asked that the 21,000-sf building be designed as "simple and strong." Buttressing a steep slope and forming a backdrop for an existing amphitheater, the chapel fills a void in the campus. Massive walls clad in local limestone support heavy timber trusses. A standing-seam metal roof appears to float above the chapel's encircling clerestory that floods the interior with daylight. The tall roof extends outward to shelter an ample front porch that serves as a stage and gathering space. In addition to providing space for the school's 500 students to attend daily services, the chapel also functions as a lecture hall, assembly space, and concert venue. All of the furnishings were designed and custom made for the chapel. Copper light fixtures, a hand-hammered baptismal font, stained glass, and ceremonial wood doors add unique touches of craftsmanship to the project.

NOELLE HEINZE

FLOOR PLAN
 1 CHAPEL
 2 ALTAR
 3 ORGAN
 4 SACRISTY
 5 ELEVATOR
 6 RESTROOM



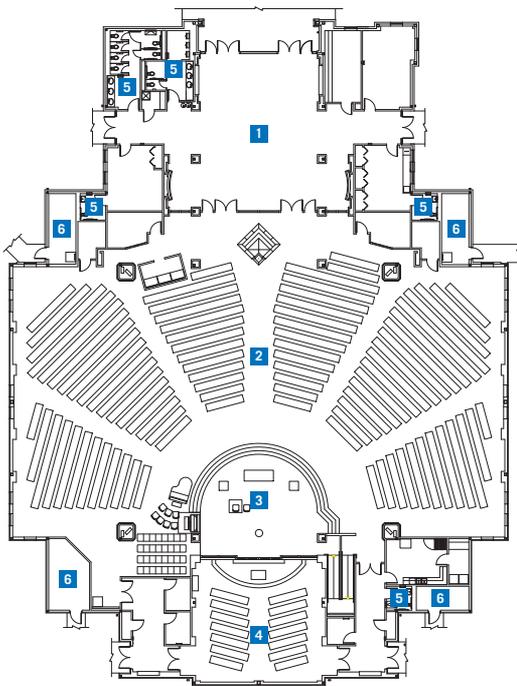


Notre Dame Catholic Church

The Notre Dame Catholic Church in Houston, designed by Turner Duran Architects, replaces existing facilities with a 1,100-seat sanctuary and expanded parking on the existing 20-acre campus. The new church, also incorporating a 100-seat chapel for daytime services, features modest and creative use of materials and forms to evoke strong connections to the past. The design of the 20,280-sf building reflects the residential scale and character of the campus while also resolving the complex circulation requirements of building entry and liturgical procession. The traditional Gothic configuration is organized around a stained-glass window of the church's namesake, which was relocated to the new church's entrance. The iconic image establishes specific themes for the balance of the architecture—tradition, holiness, and faith. Oak trim invests the interior spaces with a timeless sense of warmth. Natural light enters from all four sides of the sanctuary and helps organize the liturgical procession focused on the altar and, ultimately, the tabernacle. Sustainable design aspects of the project include daylighting and an energy-efficient mechanical system.

PROJECT Notre Dame Catholic Church, Houston
CLIENT Notre Dame Catholic Church
ARCHITECT Turner Duran Architects
DESIGN TEAM Jack Duran, AIA; Greg Turner, AIA; Alex Bernard, AIA
CONTRACTOR Brookstone
CONSULTANTS Half Associates (civil); CJG Engineers (structural); DBR (MEP)
PHOTOGRAPHER Geoff Lyon

RESOURCES STONE AND MASONRY WALL ASSEMBLIES: Acme; GLUE LAMINATED TIMBER: R.M. Rodgers; WATERPROOFING: Henry; BUILDING INSULATION: Knauf Insulation; ROOF AND WALL PANELS: Petersen Aluminum, Berridge Manufacturing; METAL DOORS: American Door Products; WOOD DOORS: Marshfield Door Systems, Ceco Door; GYPSUM BOARD FRAMING: Dietrich Metal Framing, Georgia-Pacific, Gordon, USG, American Gypsum; TILE: American Stone Company, Daltile; ACOUSTICAL CEILINGS: USG; PAINTS: ICI Paints; PROTECTIVE COVERS: AVADEK; METAL BUILDING: Red Dot Building Systems



FLOOR PLAN
 1 GATHERING HALL
 2 NAVE
 3 SANCTUARY
 4 CHAPEL
 5 RESTROOM
 6 MECHANICAL

NOELLE HEINZE



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The Many Shades of Green

Assessing the differences and similarities between LEED and Green Globes rating systems

by DUNCAN T. FULTON, FAIA

THERE ARE MANY WAYS FOR A BUILDING to be “green.” While LEED may be the best known, it is by no means the only way, nor necessarily always the best. Unbeknownst to many, other green credentialing systems have begun to appear and can be a better fit than LEED in some circumstances. This trend will likely accelerate due the confluence of three forces: a broad-based cultural interest in being “green”; the emergence of new programs in response to this interest; and a growing awareness of LEED’s limitations. As a result, other programs can now provide the type of meaningful imprimatur that was once the sole province of the U.S. Green Building Council (USGBC) and its Leadership in Energy and Environmental Design (LEED) rating system.

Choices that promote environmental responsibility occur on both the micro level, such as specifying individual materials, and the macro level, such as site selection or overall project goals. Measuring sustainability has similarly evolved. Some methods delve into subtle, but important, distinctions within certain types of building components, such as new forest products certifications. Other methods address whole categories of elements, such as the Sustainable Sites Initiative developed by the Lady Bird Johnson Wildflower Center in Austin, the American Society of Landscape Architects, and the United States Botanic Garden; a program with 150 pilot projects currently underway throughout North America and Europe.

Other even broader initiatives are intended to codify and measure achievement across the entire breadth of design and construction activities. Such was the initial allure of the USGBC’s LEED rating system and one reason it was embraced so quickly by so many. Subsequent to LEED’s initial release in 2000, other holistic programs have begun to arrive in the U.S. Among the most notable is the Green Globes™ rating system, promulgated by the Green Building Initiative, and the International Green Con-

struction Code, (IgCC), a model building code initiative intended as a coordinated supplement to the International Building Code.

Curiously, both LEED and Green Globes share a common ancestor—the BRE Environmental Assessment Method (BREEAM), developed in the UK by the Building Research Establishment. BREEAM, the first systematic approach to evaluating green building design, was initially released in 1990. It has been regularly updated ever since and more than 100,000 buildings worldwide having been certified using this system. A Canadian version of BREEAM first appeared in 1996, and by 2000 had morphed into that country’s first rating system. In 2004, it then formally arrived in the U.S. as Green Globes.

Meanwhile, the USGBC began developing a rating system in the mid-90s using BREEAM and BREEAM-Canada as significant reference points, from which LEED ultimately emerged in 2000. The shared ancestry between Green Globes and LEED is still so pronounced that a 2006 University of Minnesota study found that “80% of available points in the Green Globes system are addressed in LEED 2.2 and that over 85% of the points specific in LEED 2.2 are addressed in the Green Globes system.” In spite of this common heritage, differences do exist between the systems and they can be important.

Both LEED and Green Globes are vibrant, evolving systems that make highly specific direct comparisons only temporarily valid. There are, however, overarching differences in the basic design and administration that provide insight into the character of each. In the U.S., LEED is clearly the more established of the two, having been in existence here about twice as long as the U.S. version of Green Globes. That disparity is illustrated in the accompanying table that shows 7,523 LEED-certified U.S. projects versus 166 for Green Globes.

Both are point accrual systems, with Green Globes having more points, but no prerequisites.

Proponents of Green Globes contend that this absence of prerequisites affords more flexibility in how to be green with less prejudice, while critics claim that it’s simply less rigorous than LEED. Conversely, Green Globes requires on-site assessment by an independent third-party, while LEED essentially relies on self-assessment. (So rigor apparently comes in different guises.)

Also, both rely on a Web-based interface, but do so in fundamentally different ways. While each offers online credential evaluation, Green Globes uses its Web interface to suggest ways to further increase sustainability during design. The Green Globes’ interface includes a series of phase-by-phase questionnaires (beginning with predesign) that grow more specific as the project progresses. Green Globes then uses the information to offer suggestions about how to better capitalize on opportunities inherent in the specifics of each project, and also provides preliminary credential scoring at various phases. This interactive approach provides valuable insight into design opportunities, as well as an ongoing understanding of its credential levels from the outset. In contrast, LEED primarily uses the Web as a portal for disseminating and collecting online point reports, with the first submission deferred until after construction documents are complete.

While LEED has been wildly successful, there are some trends and challenges that need to be addressed if it is to remain a preeminent program. First and foremost, LEED is developing a reputation for diminishing levels of service, and deservedly so. It is not unusual for the LEED credentialing process to drag on for months or years after occupancy. (By comparison, Pizza Hut’s new 177,500-sf corporate headquarters in Plano received its final Green Globes approval within two weeks of opening.) The second disconcerting trend is a drift toward unwarranted complexity and bureaucracy. For example, LEED’s widely regarded Accredited Professional (LEED AP)

designation has recently been superseded by a baffling array of sub-specialty certifications that has done a lot to confuse the public but nothing to advance sustainability or its brand. USGBC's recent continuing education initiative reveals similar tendencies, with its 2011 Credentialing Maintenance Program Guide clocking in at 22 pages just to explain the program. In contrast, the Texas Board of Architectural Examiners explains its continuing education requirements on a single Web page—and that's for a program with the even weightier charge of ensuring public health safety and welfare.

Finally, certain events in the public domain illustrate that LEED may draw more scrutiny as society becomes more sophisticated about sustainable design. This includes the City of Dallas' recent decision to move away from LEED and toward the aforementioned IgCC for the next phase of its green building code (which says much more about IgCC being designed exactly for that purpose, than it does any fault with LEED). There's also the \$100 million lawsuit filed against the USGBC in 2010 alleging promises not kept regarding energy savings. While the case was dismissed in August on legal technicalities, the actual allegations remain

unresolved (specifically LEED's reliance on hypothetical energy modeling rather than real-world data). Hopefully these trends are simply evidence of growing pains inherent in any extraordinarily successfully endeavor and will be remedied with the same quality of thought that created the program. Time will tell.

By any measure, sustainable design has evolved from the passion of a few to a basic expectation of many. The USGBC has certainly been on the forefront of this transformation and its LEED program has been its flagship. And clearly, increased cultural awareness has resulted in new thinking about sustainability and how to pursue it. Some of that new thinking has culminated in ideas for making existing programs more vital, and some has resulted in new initiatives. Given the degree to which green design is evolving into a basic expectation, architects would be wise to have a command of both.

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Allison Dryer also contributed to this article. She is certified as a Green Globes Professional and a LEED Accredited Professional.

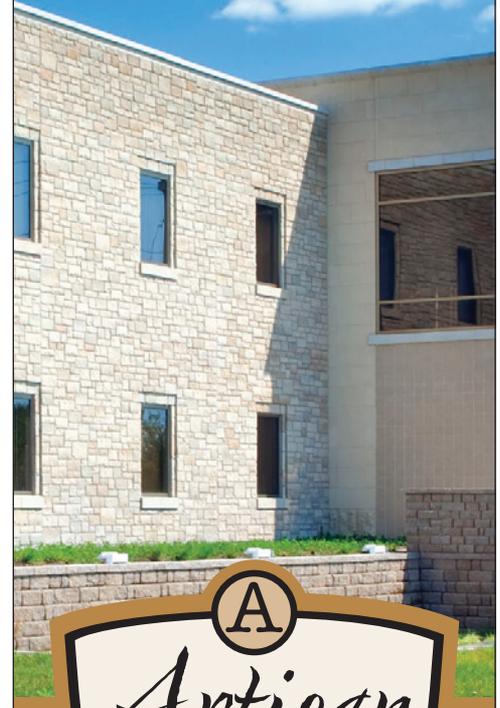
COMPARISON OF LEED VS. GREEN GLOBES



Certified Projects ¹ – Canada	96	1,600
Certified Projects ¹ – US	7,612	166
Certified Projects ¹ – Texas	456	10
Certification fees for a 50,000 sf building	\$3,900 ²	\$8,500
Typical Time to Receive Certification	+1 Year after occupancy	2-6 Weeks after occupancy
Possible Program Points	110	1,000
Certification Levels (points required)	Certified (40) Silver (50) Gold (60) Platinum (80)	One Globe (35%) Two Globes (55%) Three Globes (70%) Four Globes (85%)
Benchmark for Energy Performance	Hypothetical Building Model	Actual Regional Performance Data

1. Project counts per the Certified Project Directory posted on the USGBC website as of Aug. 19, 2011 (not including LEED for Homes), and from information provided by the Green Building Initiative on July 18 and Aug. 9, 2011.
2. This represents LEED certification fees only. In most instances, fees for energy modeling and basis commissioning would need to be added to compare all fees related to certification.

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The Hobbit House

Two San Antonio designers unleash their 'inner child' to create fanciful playhouse

by ALAN HARMON, AIA, AND LAUREN CORTINAZ, ASSOC. AIA



WHEN THE SOUTH CENTRAL TEXAS CHAPTER of the Leukemia and Lymphoma Society asked Marmon Mok to donate its services to design and build a playhouse, we were intrigued and accepted. Then we each unleashed our “inner child” to design with full vengeance!

First, we spent an evening discussing what type of playhouse this might be. And, being environmental stewards, we decided to follow the motif of one of the most earth-friendly characters of fairy tale land. We chose to create a Hobbit House.

Not only did the playhouse design bring \$10,000 to the Leukemia and Lymphoma Society during its 2009 gala, the winning bidder wanted to donate the playhouse to another charity. After much “site searching,” all parties agreed that the Battered Women and Children’s Shelter of San Antonio would benefit the most.

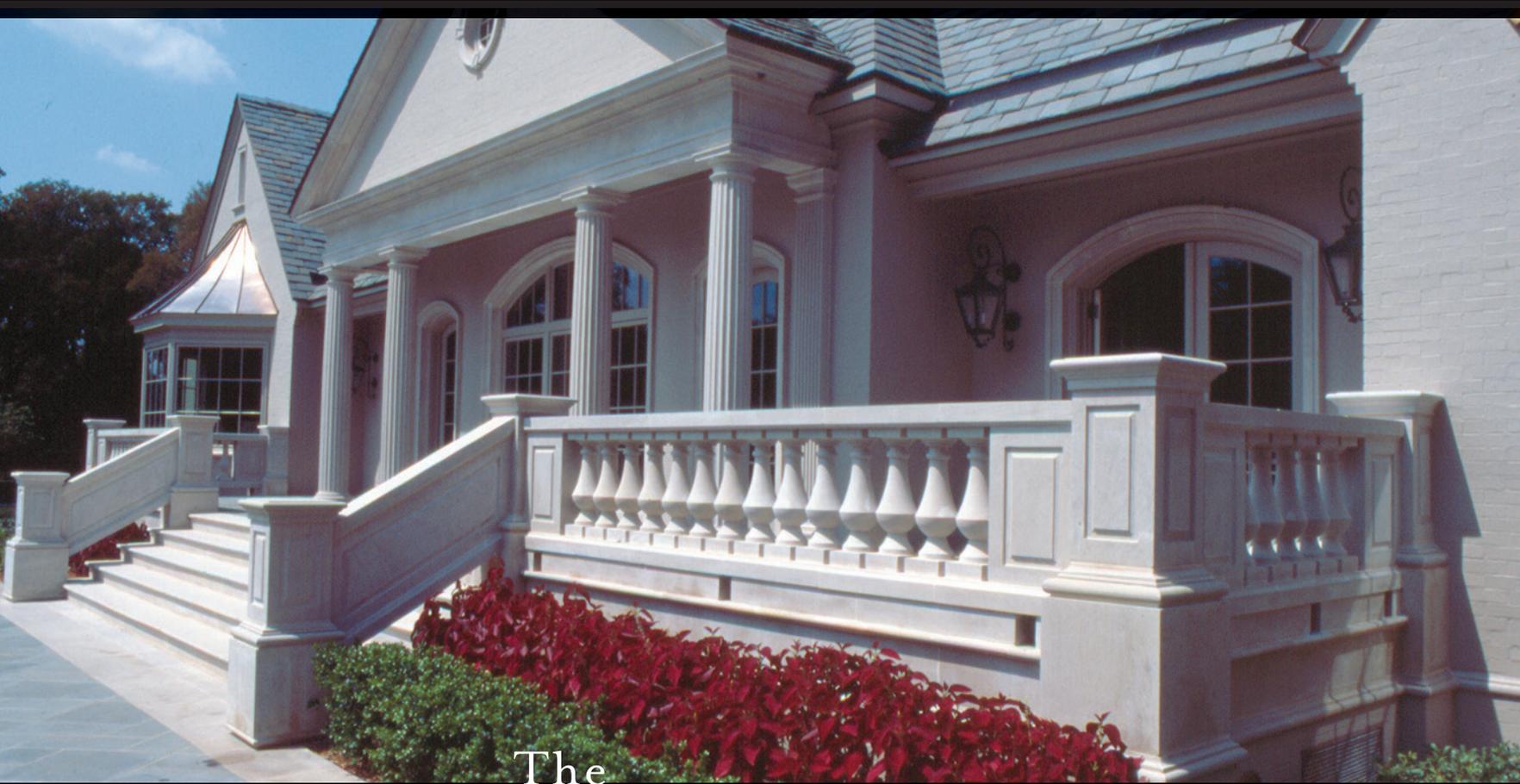
Once construction commenced, we soon realized that what began as a backyard installation had grown to be a small commercial project. We immediately returned to the drawing boards to “heavy up” the detailing. Next, we went back to our material donors to request sturdier components, and every one came through. (Without their help, we never would have completed the project to the level expected by this new client.)

After countless hours of design services, construction labor, and volunteer painting sessions, the playhouse was completed just in time for Christmas 2010. The Hobbit House features a vegetated roof, a real stone facade, an operable round door (with an accessible door at the opposite side), natural ventilation, bermed sides, a built-in writing desk, and a faux fireplace (with black chalkboard backing).

In our day-to-day practices, we sometimes forget about that treehouse we once built or the joy we had dreaming up a secret hideaway and seeing it come to fruition. The Hobbit House gave us a wonderful chance to step outside our routine and think like kids again.

Alan Harmon, AIA, and Lauren Cortinaz, Assoc. AIA, work within the recreation/sports studio at Marmon Mok Architecture.

Donors: Along with Marmon Mok, Kopplow Construction, and Escobedo Construction, other material donors included Acme Brick, ASI Signage, ASSA Abloy, Beldon Roofing Company, Design Millwork, F.A. Nunnally, Gunckel Millwork, Hart Lumber, Hull Doors, Ingram Ready Mix, Jaster Quintanilla, Lewis & Company, Quality Remodel, San Antonio Design Mill, Sherwin Williams, Spectrum Lighting, Taylor Construction, Thompson Landscaping, and Weston Solutions.



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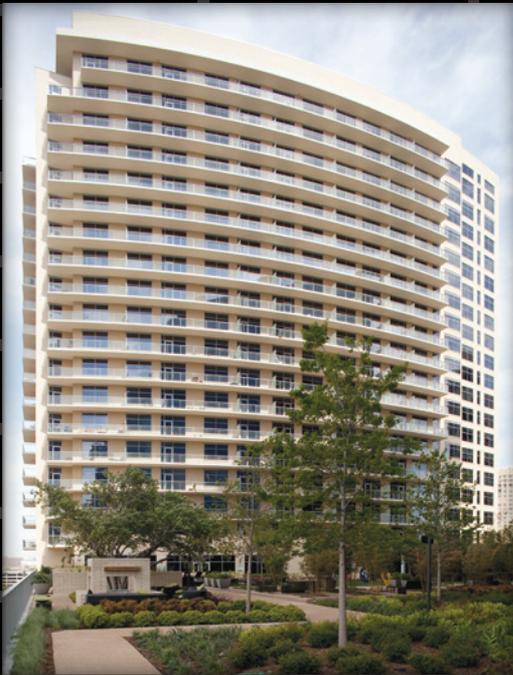
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