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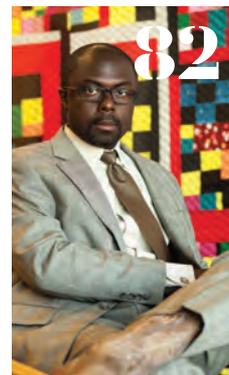
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Barn Down

by Catherine Gavin, Editor

Rice University preserved Andy Warhol's tree, but it has demolished the building that brought the artist to its campus in the first place. The Rice Museum, affectionately known as the Art Barn soon after construction and later renamed the Speros P. Martel Center, was a 60,000-sf open-plan, wood-framed gallery clad in corrugated galvanized iron. It was built in 10 days and intended to be temporary and transportable; instead, it went on to become a fixture on the Houston arts scene for almost 20 years. Commissioned by John and Dominique de Menil and designed by Eugene Aubry, FAIA, and Howard Barnstone, FAIA, the Art Barn opened its doors in 1969 and featured prominent national and international artists until 1987, when the Institute for the Arts moved to The Menil Collection.

"John de Menil asked me to dinner and explained that he needed a building to bring the exhibition 'The Machine as Seen at the End of the Mechanical Age' from the Museum of Modern Art in New York to Houston," said Aubry. "He wanted it in less than 12 weeks, so I designed the building that night and met the contractor the next morning." Specifically, Aubry was told that the gallery should not look like any other building on the Rice campus. It didn't. A white box housed in a tin shed, its 60-ft clear-span trusses allowed for a wide-open space, perfect for large-scale installations. To accommodate the growing inter-

The Speros P. Martel Center (the former Rice Museum) was demolished in April.

est in video, Aubry designed the Media Center next door the following year.

"The Art Barn's metal-clad exterior inspired the 'Tin Building' movement in Houston, and the building was contemporary with Frank Gehry's use of corrugated galvanized tin," commented architectural historian Stephen Fox. "It was historically significant as part of the Menil legacy in Houston, and the programming by the Institute for the Arts was unparalleled at that moment in the city." Fox is befuddled by Rice's lack of interest in saving the structure. Because it was built as an open, flexible space, he argues, the Art Barn

It was built in 10 days and intended to be temporary and transportable; instead, it went on to become a fixture on the Houston arts scene for almost 20 years.

could easily have been repurposed; in fact, it had already been transformed once — into the Martel Center of Continuing Studies.

"The Art Barn was free and open to the public," commented Aubry. "It provided a space in Houston for the likes of Marcel Duchamp and Buckminster Fuller. You name an important artist during that time, and his or her work was there." The legacy of the Art Barn as an important community space, a significant representation of the city's architectural history, and a reflection of the immeasurable contribution the Menils made to Houston ultimately did not sway the university's decision to tear down the building. A lawn now occupies its former location, and the university moves forward with new buildings to promote the arts on campus.

Aubry's Art Barn did what successful architecture for art is supposed to do: It provided a stage for the art and allowed a community to flourish. This issue looks at three galleries that can boast similar achievements.

Catherine Gavin



PHOTO COURTESY THE MENIL COLLECTION.

Contributors



Miriam Sitz is a freelance writer who has called San Antonio home for the past eight years. She is a Trinity University graduate and will begin work this fall on a master's degree at the Columbia University Graduate School of Journalism. Read her article on three San Antonio restaurants on page 70.



Rachel Adams is a curator and writer based in Austin; she has curated numerous exhibitions throughout the United States. Rachel is the next curator in residence at Disjecta in Portland, Ore., starting in September. Read her article about new galleries in Dallas and San Antonio on page 48.



Ingrid Spencer wears many hats. She is co-director of the Waller Creek Conservancy's Creek Show, a regular contributor to *TA*, and a contributing editor for *Architectural Record*. Creek Show, a series of proposed installations designed to bring attention to the rehabilitation of Waller Creek into a 1.5-mile-long urban park, will soon be announcing its second event, slated for November. Read her article on Austin's new children's museum the Thinkery on page 42.



Jennifer Workman, AIA is an associate at Good Fulton & Farrell Architects where she has worked on notable projects such as the Perot Museum of Nature and Science with Morphosis Architects. She currently serves as the Texas Society of Architects vice president of membership and is co-chair of the AIA Dallas Tour of Homes. She is also a 2013 recipient of the AIA Young Architect Award. In her free time she likes to travel with her husband and work on her organic vegetable garden. Read her article on Derwin Broughton, AIA, on page 82.



Bruce Webb is emeritus professor at the University of Houston Gerald D. Hines College of Architecture, where he teaches courses in architecture and culture and urban theory. He was co-editor of *Ephemeral City: Cite Looks at Houston* and the CASA series on architecture and culture. Read his review of Ronnie Self's new book, "The Architecture of Art Museums: A Decade of Design: 2000–2010", on page 21.



Ben Koush is a writer and architect in Houston. He brings his thoughtful insights to reviews of the Sicardi Gallery and Uchi, Houston on pages 54 and 76.



Audrey Maxwell, AIA is a principal at Michael Malone Architects in Dallas. She enjoys discovering new architecture in Texas through writing assignments for *TA*. She is enthusiastic about her upcoming role as chair of the Publications Committee in 2015. Read her thoughts on the success of artist Rick Lowe's work on page 27.



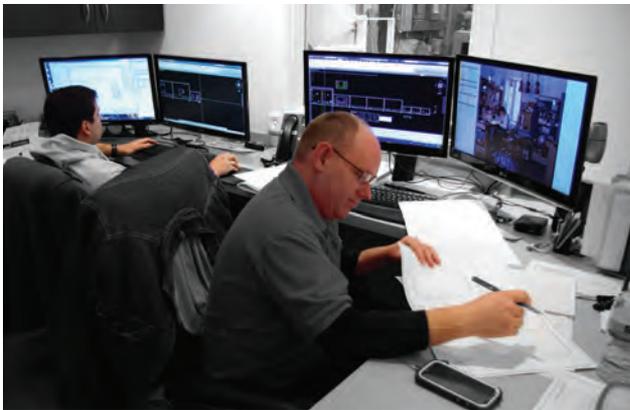
Inga Saffron is the architecture critic for *The Philadelphia Inquirer*. She was awarded the 2014 Pulitzer Prize for her "criticism of architecture that blends expertise, civic passion and sheer readability into arguments that consistently stimulate and surprise." She spent the 2011–12 academic year as a Loeb Fellow at Harvard University's Graduate School of Design. Read her thoughts on a Gensler-designed sleek rare book library on page 62.



Richard Miller, FAIA is a principal and higher education practice leader for Dallas-based Perkins+Will. He believes that neighborhoods, not unlike campuses, rely on special moments stitched together to create a sense of place. Read his article about Houston's Mt. Vernon Townhomes on page 34. ■



FIRST IMPRESSIONS



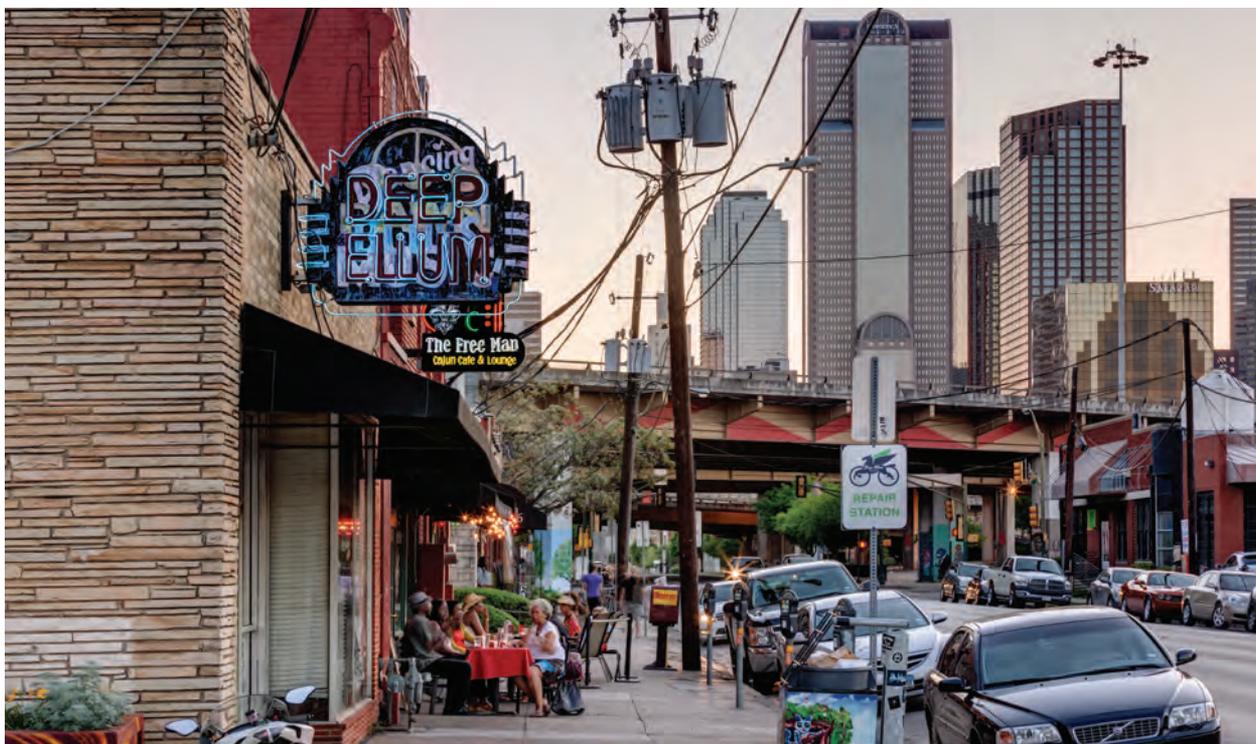
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I-345 stretches 1.4 miles and cuts through the center of Dallas, separating the Deep Ellum neighborhood from downtown.

Rethinking I-345 in Dallas

by Michael Friebele, Assoc. AIA

In 1973, a new highway cut through the center of Dallas, becoming a catalyst for the rapid boom of suburban expansion. The 1.4-mile stretch, known as I-345, linked the northern end of Interstate 45 to downtown Dallas and completed an inner loop around the central business district. As planned, the artery later served as a key connection through the center of the city, linking outer-ring suburbs with the core economy.

Today, I-345 is part of a hot debate in Dallas. Should the highway go, or should the city invest in the necessary repairs? What would demolition of I-345 mean for the surrounding neighborhoods and the quality of life in downtown, and what are the ramifications for traffic? These questions have been answered by many, but two Dallasites, urban designer Patrick Kennedy and developer J. Brandon Hancock, have been prominent advocates for the demolition of I-345 — a tall order in a metroplex that largely depends on the car for mobility. Their proposal, “A New Dallas,” is among the voices that are gaining traction in the community.

At the regional level, I-345 is necessary, but for the city of Dallas, the return is virtually nonexistent and does not warrant spending the more than \$19 million dollars that would be required to repair the roadway — especially when the

costs are weighed against the economic benefits of adopting an entirely different use of that land. Of the 160,000 vehicles that use I-345 daily, roughly 75 percent of them merely pass through downtown, without any interaction with Dallas itself. Furthermore, roads of the East Dallas grid, as they are today, can accommodate up to 252,000 cars along the major avenues that connect Interstate 30 and North Central Expressway.

A New Dallas proposes to remove I-345 entirely, replacing the current highway with a traditional street and block structure designed around pedestrian permeability. Removing the physical barrier of the highway would give Dallas a continuous urban grid that could support mixed-use development around a series of new parks and afford development opportunities for cultural facilities. A New Dallas predicts that the plan could generate over \$4 billion of new investment in the city’s core within 15 years. The study also predicts a 30 percent greater return in property tax revenue over the current revenue figure for the land. It is important to keep in mind that tear-down costs would be approximately one-third less than the initial investment required to repair the existing highway. The proposal to remove the I-345 link is unique in that it would stitch back together downtown and Deep Ellum just as the two prominent Dallas enclaves are experiencing a resurgence.

Downtown’s transition into a mixed-use residential, commercial, and cultural district is in high gear and has been for a while. The changes have introduced many new public spaces within a broader rehabilitation movement. In 2012, the downtown Dallas population reached 7,400 residents, a number that has been steadily rising as various Art Deco to mid-century office buildings have been rehabilitated. Quickly approaching critical mass in terms of population, the core is playing a central role in the growth and vitality of surrounding neighborhoods.

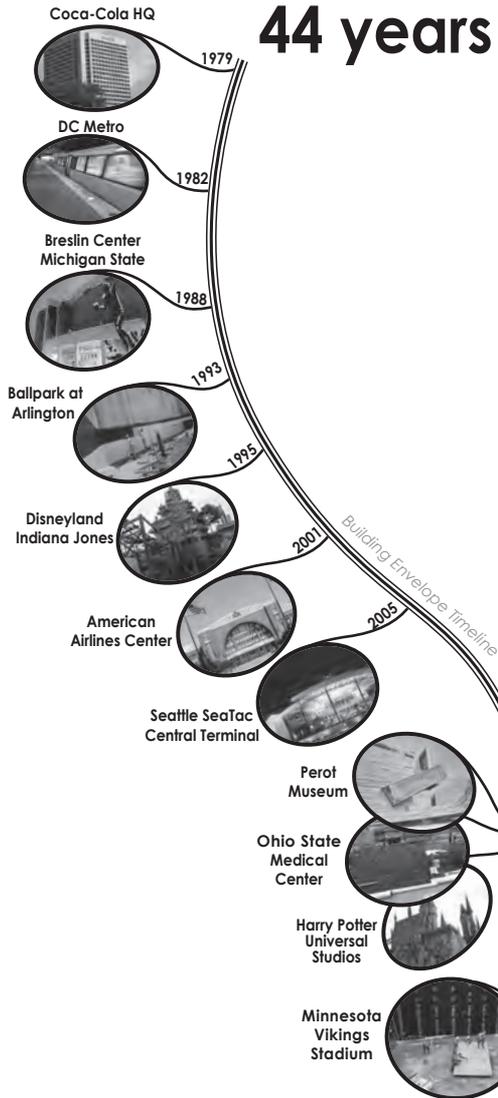
Deep Ellum has emerged once again as a vibrant, culturally rich neighborhood after nearly a decade of neglect. Much of this improvement can be attributed to a historical fabric that

The proposal to remove the I-345 link is unique in that it would stitch back together downtown and Deep Ellum.

remains largely intact as broad-reaching infrastructure develops. Sean Fitzgerald of the Deep Ellum Community Association (DECA) points out that reclaiming the land beneath the deck of I-345 has played a vital role in shaping the culture and image of the community. “Deep Ellum does not have a lot of green space and common meeting space,” said Fitzgerald. “You need that

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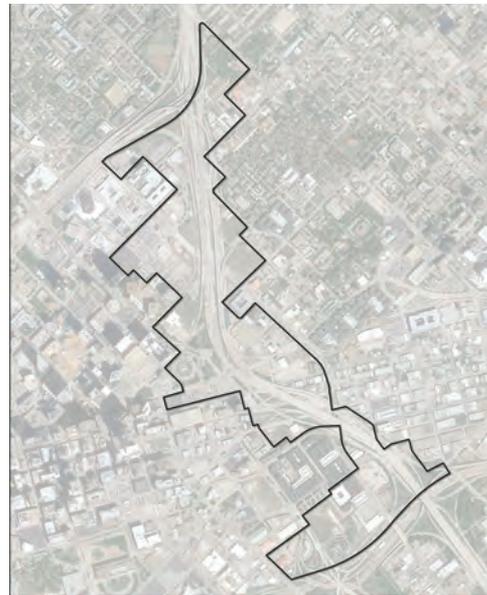


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Left and top right “A New Dallas” proposes removing I-345 and replacing the highway with a traditional street and green spaces. (Proposed map is placed left, and existing map is to the right.)

Bottom right The Bark Park and the Deep Ellum Community Garden currently take advantage of the spaces around and below I-345. Community groups are torn about the proposed demolition and its increasing support.



to build a sense of community, and Deep Ellum has managed to make some of the space under I-345 its own, so to speak, with the help and permission of the City and TxDOT.”

The Bark Park and the Deep Ellum Community Garden, which developed under I-345 in the last five years, are public spaces used by residents from both sides of the highway. The structural pillars have been painted by local artists, and they frame views looking out from below the deck. Residents’ efforts have transformed the highway into a gateway, and there are plans for a possible expansion of public areas in coming years.

What makes each side unique could inevitably pose the greatest challenge to future plans for I-345. Fitzgerald is looking for details about how tear-down plans would affect Deep Ellum. “Would we preserve the existing public spaces underneath I-345 between Deep Ellum and downtown?” he questioned. “How will those physical changes impact our businesses,

residents, and sense of community?” He argues, and rightly so, that the success or failure of the project will be clear only from the details, and the information has not been presented yet.

The land beneath the deck of I-345 has played a vital role in shaping the culture and image of the community.

Of the 245 acres of land in the focused study area, A New Dallas proposes that 186 acres be turned into developable real estate — acreage that is cobbled together from repositioned land area; the existing right of way, once it is recaptured through the removal of the highway; and additional as well as maintained open spaces and parkland. Though the plan represents only an initial study, the prospects for land use and allocation in the area are already causing concern for other community groups as well.

The one constant throughout the debate has been the notion of desirability. Though the impact of the changes is currently unknown, the very nature of the plan indicates that as many as 25,000 new residents might be accommodated in the downtown core. If it could address the desires of community groups and surmount cultural challenges, the I-345 plan could wind up as a tale of great urban success.

Regardless of the outcome, the amount of dialogue generated by A New Dallas will resonate for years to come. This may indeed prove to be a turning point, making Dallas the community that reclaims its city. And all it took was the desire for change.

Michael Friebele, Assoc. AIA, is an architect in Dallas practicing at Callison.



The Rise of Video as a Tool for Documenting Architecture: An Interview with Frazer|Pogue Collective

When did you introduce video into your portfolio?

We began looking for different ways to capture architecture on film in 2008. At that time, video hadn't been developed as a tool for marketing architecture. It required a large crew and expensive equipment and was too costly for small firms. With the advent of using digital single-lens reflex cameras (DSLRs) to capture high definition (HD) video with architectural lenses, we saw an opening to create high-quality videos using a relatively inexpensive and unique format, which could help us better tell the story of an architectural project. Ultimately, as architectural photographers, our job is to get our clients more work by better communicating their visions and their projects' stories through visuals. Is video an appropriate and advantageous tool for architects? We think that for some projects and markets, the answer is absolutely yes.

How can video be useful for architectural firms?

Our lives are flooded with images; simply producing a beautiful photo of a project is no longer the ticket to successful promotion. Think of how often we share videos on social media and on our phones. YouTube has more than 1 billion unique visitors each month, and over 6 billion hours of video are watched every month. Amazingly, architects haven't exploited this medium of communication to its fullest extent.

In general, people like to see and hear the ideas and thoughts of others. Video is a great introduction because it allows the client to meet the firm — get an idea of who the people are

and what they do. Not only does video allow for showing space and time in a dynamic way, it also allows the architect to speak about the client's needs and how the firm was able to meet those needs and solve the problems of a given unique situation. This is where video outshines photography.

Video is a medium that can be posted on the web, used in presentations, and delivered as an introduction anywhere in the world. As architecture firms shift away from print-based media toward the web as their primary marketing tool, the role of video will increase.

Can you briefly describe your process for capturing a space with a video? Is it very different from preparing for still photography?

As with still photography, we are trying to show a space in its best light. That being said, video requires an immense amount of preparation and equipment, as we include voice and music in the mix. All of these components must work

in concert and need to be captured in a manner that is fluid and clear. Having expertise with composition and light is critical to both still and video, but communicating the story in a film is extremely challenging.

Just as we do with still photography, we speak with our clients to gain an understanding of who they are and what excited them about the project prior to the assignment. From there, we discuss their vision for presenting the video and in what markets they wish to gain exposure. Who is the audience; where are they; and what do you want to say? Once this is clear, we begin collaborating on visuals and storytelling. If we are incorporating an interview into the film, we capture this conversation before we film the space. This allows us to adapt and tweak our visuals to align with the interview. Sometimes in this conversation we learn something new about the project or see something differently that affects how we capture the space visually.

Can you talk about the role light often plays in your videos?

We think it's important to look at how architects and the design industry use light in a much different way than they did 20 years ago. Our clients use light as another material and tool in their design; therefore, it is of value to capture this as a character in the project's story. It is always one of the most important characters in our film — we are always trying to discover new ways to capture light. "Light Through the Sycamore," which we did for Los Angeles-based Kovac Architects, is a great example of a situation in which the client was struggling to show how light moved through the space — we solved this by capturing the project through video and incorporating time lapse. ■ □



Frazer|Pogue Collective began filming the stories of architecture in 2008. The team believes that interviews with clients and end users are extremely powerful tools for promoting the benefits of good design.

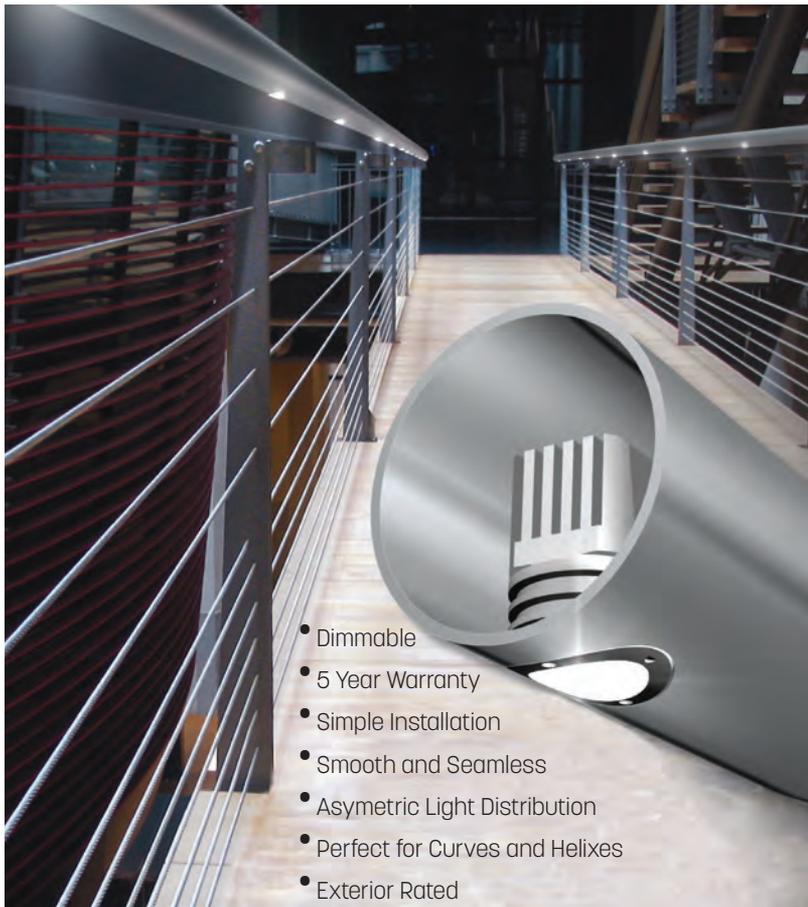
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Reed Hilderbrand is in the beginning phases of the design concepts for the Betty and Edward Marcus Sculpture Park at Laguna Gloria in Austin. The Braid (top) and Lattice (bottom) proposals both emphasize the rehabilitation of the water's edge, linking various ecologies in the 12-acre park.

A New Sculpture Garden for Austin's Laguna Gloria

Boston-based landscape architecture firm Reed Hilderbrand is expanding its Texas portfolio and leading the re-imagination of The Contemporary Austin's historic Laguna Gloria site. Situated along Lake Austin in the Tarrytown neighborhood, Laguna Gloria is home to the 1916 Driscoll Villa and its surrounding gardens. The Betty and Edward Marcus Sculpture Park redesign will provide a much-needed space for the display of contemporary art and an overdue facelift for the gardens.

Reed Hilderbrand, working in collaboration with the Lady Bird Johnson Wildflower Center and Urban Design Group, has been charged with re-imagining the 12-acre site along the water's edge. Principal-in-charge Chris Moyles notes that, though the team is only beginning the concept phase, they are already planning to take full advantage of the site's dualities. The design will

promote an open interpretation of art placement on the grounds — not excluding in the water. “We want to shape a landscape that expresses the unique cultural and ecological layers of the site and creates diverse experiences for making and viewing sculpture,” noted Moyles.

The project will tackle rehabilitating Laguna Gloria's diverse ecology, which is nearly overrun by invasive species. Two initial concepts for the site master plan explore placing connected boardwalks throughout the gardens. The walkways would only lightly touch the surfaces below and link existing garden spaces to a currently inaccessible small inlet.

Programming at the site will continue as the team works toward an early 2015 goal for final design concepts. Recent works by British artist Liam Gillick and New York-based artists Marianne Vitale and Orly Genger are now on view on the grounds. ■

Calendar



“Soto: The Houston Penetrable”

www.mfah.org

Ongoing through September 1

The Museum of Fine Arts, Houston presents the final work by Venezuelan artist Jesús Rafael Soto (1923–2005). Designed by Soto on commission from the museum in 2004, the installation has taken almost a decade to produce. Architect Paolo Carrozzino and producer Walter Pellevoisin — in tandem with the museum and Atelier Soto, Paris — oversaw a team of artisans and ironworkers in France and Houston to bring this monumental work to life.

2014 Design Awards, AIA Houston

July 23

www.aiahouston.org

AIA Houston's 2014 Design Awards reception will be held at the Petroleum Club at 6 p.m.

2014 Student Biennial

July 31

www.aiahouston.org

Architecture Center Houston will feature the best and brightest student work from all eight accredited architecture programs in the state of Texas: the University of Houston, Rice University, Prairie View A&M University, Texas A&M University, Texas Tech, The University of Texas at Austin, the University of Texas at San Antonio, and the University of Texas at Arlington.

AIA Austin Summer Conference & Product Expo

August 21–22

www.aiaaustin.org

Each year, AIA Austin provides the design community in Austin with an educational conference offering up to 18 hours of professional and continuing education in a relaxed and “local” way. The Product Expo will be held for one hour during the lunch break every day at the conference. The conference and expo will both be held at the Norris Conference Center. ■

Recognition

AIA Austin Awards

AIA Austin announced the recipients of its 2014 Design and Honor awards competition in May. The jury included Steve Dumez, FAIA, of New Orleans and Marsha Maytum, FAIA, of San Francisco.



Design Awards

Commercial: New Construction

1 Temple Dining Hall and Booth Student Center

Andersson-Wise Architects

2 The Topfer Theatre at Zach

Andersson-Wise Architects

3 The Wycliffe-Freeman Dormitory and Faculty Residences

Andersson-Wise Architects

4 Lady Bird Johnson Wildflower Center Admissions Kiosk

Sanders Architecture

Residential: New Construction Over 2,000 sf

5 Parkside Residence

Alterstudio Architecture

6 Hollowcat Wild

Mell Lawrence Architects

7 Vertical House

Miró Rivera Architects

8 Bunny Run

Tim Cuppett Architects

Residential: Renovation/Addition Over 2,000 sf

9 Palma Plaza

Hugh Jefferson Randolph Architects

Design Citations

Residential: New Construction Under 2,000 sf

10 Tree Fort #9

McKinney York Architects

Commercial: New Construction

11 MetroRapid Stations

McKinney York Architects

12 Grandstand

Miró Rivera Architects

13 Westmoreland Park Pavilion

Murray Legge, FAIA, LZT Architects



8



9



10



11



12



13

Honor Awards

Firm Achievement Award

Cotera+Reed Architects

Emerging Professional Award

John J. Cameron, AIA

Edwin Waller Award for Public Architecture

Richard Morgan

John V. Nyfeler, FAIA Community Service Award

Stephen Oliver, AIA

Community Vision Award

Guadalupe Neighborhood Development Corporation ■



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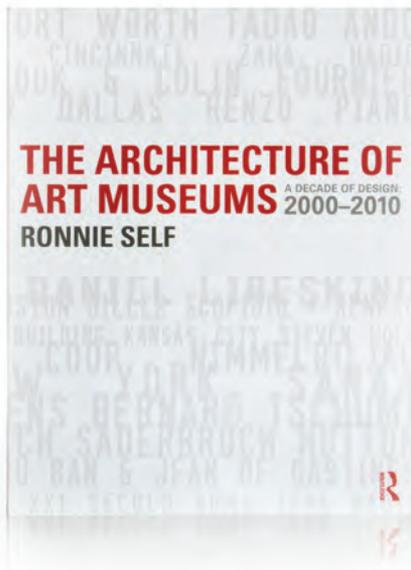
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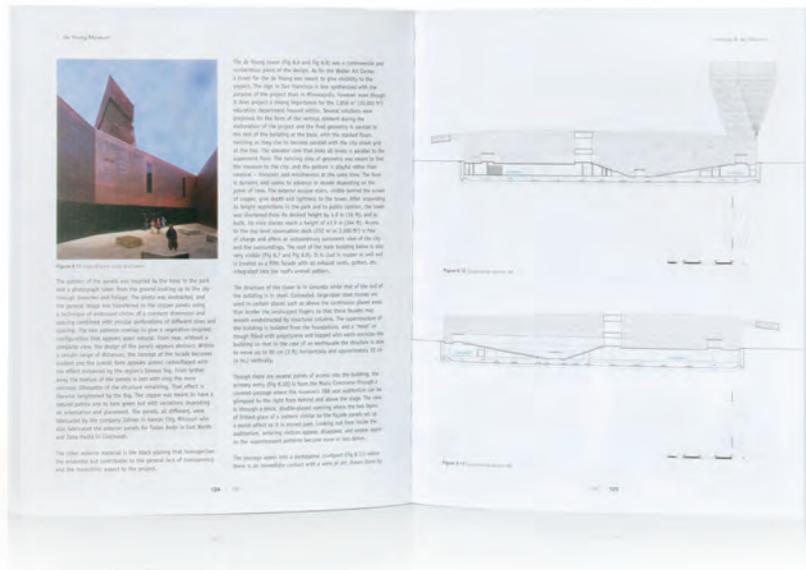


The Architecture of Art Museums: A Decade of Design, 2000–2010

Ronnie Self
Routledge (2014)

Ronnie Self’s thoughtful assessment of 16 art museums built in the United States and Europe over the first decade of the 21st century is a welcome guide in charting the most formally enigmatic building type of our time. Though challenged by the expansion of virtual aesthetic experiences occurring in non-places — or, as Andre Malraux put it in the 1960s, “the museum without walls” — the art museum has actually flourished in a parade of attention-grabbing new buildings in many different shapes, conceptualizations, and programmatic agendas. This book doesn’t try to steer a critical path through these expensive experiments (or indulgences, in some cases); rather, it presents the buildings evenhandedly in photographs, comparative plans, and section drawings. Pertinent technical sections should prove of most interest to architects and, it is to be hoped, students.

Most of the projects also include a conceptual image, sketch, or study model. These graphics enhance the story of the buildings by explaining, for instance, how Zaha Hadid envisioned the blocky design for Cincinnati’s Contemporary Arts Center through a vertical topography modeled in Lucite. The book is full of rich details like Bernard Tschumi’s Corbusier-like diagrams that feel out the sinew and spatial organization of



the winding path, which became the *parti* for his Acropolis Museum.

But a collection of images and nice drawings does not a book make; it’s the writing that makes this book stand out. There is a relaxed, narrative quality here that manages to cover all the bases — site, clients’ desires, program, concept, construction, and how the building works — without appearing formulaic. It’s an architect’s book with an informed architect’s point of view. Self, who is associate professor at the University of Houston Gerald D. Hines College of Architecture, worked as a design architect in Renzo Piano Building Workshop’s Paris office, where he was architect in charge of the Atelier Brancusi for the Centre Georges Pompidou.

Self’s priority is to feel out how these buildings accommodate the fundamental conjunction of art and patron. The results are not always so successful. Rather than dwell on problems, the author usually lets his observations speak for themselves, appreciating the experimental nature of most of these buildings while noting points of concern. In a few cases, notably the Denver Art Museum (DAM) designed by Studio Daniel Libeskind, Self is more emphatically critical: He acknowledges that, while there are few rules for a contemporary art museum, DAM seems to have “stretched them further.” The ensuing paragraph mulls over the need for limits or a critical framework for considering future museums, concluding that DAM comes across

as more intimidating than sensational and more self-conscious than accommodating. It’s a nice little miniature essay. To make the situation more complex for me, I agree with nearly everything Self says about DAM, but I still find myself enjoying the anarchic spectacle and wondering again how some architects are able to move their client boards into such adventuresome territory.

The art museum is the iconic building type of our time, but a cursory review of this collection leads me to think these museums come in two types. Some, like DAM or the Kunsthau Graz designed by Spacelab Cook-Fournier, don’t have much to say about the building of art museums per se. They are super individualistic, and cities or boards build them with big ambitions that they will become urban markers — destination sites — just like what Frank Gehry’s Guggenheim Museum Bilbao did for Bilbao. Other museums seem to be more deliberately evolutionary — Tadao Ando’s Modern Art Museum of Fort Worth or most any Renzo Piano-designed museums. They are based on careful planning, organization, the accommodation of the art, the spectator encounter, and the quintessential quality of light. In these buildings, one can read, if not prototypes, at least patterns and insight for another generation of art museums.

Bruce C. Webb is emeritus professor at the University of Houston Gerald D. Hines College of Architecture.



Menil Drawing Institute

Johnston Marklee

According to Josef Helfenstein, director of the Menil Collection, Los Angeles-based architecture firm Johnston Marklee's proposed design for the Menil Drawing Institute (MDI) is both serene and revolutionary. Helfenstein likened the achievement, which displays fragile works on paper in the modulated presence of natural light, to "squaring a circle."

The 30,150-sf, \$40 million MDI will be the first free-standing facility in the country dedicated to the exhibition, study, storage, and conservation of modern contemporary drawings. It is also the first installment in a planned reinvigoration of the Menil Collection's campus in Houston's Montrose neighborhood. The 30-acre enclave includes the main museum building and the Cy Twombly Gallery, both designed by Renzo Piano (in 1987 and 1995, respectively), as well as a 1930 masonry structure that houses a permanent Dan Flavin light installation. Michael Van Valkenburgh Associates plans to transform the site with the development of an expansive, coherent, and sustainable landscape. Houston's Stern and Bucek

Architects are working on the transformation of a bungalow into a cafe for the campus, and the new Energy House, also to be designed by Johnston Marklee, will serve as the central utilities resource for the museum and its annex buildings.

Johnston Marklee's design for the MDI takes its cue from the site's prominent live oak trees. The design calls for trees to be surrounded by three square, open-roofed courtyards. Principals Sharon Johnston, AIA, and Mark Lee described the new building as self-evident and direct. "The site itself showed us the way forward," they commented. "The garden-like character of the campus with its tree-shaded streets of bungalows gave us the clues we needed to find the right scale, resolve the relationship between interior and exterior spaces and, above all, to modulate the light." ■ □

An ode to the old garage band.

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Products

by Rita Catinella Orrell

We present a roundup of the latest products for hospitality projects both big and small, including a heated outdoor seating collection made of high-performance cast concrete.



Heated Outdoor Furniture

Galanter & Jones
galanterandjones.com

Designed and handmade in California, Galanter & Jones' radiant-heated furniture offers an alternative to traditional outdoor heating options for residential and high-end hospitality projects. The Helios Lounge, which seats four, and the Evia, which seats three, are made of 3/4"-thick fiber-reinforced, high-performance cast concrete and metal-powder-coated steel tube legs. An internal thermostat heats the seat to the desired temperature and shuts off automatically when the temperature has been reached. Starting at \$3,800, the high-end benches draw only 12.5 amps, about as much power as a hair dryer.



Houndstooth Tile Collection

New Ravenna Mosaics
newravenna.com

A continuation of New Ravenna Mosaics founder and creative director Sara Baldwin's explorations in designing mosaics inspired by textiles, the Houndstooth mosaic tile collection is handmade in Virginia in four colorways, including a classic black and white, a luxe gold and red, an iridescent purple and pink, and a pastel aquamarine and white combination. Houndstooth is available in jewel glass or natural stone. In glass, it is suitable for vertical interior installations, and in stone the mosaics can be installed indoors or outside on both floors and walls.



Elan Vital Faucet
Watermark Designs
watermark-designs.com

With lever handles reminiscent of commercial ball valves, the Elan Vital Faucet collection from Brooklyn-based Watermark Designs looks as though it might have been salvaged from an early 20th-century factory. Elan Vital is available as a bridge, wall-mount, deck-mount, floor-mount, and thermostatic shower, and is completely customizable, from the handles, height, width, and length, to the choice of 39 finishes. Modern features include 1/4" turn washerless ceramic disc cartridges, a low-flow aerator (finished with intricate knurled metal), and the industry's smallest exposed thermostatic valve.



Midtown Collection

KnollTextiles
knoll.com

KnollTextiles' Midtown Collection features new fabrics for walls and upholstery in a rich, saturated palette. The collection includes Journey, an interpretation of a classic bouclé made of 50 percent recycled polyester; Rush Hour, a subtle figure-eight pattern; Tilden (shown), a bleach-cleanable polyurethane with a subtle, undulating stripe; and Commuter Cloth, a two-toned, piece-dyed fabric made of 75 percent post-consumer content. Wall coverings include Express, made of 78 percent recycled polyester with a Crypton finish, and Transfer, a 100 percent polyester grasscloth-type fabric that is soil- and stain-resistant.



Windfall Color Cladding

Windfall Lumber
windfalllumber.com

Windfall Color Cladding combines YOLO Colorhouse premium, zero-VOC interior paint with Windfall Lumber's reclaimed Wall Cladding series. The handmade tongue-and-groove cladding includes 12 saturated hues that enhance the natural texture of FSC-certified Douglas fir and hemlock reclaimed from solid and glue-laminated beams and lumber from deconstructed buildings in the Pacific Northwest. Durable enough for commercial, hospitality, retail, and residential settings, the panels come 1/2" thick by 4.5" wide with random lengths of 2' to 8'.

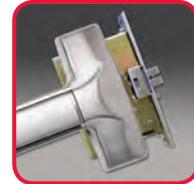
Belmont Pendant

Hudson Valley Lighting
hudsonvalleylighting.com

The Belmont Series from Hudson Valley Lighting is inspired by the early 20th-century street lamps in the French city of Lille, one of the first places to use engineered convex lenses to light its streets. The Belmont joins polished prismatic glass to a sturdy metal body with custom knobbed fasteners to create the pendant's gourd figure. Belmont is available in three pendant and three flush-mount sizes, in aged brass, old bronze, polished nickel, and satin nickel finishes. ■



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Trans.lation: Vickery Meadow

by Audrey Maxwell, AIA

A woman in a bright, feathered headdress chants loudly, her companions kicking up dust as they dance and beat a drum alongside her. The next act — an indie band — sets up on a makeshift stage nestled into the tight confines of the apartment building’s lawn. A sizable crowd has gathered for the talent show portion of the neighborhood’s monthly pop-up market. It is not the crowd’s size that is most notable, however, but its diversity. In the midst of the audience, two women in colorful headscarves apply henna tattoos; children from a myriad of ethnic backgrounds dart between chairs, different languages weaving and overlapping. This is Vickery Meadow, a forgotten pocket of land due east of Dallas’ NorthPark Center, where an estimated half of the inhabitants are foreign-born.

The driving force behind this community event is Rick Lowe, an accomplished artist and social practitioner probably best known for spearheading the establishment of Project Row Houses, a nonprofit arts and cultural organization in Houston’s Third Ward. Lowe was first

introduced to the neighborhood by the Nasher Sculpture Center during its effort to pair artists with sites for its 10th-anniversary celebration, Nasher XChange. The exhibition, linking 10 artists, 10 works, and 10 sites, was inspired by

The driving force behind this community event is Rick Lowe.

the institution’s namesake couple, Raymond and Patsy Nasher, who had built a legacy of placing art in such unconventional settings as NorthPark Center. Jeremy Strick, director of the Nasher, said of the process: “We weren’t looking for the most famous, recognized, or obvious places. We wanted to find places that suggested important aspects of the city.” Lowe saw the community’s diversity as a unique asset for Dallas, recognizing the potential impact of exposing people to an area formerly pushed aside. Lowe has done that by creating pop-up art galleries at the heart of numerous planned social and educational activities. “Trans.lation: Vickery Meadow” is becoming a hub for community gatherings.

The neighborhood’s center is a 1.5-mile stretch of Ridgcrest Road — unusually wide,

for a residential street — and it is flanked by narrow, dilapidated sidewalks and iron fences with densely packed apartments beyond. Lowe recalled that the neighborhood’s infrastructure piqued his interest. “Physically and structurally, it’s designed as a kind of suburban garden apartment neighborhood, but at the same time, the

The white cubes are the only physical objects associated with Rick Lowe’s extensive act of “social sculpture.”

population that has been moving there is more of an urban population with urban needs,” he commented. “I was really interested in trying to figure out how to impact the physicality and use the space in a way that is different.”

Lowe developed three “white cube galleries,” sprinkled along Ridgcrest Road, each a 12-ft-by-15-ft white box with a single entry facing the street. Checkily, perhaps, they are named after the London-based gallery White Cube. Lowe credits the idea’s inception to a conversation with artist Mark Bradford, who was exhibiting in White Cube at the time. “In our discussion, we reduced the meaning of white cube to the pedestal,” said Lowe. “If you want to make something valuable, put it on a pedestal. Give it value.” He

went on to argue that it is standard practice that art is given value when it is exhibited in a white box. “I thought that was an interesting idea for this gallery — to take all of the subtleties out,” said Lowe. “I decided, well, hell, we should just have white cubes in Vickery Meadow!”

The minimalist structures and exterior skins were designed by three firms: JHP Architecture, Michael Malone Architects, and Buchanan Architecture; the raw cubes were donated and executed by Freeman, and the skins by a team of local contractors. Each now serves as a canvas for community artists, hosting rotating exhibitions that range from paintings and plant collections to interactive pieces and photographs of local faces.

The white cubes are the only physical objects associated with Rick Lowe’s extensive act of “social sculpture.” Far from traditional notions of sculpture, Lowe’s work is pushing the boundaries of the art world. “We might be 20 to 50 years down the line from really understanding how social practice works in our society as an art form,” he said. “These are just the early stages, so when people are confused about it, I’m more than happy to tell them, ‘I’m confused, as well!’ But that’s my role as an artist — to work through it. That’s what makes it exciting.”

His instincts have proven to be spot on, however, as residents are embracing the galleries and the communal events they promote, bringing life

Previous page A monthly pop-up market has grown out of the Nasher XChange installation by Rick Lowe.

This page left Buchanan Architecture designed a green folly.

Right top and bottom Lowe (pictured) said translating the diverse languages and cultures for the greater community was a key part of his work. *Trans.it Bus* is a mobile art space.



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Coming Next Issue

September/October 2014

Featured Projects: Design Awards

The (Almost) All-American Home, Houston
Lantz Full Circle

Big Tree Camp, Gonzales County
Tobin Smith Architect

Dallas City Performance Hall, Dallas
Skidmore Owings & Merrill with Corgan Associates

Green Lantern, San Antonio
John Grable Architects

Hog Pen Creek Retreat, Austin
Lake|Flato Architects

**Hughes Warehouse Adaptive Re-use,
San Antonio**
Overland Partners

La Hacienda Casitas, Harlingen
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Mestizo City, Miami, Fl.
Muñoz & Company (formerly Kell Muñoz Architects)

Munday Library and Learning Commons, Austin
Sasaki Associates

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Vincent Snyder Architects, AIA

**Pearl Brewery Redevelopment Master Plan,
San Antonio**
Lake|Flato Architects

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Left *JHP Architecture transformed the white box with an assemblage of undulating fins.*

Right *Natural light filters into the gallery.*



to the streets despite the challenges the existing infrastructure poses. Monthly markets are a key component of this effort; they are a destination for Dallasites and are helping to further establish the area as a cultural hub. They also enable neighborhood artisans who have honed their craft in workshops led by Lowe's team to display their talents while encouraging the local economy.

While some may struggle to define it, Strick emphasized that the art is obvious to those who visit the neighborhood. "You take an area where nothing close to this was happening, and you have people out on the street exhibiting art in the white cubes, selling work they've made in the markets, or putting on musical performances — all of these manifestations came about because of a very intensive participation by Rick and others over many, many months. Knitting together the social fabric and creating community become an artistic practice. It feels very natural and obvious."

Indeed, the workshops, markets, and galleries are by design, though the artist may surrender control of the final outcome. The value, Lowe argued, is that he designs the work in such a way that, ultimately, he can't do it on his own: "It necessitates public involvement to actually make it happen because there is no capacity for me to carry it out alone." Thus, working with

You take an area where nothing close to this was happening, and you have people out on the street exhibiting art in the white cubes.

others becomes a part of the process for the artist. "Everyone becomes a real participant and collaborator in the process," noted Lowe. While a permanent object may not result, the byproduct of Lowe's design process is a living, evolving work with the potential to transform a neighborhood.

Vickery Meadow residents and the greater Dallas community have overwhelmingly embraced Trans.lation, and as a result, the Nasher Sculpture Center announced Lowe as its first artist-in-residence, guaranteeing the project will continue at least for the short term. With "Trans.lation: Vickery Meadow," Lowe once again proves that meaningful art exists beyond a gallery's four walls.

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

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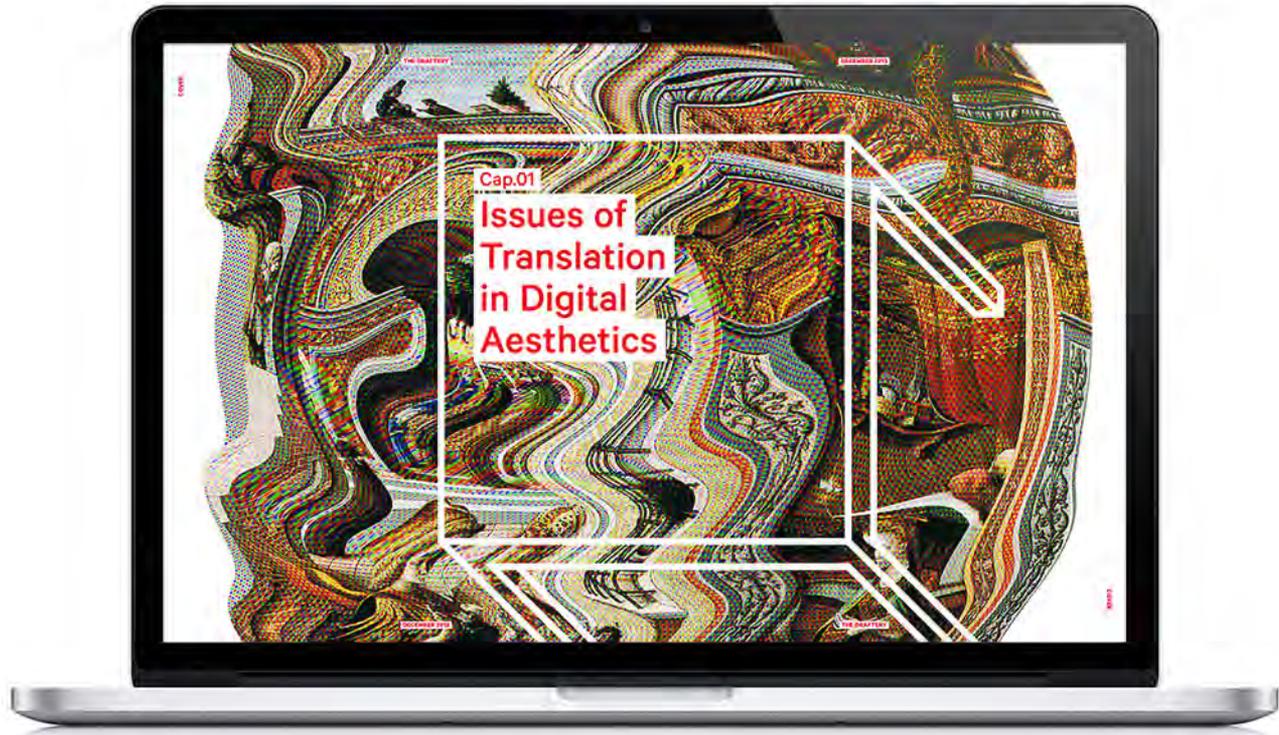
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THE DRAFTERY

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The Burk Burnett Building, Fort Worth's first skyscraper, unites several legendary names in the city's commercial history: the architects Sanguinet and Staats, and the cattleman Samuel Burk Burnett.

On the eve of Fort Worth's great oil boom, Sanguinet and Staats designed this 12-story building for State National Bank and finished it with Acme Brick. The building opened in 1914. When the bank foundered the following year, Burk Burnett bought the building, and put his name on it.

Did he know then his namesake would last a century? We can assume that, having had a home in the city since 1900, Burk would have noted Fort Worth's stateliest structures were built of Acme Brick.

After major renovations in 1980 and 1984, the Burk Burnett stands watch at 4th and Main in beloved Sundance Square, fully leased, with a bank again on the ground floor.

Acme Brick graces dozens of treasured, preserved Fort Worth structures that are as lively today as the day they opened, including the Fort Worth Hilton, also designed by Sanguinet and Staats, as a direct homage to the Burk Burnett.

Fort Worth's changing skyline suggests that any skyscraper may eventually be overshadowed, but nothing eclipses Acme Brick for low maintenance, high durability, thermal value, and architectural beauty. Bank on Acme Brick.



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Designing for Density

by Richard M. Miller, FAIA

Project Mt. Vernon Townhomes, Houston

Client Decardi Development Group

Architect Collaborative Designworks

Design Team James M. Evans, AIA; Alexis Franco

Photographer Benjamin Hill Photography

Nestled in Houston's trendy Montrose district, Mt. Vernon Street is another neighborhood experiencing urban renewal. Over the last 20 years, small single-family homes built in the early 1960s have given way to higher-density, upscale townhomes attractive to educated young professionals in search of easy access to downtown, the arts, and the proposed light rail extension.

Fueled by neighborhoods unencumbered by strict zoning restraints and deed restrictions, developers and speculators are buying properties ripe

The Mt. Vernon project offered a chance to implement a unique site strategy.

for renewal and contributing to an architectural renaissance in the area. The City of Houston's regulations for subdividing property allow housing developments a maximum of 27 units per acre: On a standard lot of 5,000 sf, developers are able to build three units for every single-family house. Thus multifamily projects can contain four times the square footage of a single-family home.

Mt. Vernon Townhomes, designed by Houston-based Collaborative Designworks, maximizes the city's denser-development possibilities. Well-versed in designing successful high-density townhomes, the firm seized the opportunity to create a project that further advanced the neighborhood's development and sense of community. Occupying a lot measuring 55 ft by 120 ft, the Mt. Vernon project offered a chance to implement a unique







site strategy: By providing garage access from a serendipitous existing urban alley, Collaborative Designworks freed up space for a communal entry garden.

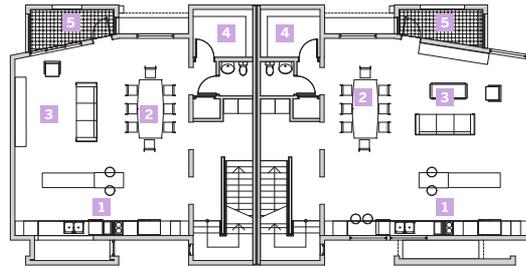
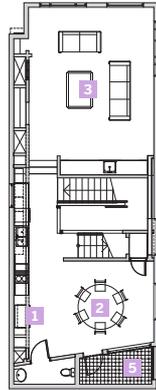
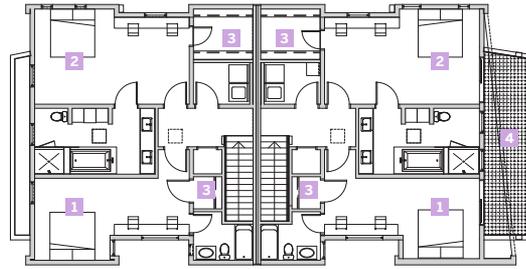
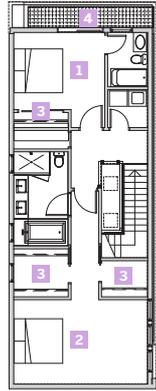
In order to prepare the alleyway for vehicle access, the developer negotiated with the City to secure a deed for a more-than-three-foot, contiguous swath of land as well as permits to make improvements to the alleyway. Initially problematic, the challenge eventually proved to be advantageous: The design team was able to accommodate the car, while pushing traffic into the background so as not to interfere with the pedestrian experience. Additionally, platted lots in the shape of a flag and staff (“flag lots,” as required by the City) not only provide right-of-way access, but align to give rise to a community garden. The 15-ft-wide space, comprised of the 3-ft building setback and two 6-ft-wide “stuffs,” is restricted to pedestrian access only. In order to create a park-like setting, encourage community, and establish a neighborhood gathering spot, Collaborative Designworks convinced the developer not to install a security fence and gate along the street. Instead, the formal garden, with its rectangular stepping stones surrounded by a field of crushed black granite, establishes an arrival sequence and a stronger pedestrian experience.

“My favorite part of the project was the big-picture aspect of how it relates to the city and how the common entry courtyard relates to the neighborhood,” said James M. Evans, AIA, principal of Collaborative Designworks. “Having an open-minded client with a positive attitude

Thoughtfully designed to blend into the mix of neighborhood building scales, the aesthetically distinctive project excels in terms of spatial efficiency and human and urban experiences.

toward not building a security fence and gate was ideal. We made a statement: “We like our city.”

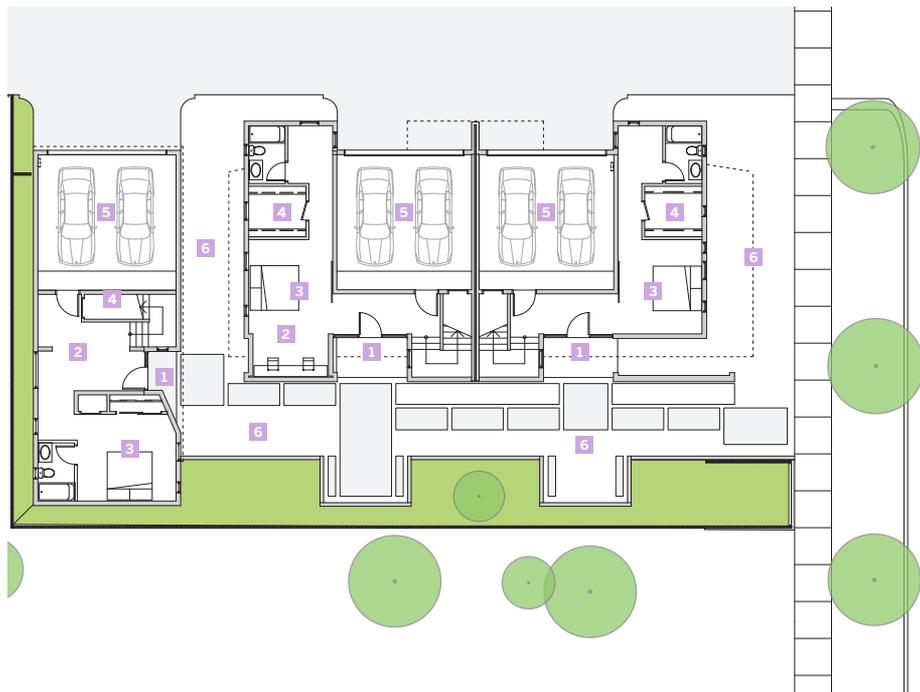
Thoughtfully designed to blend into the mix of neighborhood building scales, the aesthetically distinctive project excels in terms of spatial efficiency and human and urban experiences. Designed to LEED Silver standards, the well-articulated, contemporary design is organized as two simple, three-story masses with punched fenestration: Two residential units in the first volume, closest to the street, and a single free-standing unit at the rear of the lot. By strategically avoiding a middle unit in between these street- and rear-facing units, Evans noted, the project was able to incorporate more windows and natural daylighting opportunities on three sides of each residence. The building volume is emphasized by vertical towers of gray stucco with orthogonal joints, which create an appearance of cast-in-place concrete plates connected by an interlocking band of white. A rainscreen of natural finished redwood at the third floor warms up the overall appearance and stitches the masses together.



THIRD FLOOR PLAN
 1 BEDROOM
 2 MASTER BEDROOM
 3 CLOSET
 4 TERRACE

SECOND FLOOR PLAN
 1 KITCHEN
 2 DINING
 3 LIVING
 4 STORAGE
 5 TERRACE

SITE AND FIRST FLOOR PLAN
 1 ENTRY
 2 LIBRARY
 3 BEDROOM
 4 CLOSET
 5 GARAGE
 6 GARDEN



Previous spread *The Mt. Vernon Townhomes are located in Houston's Montrose district.*

Opposite page *A formal entry garden creates a park-like setting.*

This page top and bottom *A composition of horizontal windows of differing heights is organized against a cantilevered floating white cube. The garden is also enjoyed from the units.*



Each of the residential units has a private entrance that opens directly to a ground-floor foyer accessed from a two-car garage. Exposed polished concrete floors and a backdrop of textured porcelain wall-tiles create a welcoming experience and a first glimpse of the refined detailing. All three units are arranged with the major public living spaces on the second floors and private sleeping rooms on the third floors. Living, dining, and kitchen areas are open and visible from many vantage points, creating a modern, open social experience with an abundance of light from windows of different heights framing views of the outdoors. Clear, modernist detailing complements the richness of materials, which include bamboo wood floors and monochromatic kitchen counter surfaces contrasted with dark wood cabinets.

In the front unit, overlooking the street, the master and second bedrooms share direct access to an open-air balcony, creating a calming effect of being perched in the trees. Directly above the living room, the balcony is accentuated as a white cube cantilevered 30 inches over the property line

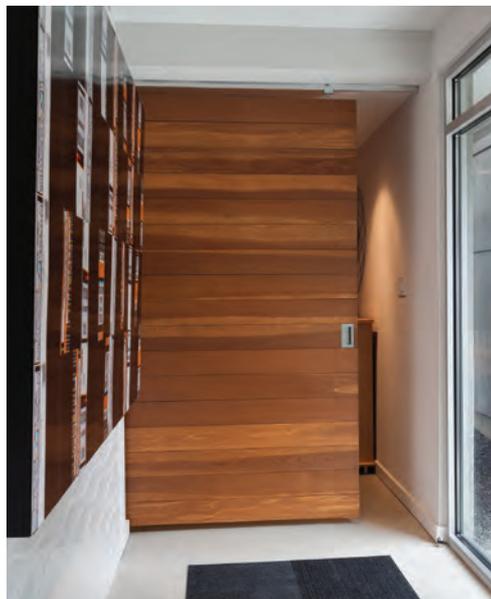


Living, dining, and kitchen areas are open and visible from many vantage points, creating a modern, open social experience with an abundance of light from windows of different heights framing views of the outdoors.

— an enviable benefit that is, incidentally, no longer permitted. A well-planned guest bedroom on the ground floor is hidden behind a redwood plank barn door, which at first glance appears to be an accent wall.

The free-standing rear unit is served by an open staircase with wooden risers and treads that admits daylight into the center of the home. By lowering the garage ceiling and structure, the open living room above achieves a gracious 12.5-ft ceiling height, enhancing the light and quality of the space. To maximize efficiency, a galley kitchen lining the back wall provides easy access to both the dining and living rooms. This “thick wall” element creates a niche for sculpture and bookshelves, while hiding ductwork and audiovisual infrastructure.

Top to bottom *Living, dining, and kitchen areas are light and open, offering an abundance of natural light warmed by bamboo wood floors. Entry foyers offer subtle details like this sliding redwood plank barn door.*



More than the sum of their parts, the Mt. Vernon Townhomes exemplify the goals of urban revitalization: By offering high-quality, attractive and affordable housing that meets the City of Houston’s density objectives, the project contributes to a reduction in suburban sprawl and encourages a collaborative dialogue between city planners, developers, and architects.

“I want to be involved in the development of the city,” said Evans. “It’s important for architects to get involved — we must be a voice and be engaged.”

Richard M. Miller, FAIA, is a higher education regional practice leader principal at Perkins+Will.



Clockwise from top
Common living spaces on the second floor are light filled and organized along a thick wall that reveals itself as built-in shelving and an open galley kitchen. The formal entry opens directly to the communal garden with views to the street.



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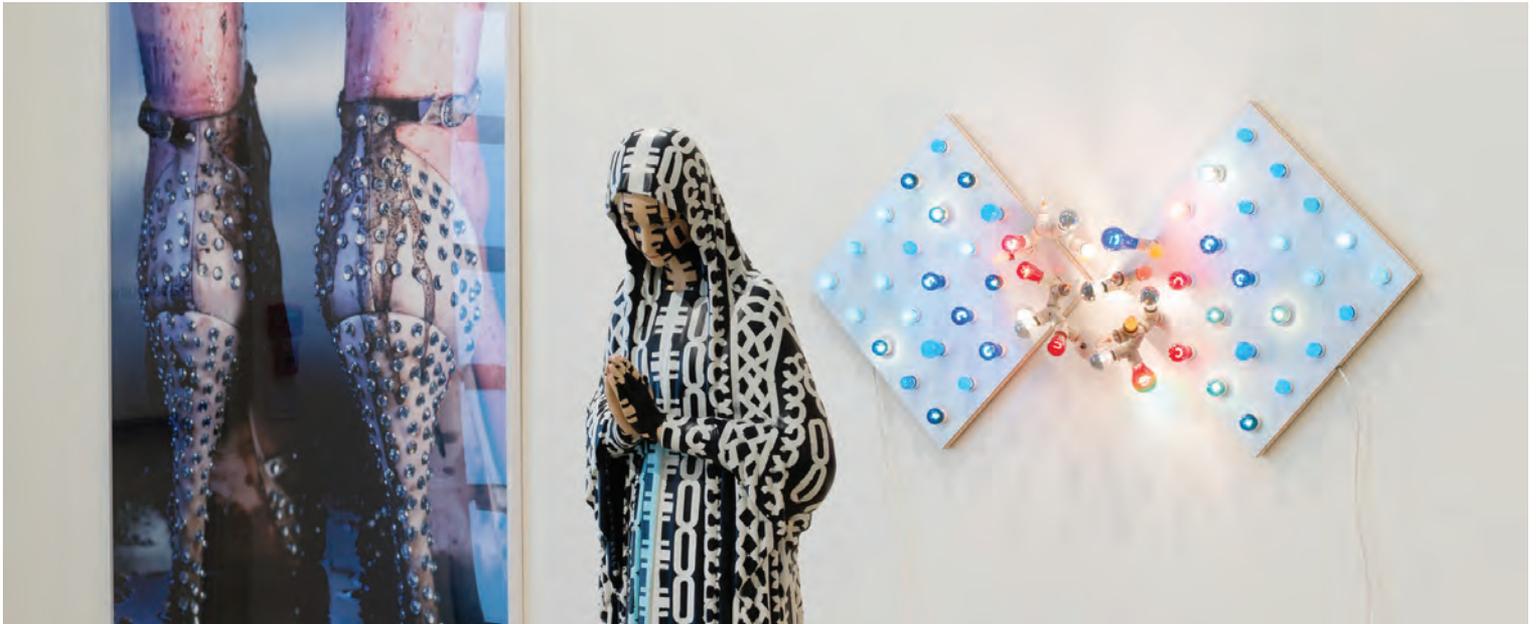
The Thinkery Children's Museum | Austin, Texas | LEED Silver

TEXAS | ARIZONA | FLORIDA



From purpose-built museums and galleries to new white-box interiors for former warehouses, we take a look at the relationship between architecture and art as well as the significant role these buildings are playing by creating cultural nodes in their communities. A completely contemporary take on a rare-book library wraps up this section.

PHOTO BY MARK MENUJAR.



Art & Architecture

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Simple Machines
Máquina simple



Making Learning Fun

by Ingrid Spencer

Project Thinkery, Austin

Client Thinkery

Architects Koning Eizenberg Architecture (Design Architect) and STG Design (Architect of Record)

Design Team Koning Eizenberg Architecture: Julie Eizenberg AIA; Hank Koning, FAIA; STG Design: Jim Susman, AIA; Marc Nightwine, AIA; Lisa Retrum; Lina Murillo

Photographer Casey Dunn Photography

If you want to tour the Thinkery in one trip, you might need to sneak over to Austin's new 36,340-sf, LEED Silver-certified children's museum without a child. After three trips with a couple of 6-year-old boys, this reporter has yet to get to every corner of the facility, which is located in Austin's developing Mueller district. Designed by Koning Eizenberg Architecture, with STG Design serving as architect of record and exhibits designed by Gyroscope, the iconic red building holds such a plethora of fun and fascinating interactive exhibits that several hours can easily be spent in any one of the diverse sections of the space. According to Thinkery Executive Director Mike Nellis, repeat visits were a key component of the re-envisioned museum's plan, along with easier access, flexible space, and the ability to appeal to kids of all ages — "that, and our main mission," Nellis said, "which is to equip and inspire the next generation of creative problem-solvers."

The STEAM-based exhibits, which integrate science, technology, engineering, art, and mathematics to provide inspiration to those young problem-solvers, are housed in a relatively simple, two-story building that sits

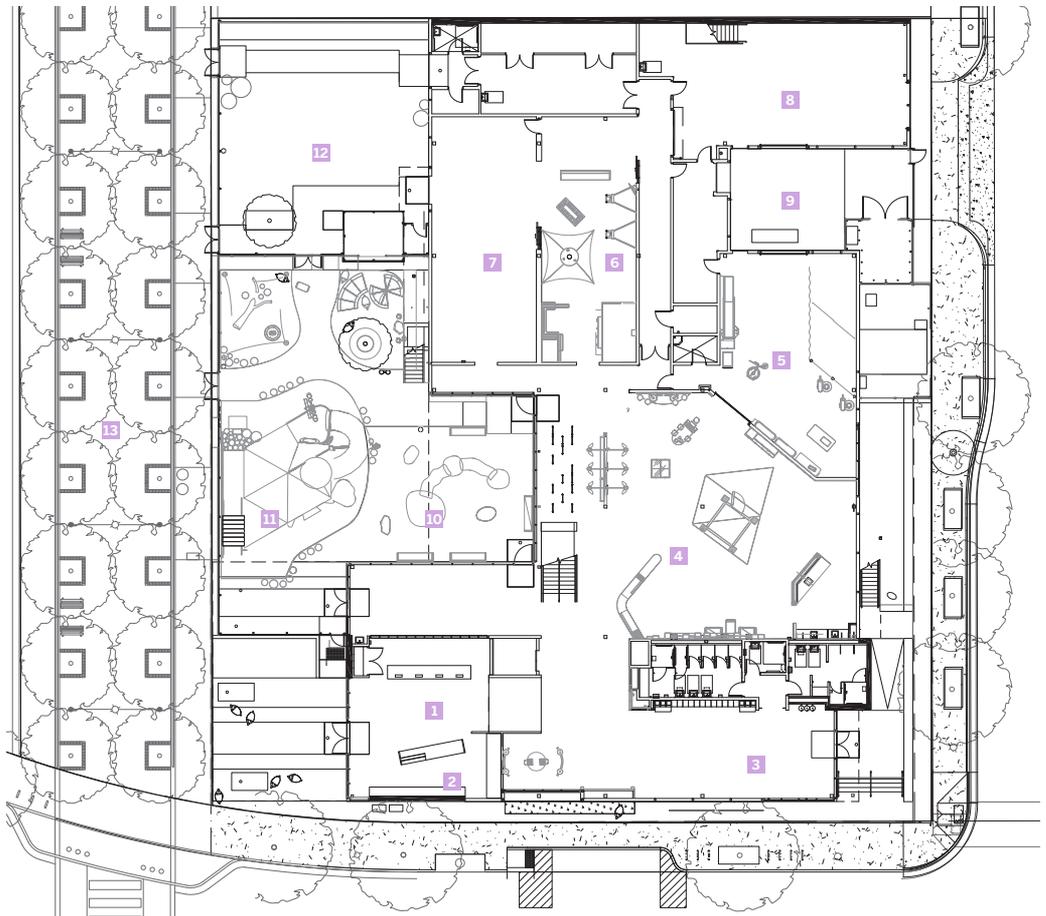
Repeat visits were a key component of the re-envisioned museum's plan, along with easier access, flexible space, and the ability to appeal to kids of all ages.

like an elegant red warehouse on its site, about a 10-minute drive northeast of downtown. The building is made up of three connected boxes, one with a cantilevered second story jutting out over the covered entry. A "peeled back" perforated section of metal wall panel shades windows on the south-facing side, framing views of a park and playground, with the other three



THINKERY FLOOR PLAN

- 1 RECEPTION/MAIN ENTRY
- 2 THINKERY STORE
- 3 GROUP MEETING AREA
- 4 INNOVATORS EXHIBIT
- 5 SPARKS EXHIBIT
- 6 ILLUMINATION EXHIBIT
- 7 CHANGING EXHIBIT
- 8 THINKERY WORKSHOP
- 9 SPARKS COURTYARD
- 10 RIVEROPOLIS
- 11 CLIMBER
- 12 EVENTS COURTYARD
- 13 PASEO





Opening spread *Imaginative exhibits like Simple Machines, a magnetic board with gears and bands — where kids can make pigs fly — are found throughout the Thinkery.*

Opposite page left and right *Common materials such as pre-finished corrugated metal panel cladding (left) and open, unadorned spaces with exposed finishes and conspicuous pipes and wiring (right) embrace a warehouse aesthetic.*

Left and bottom *Simple, boxy volumes in vibrant red make the Thinkery building instantly recognizable in its developing Mueller neighborhood.*



sides facing undeveloped areas that will soon host multi-use buildings in this growing New Urbanist subdivision. Feeble protests arose when the museum announced it was pulling up from central Austin, but Nellis said he and the

A “peeled back” perforated section of metal wall panel shades windows on the south-facing side, framing views of a park and playground.

organization had zero reluctance about leaving downtown. “It’s centrally located, conveniently accessible and it’s next to a park,” he said about the new site. It’s also now easily reached by communities on Austin’s east side — another major goal.

Large groups and families approach from dual entry points but meet in the same central lobby, which flows easily into several galleries distributed throughout the space where new exhibits and a few from the previous location keep kids continually engaged. Sections include: Innovators’ Workshop, a 2,500-sf gallery that focuses on making and creative problem-solving; Spark Shop, a selection of tools and materials that allow older children to experiment with advanced designs; Our Backyard, an outdoor courtyard with a gigantic, sculptural, universally-accessible climber, stream, and benches; Currents, a room full of devices for water play and exploration; Kitchen Lab, a combination of science lab and kitchen; Let’s Grow, where kids can play market or chef and learn about healthy eating choices while moving about in a fun, safe environment; a story nook and a protected, garden-themed space for infants and toddlers; and two changeable gallery spaces.

According to Gyroscope President Maeryta Medrano, the climber especially was a foray into uncharted territories. Designed using multiple





Opposite page clockwise from left One space leverages another in the two-story building, and kids literally “go with the flow” to discover the next array of open-ended installations, including the Story Nook, color panels beneath the stairs, Light Lab, and Move Studio.

Left An outside area known as Our Backyard features a universally accessible, sculptural climber to give kids the chance to challenge their bodies further.

computer models and real-time tests, the sculptural masterpiece was years in the making, as were some of the other exhibits unique to the Thinkery. “The fact that we could prototype such unique, open-ended experiences is a testament to how willing the museum team was to re-imagine what a children’s museum could be,” said Medrano of the project, which took six

“I think the Thinkery has accomplished a whole change of mindset about what’s cool,” said Eizenberg. The surge in membership compared with that at the museum’s previous incarnation proves her point.

years to complete from concept to realization. “The building, while small, really gave us the opportunity to have one space leverage another.”

While Gyroscope has designed exhibits for more than a dozen children’s museums or science centers, this is Koning Eizenberg’s second successful design for a children’s museum; their first was an award-winning expansion and addition for the Children’s Museum of Pittsburgh. The flow of visitors through the space and the best solution for making the building simple and contextual were always on the mind of Koning Eizenberg Principal Julie Eizenberg, AIA. “There’s something about Texas that’s very free-spirited,” said Eizenberg, who lives in Los Angeles. “We wanted to factor that into the design, while getting away from clichés about Texas. Also, this is a place about creative thinking — tools and making. The warehouse thing was a great fit, as was the red wrapper.” Jim Susman, AIA, principal at STG Design, agreed. “The building envelope has a prominence and a presence,” he said. Susman is particularly gratified to see the Thinkery

completed. He was a member of the original design team for the first incarnation of the Austin Children’s Museum in 1987, and has since served on the board of directors. He said that the newly completed building is just the right balance of window spaces and solid walls, exposed metals, exposed concrete, and wood. “There are not a lot of fussy details,” he commented with pride. “We made it as honest — but as kid-proof — as we could.”

The building is environmentally sustainable. While solar panels on the roof provide on-site renewable energy, passive methods were also put in place. Materials such as wood used for a second-floor bridge, an undulating, slat-ceiling feature, main stair treads, and finishes were sourced and fabricated regionally. Building massing, retractable sunshades, and exterior fins shade windows from the sun. Non-potable water is used for landscape irrigation, and plants were chosen for their low water needs.

“I think the Thinkery has accomplished a whole change of mindset about what’s cool,” said Eizenberg. The surge in membership compared with that at the museum’s previous incarnation proves her point. In August of 2013, while still at the downtown location, the museum had a total of 2,700 member households; today, they have an estimated 12,000 members, which includes individual and family memberships. “Our biggest challenge now is learning how to manage our success,” said Nellis, who has increased staff substantially so that there are always people available to help visitors. “Often parents feel they have to have the answers,” said Eizenberg, “but here, the staff can help with that — not to have the answers, but to prompt the right kind of questions. The building is a backdrop for that kind of learning. And we’re all learning, all the time.”

Ingrid Spencer lives in Austin and is a contributing editor for Architectural Record.



Going Public

by Rachel Adams

Project The Warehouse, Farmers Branch

Client FR Warehouse Project

Architect Droese Raney Architecture

Design Team David Droese, AIA; Lance Raney; Reid Mulligan; Christine Farrell

Photographer Wade Griffith

Project SPACE Gallery, The Linda Pace Foundation, San Antonio

Client The Linda Pace Foundation

Architect Poteet Architects

Design Team Jim Poteet, FAIA; Brett Freeman; Jesus Pineda

Photographer Chris Cooper



Art patrons often open their homes to the public. Frequently, they even build museums to house their bountiful and historically relevant collections. Such famous collections include the Isabella Stewart Gardner Museum in Boston (opened in 1903), The Frick Collection in New York (opened in 1931), and of course, the Menil Collection in Houston (opened in 1987). In recent years, more collectors, including some in Texas, have taken to displaying their collections publicly, and as contemporary collections continue to grow in size and scale, exhibitors' need for more space is providing the public with unexpected opportunities to see and experience art.

Dallas' mega-collectors Howard and Cindy Rachofsky housed much of their collection in the Preston Hollow home that Richard Meier, FAIA, designed for them in 1996. For some time, the Rachofskys have lived elsewhere, opening their home and their rapidly growing collection to public tours. Thus, their recent decision to move back into the home presented the couple with a few challenges. Questions about appropriate art storage had

For some time, the Rachofskys have lived elsewhere, opening their home and their rapidly growing collection to public tours. Thus, their recent decision to move back into the home presented the couple with a few challenges.

become pressing, and the possibility of living in the house while continuing to allow public access to the collection seemed daunting, to say the least.

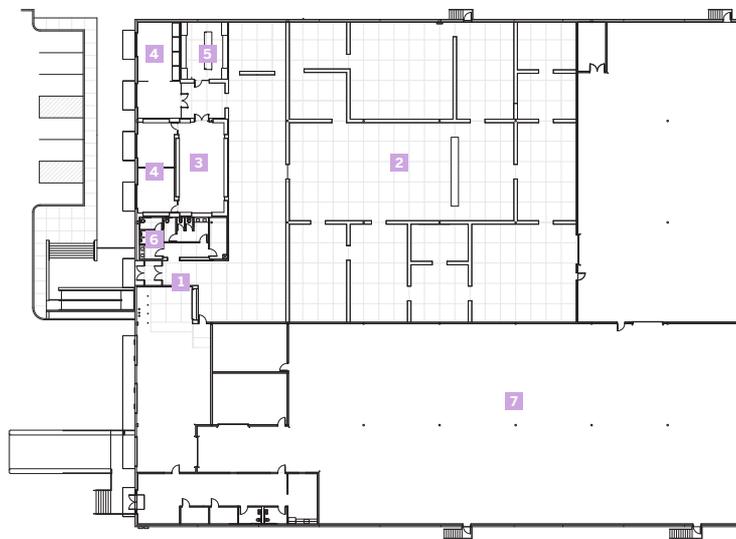
To solve both problems, Howard Rachofsky approached Vernon Faulconer, another Dallas collector, about the possibility of housing their collections together. They decided to purchase and renovate an 18,000-sf warehouse in Farmers Branch, located just north of Dallas. Dallas-based Droese Raney

Previous spread *The Warehouse entry is simple yet elegant. In one of the larger galleries, visitors enjoy Sterling Ruby's "Monument Stalagmite/Slicer" from 2008.*

This page top *In the current exhibition, each gallery is devoted to a single artist. Jim Hodges' work is shown in this space.*

Bottom *The simple rehabilitation of the industrial space lends itself to larger installations like "Size Matters" by Tom Friedman.*

Opposite page *The variety of gallery sizes allows for flexibility; this room is dedicated to work by Janine Antoni.*



- FLOOR PLAN**
- 1 ENTRY
 - 2 GALLERIES
 - 3 LIBRARY
 - 4 OFFICE
 - 5 BREAK ROOM
 - 6 BATHROOM
 - 7 LOADING





Architecture was up to the task and transformed the space into a contemporary gallery supported by the latest in climate-controlled art storage, with some nice offices to boot: The Warehouse, as the space is officially called, is seamlessly divided into 16 galleries, a library, staff offices, a break room with kitchen, a loading dock, a classroom, and the all-important 8,500-sf of storage space for the two collections. Together, the collections include over 700 works that are either on display or stored in The Warehouse.

Droese Raney's past projects include many large-scale retail, commercial, and residential spaces, but this is their first museum-quality space. Many specifics of the project were dictated by Howard Rachofsky, who was interested in a rehabilitation that included a new concrete floor, added skylights for most of the gallery spaces, and new fluorescent lighting. The architects also designed furniture for the gallery spaces and a table for the library/conference space. "We tried to use as much of the original structure as possible and adapt to the existing shell," commented David Droese, AIA. "The building is about the art — the architecture is meant to complement the exhibitions. It is the environment to display the collection."

The Warehouse, like many contemporary art galleries, has exposed rafters and ductwork marking its high ceilings. It is also very white. The flow of the galleries is effective, each room varying in size and accommodating works ranging from large sculptures by Tom Friedman and Sterling Ruby to smaller paintings by Gerhard Richter and Marlene Dumas. The collections are showcased by means of rotating exhibitions and are on view to museum, architecture, and school groups; individuals may also visit, but only during open hours.

The building is situated inconspicuously along the highway, and the property and its large parking lot are gated. A poured concrete wall sets off the stairs, and the building's grey exterior differentiates it from its industrial surroundings. "From the outside it is a modern industrial building, not giving much away," noted Droese. "But, once you are inside, it is a world-class gallery rivaling spaces in New York City and Europe. You forget that you are in an industrial business area and are immersed in spaces filled with some of the best art in the world."

Meanwhile, in San Antonio, the Linda Pace Foundation has opened a public gallery to showcase its collection of contemporary art. Linda Pace, the late artist, collector, and philanthropist who created Artpace's International Artist-in-Residence program in San Antonio, is memorialized with this new addition to the community. In 2001, Pace bought and rehabilitated the old Duerler Candy Factory, which opened in 2005 as new lofts on Camp Street; she also purchased the lot across the street and created Chris Park. A vacant barn-like structure (it was part of a trade school and then became an auto paint shop) occupied the northeast corner of the park site, and Potect Architects turned the space into a personal art studio for Pace. Jim Potect, FAIA, was the lead designer on the rehabilitation of the lofts and also collaborated with Pace and others on the design of the park. When Pace passed away in 2007, her foundation again turned to Potect, who created an award-winning gallery and office space in the former barn building. The foundation used the small gallery in the office, as well as Pace's former loft in the Camp Street building, to house exhibitions. In 2012, a need for more exhibition space encouraged the foundation to rethink the



Architecture for Art: Interview with Jim Poteet, FAIA

Can you briefly describe trends in the design of gallery spaces?

The public display of contemporary art exists on a continuum, with the museum at one end and the commercial gallery at the other. The museum implies the incorporation of the latest technology for natural light control and artificial lighting into the design. Building a museum also usually provides the architect an opportunity to create an explicitly artful building to contain it all. I think Allied Works' Clyfford Still Museum in Denver is a really beautiful example of this paradigm. The gallery, on the other hand, often implies the use of a preexisting commercial or industrial space with all the compromises that that implies — as well as a tight budget.

What do you think are the advantages and disadvantages of rehabilitating warehouses or other utilitarian-type buildings for displaying art?

The museum will always be a program that allows architects to be innovative formally and that is on the forefront of technological change. Our work has been much more engaged with the gallery model — its challenge to do the maximum with limited means and in the face of abundant constraints. Dia:Beacon in Beacon, N. Y., and Donald Judd's work in Marfa are touchstone examples of the kind of work that brings out the inherent qualities of existing spaces. They are inspirations to me and have informed what we've tried to do.



What are the primary architectural challenges for designing spaces like this?

In our office, we love the process of investigating the existing container for what it offers to the art. The best situation is one in which the container both accommodates and stands up — in its rawness and imperfection — to the art being displayed. ■



Top and bottom *An aerial view of the Camp Street Lofts building, Chris Park, and the newly renovated SPACE Gallery. Daniel J. Martinez's untitled mural graces the rear of the building, facing South Flores Street. Natural light enters the gallery from the skylights and the garage door.*





Left The gallery's inaugural exhibition "Pace Gems" includes works by Andrea Bowers and Olafur Eliasson.



- FLOOR PLAN**
- 1 ENTRY
 - 2 GALLERY
 - 3 KITCHEN
 - 4 BATHROOM
 - 5 MURAL
 - 6 CHRIS PARK

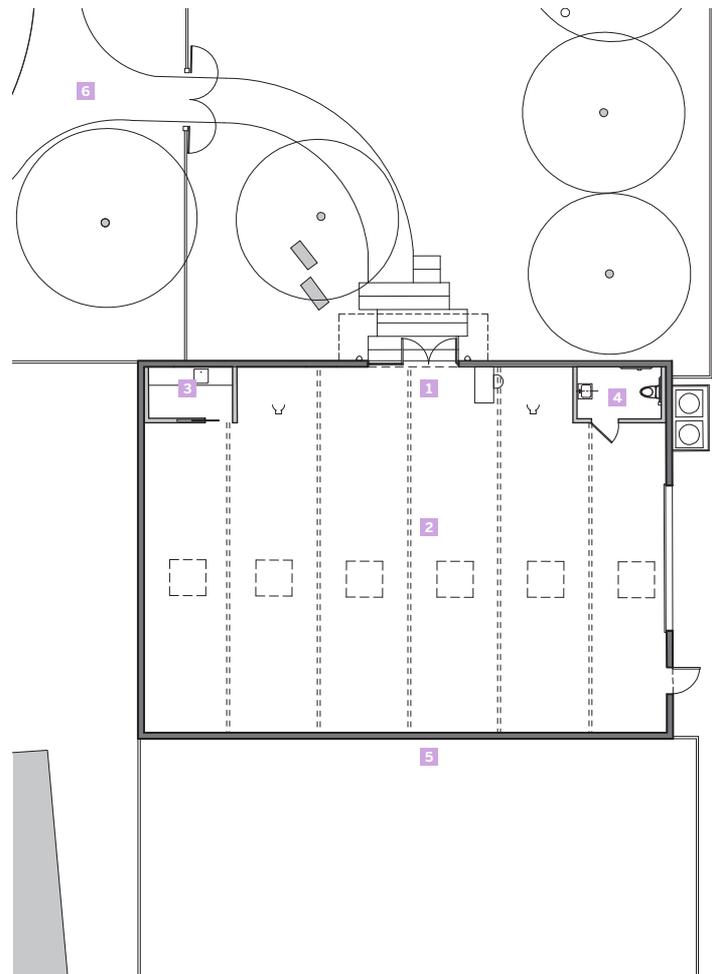
barn once more. It was a bittersweet project for Potet, who transformed the award-winning office and gallery project into a full-time gallery, SPACE, which opened in April.

At almost 2,300-sf, the design of SPACE is similar to that of The Warehouse. The open plan is finished with concrete floors, white exposed trusses and ductwork, and six eastern-facing skylights that give the rectangular volume a neutral, white-box feeling. A garage door with frosted windows breaks up the neutrality of the many white walls. SPACE is open to the public free of charge and features rotating exhibitions from Pace's collection of more than 500 objects.

The open plan is finished with concrete floors, white exposed trusses and ductwork, and six eastern-facing skylights that give the rectangular volume a neutral, white box feeling

The Warehouse and SPACE are indistinguishable from top-flight commercial galleries in Chelsea, Los Angeles, and London. The two buildings' role is to support the display of engaging, sometimes challenging, contemporary art, perhaps providing an even better setting than the former residential ones. Collectors like the Rachofskys and the Linda Pace Foundation are broadening the cultural base in Dallas and San Antonio — educating the public about art and sharing their incredible collections with those in the community who seek out art. Luckily for us, they invested in making sure that it would be seen.

Rachel Adams is an independent curator based in Austin.





A Tin Gallery

by Ben Koush

Project Sicardi Gallery, Houston

Client Sicardi Gallery

Architect Brave/Architecture

Design Team Fernando L. Brave, FAIA; Alp Bozkurt; Alejandro Brave; Bryant Alcantara; Peter Ho

Photographers Julie Pizzo Wood and Hester & Hardaway Photography



The Houston architectural scene has long been something of an anomaly, compared with the rest of the state. Unlike such well-known “Texas” architects as O’Neil Ford, FAIA; Frank Welch, FAIA; Ted Flato, FAIA; and David Lake, FAIA, Houston’s modern architects have not been preoccupied with creating a regional building culture. In fact, during a symposium at The University of Texas at Austin School of Architecture in 1981, Howard Barnstone, FAIA, Houston’s best-known modern architect, casually compared regionalism to candy, or dope: “It gives you a big lift, then lets you down.” (*TA* Nov./Dec., 1981) Fellow panel members Ford, Welch, and Larry Speck, FAIA, weren’t pleased.

This is one big reason why Brave/Architecture’s recently completed building for the Sicardi Gallery is so intriguing. It is the latest example of Houston’s almost secret cohort of modern regional buildings, which Barnstone himself paradoxically instigated in the late 1960s. In retrospect, what Barnstone might have been criticizing was not the idea of an architecture

tied to a place, but rather a sentimental and simplistic regionalism that in its Texas iteration substitutes limestone, rough-hewn beams, and lone stars for a critical engagement with the conditions of modernity.

In 1969, along with his then-business partner Eugene Aubry, FAIA, Barnstone designed a building on the Rice University campus for John and Dominique de Menil’s newly created Institute of the Arts. Both the *Sicardi Gallery is the latest example of Houston’s almost secret cohort of modern regional buildings.*

exterior walls and gable roof of the 60-ft-by-200-ft warehouse-like building were clad in sheets of cheap corrugated galvanized iron, commonly used on light industrial buildings in Houston at the time. The Art Barn, as it was affectionately known, was an unlikely oasis of culture for nearly 20



years. And yet, despite its long life, its popularity, and vigorous protests, the Art Barn was demolished by Rice in April 2014. By appropriating the ordinary materials and forms of Houston's generic metal warehouses and then asserting the result as "architecture," Barnstone and Aubry produced a subversive art building in the same postwar pop spirit that gave rise to Andy Warhol's soup cans and Roy Lichtenstein's comic strips. True to this spirit, the Menils exhibited works from their art collection in the Art Barn until they decamped in 1987 to a permanent museum building.

Once the Art Barn was in operation, these sorts of buildings — simple masses clad entirely in corrugated metal — began to multiply. Built mostly by members of the art community in marginal neighborhoods, where

Sicardi's design requirements were almost entirely based on accommodating artworks that were too large for the gallery space on Richmond Avenue.

deed restrictions had either never existed or long since lapsed, these "Tin Houses" slowly became recognized as an architectural phenomenon by the 1990s. Fernando Brave, FAIA, was part of the wave. In 1994, he designed and built a Tin House for his family in Houston's West End, the epicenter of the movement.

That same year, after relocating from Buenos Aires to Houston, María Inés Sicardi opened her eponymous gallery to display Latin American avant-garde art. She began by operating out of a 700-sf space in a small Montrose office complex on Kipling Street where she was able to show prints and small paintings, but not much else. In 2001, a move next door

Previous spread *The Sicardi Gallery is located in Houston's Montrose district and shares a parking lot with the Menil Collection.*

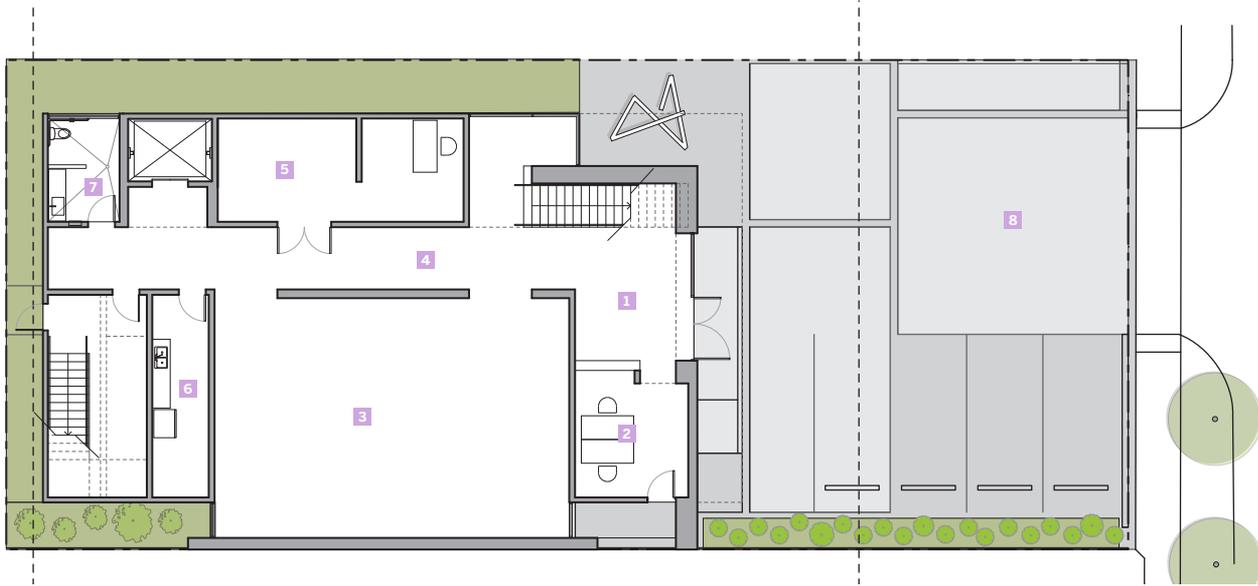
Above *The 16-ft-tall main gallery was designed to accommodate large artworks.*

Right *A 7-ft-wide corridor runs the length of the building. The space allows for easier movement of the artwork and serves as an ancillary exhibit space.*

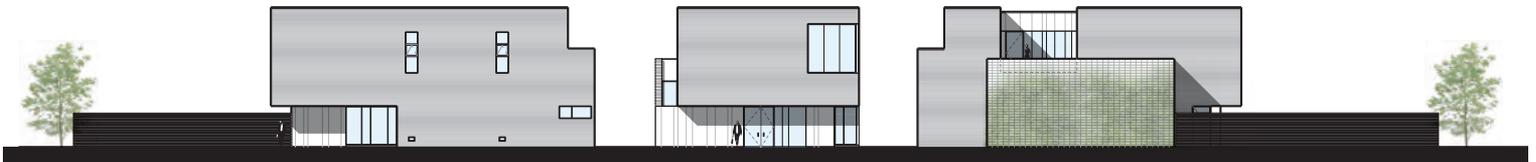




SECOND FLOOR PLAN
 1 VIDEO GALLERY
 2 FRAMING/WORKROOM
 3 LIBRARY
 4 TERRACE
 5 CORRIDOR
 6 OFFICE
 7 BATHROOM



SITE AND FIRST FLOOR PLAN
 1 ENTRY
 2 OFFICE
 3 GALLERY
 4 CORRIDOR
 5 COLLECTIONS
 6 KITCHENETTE
 7 BATHROOM
 8 PARKING



Right A sculptural stair links the two levels of the gallery.



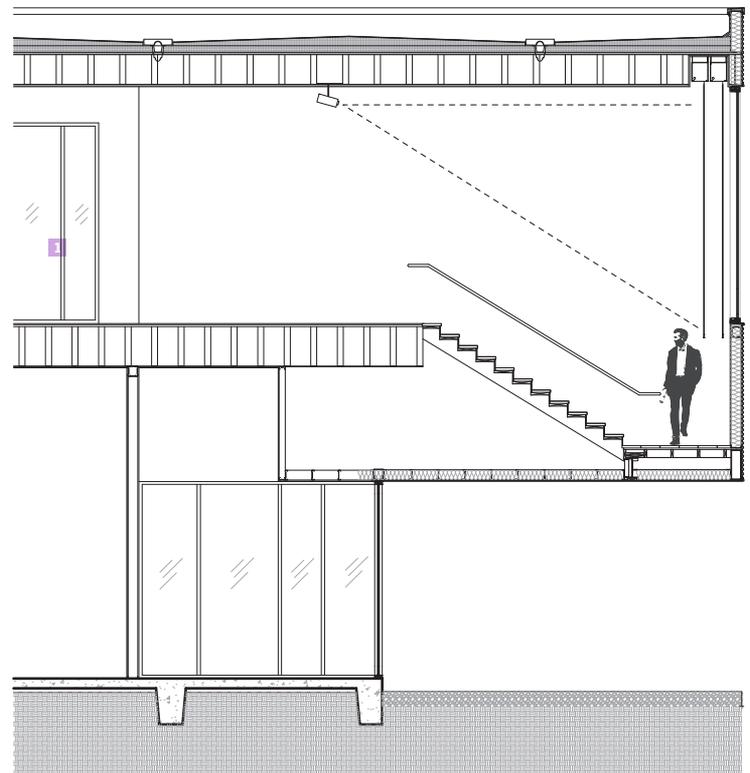
to the McClain Gallery building on Richmond Avenue, a 1,700-sf space with 14-ft-tall ceilings, allowed Sicardi to show more spatially demanding works by such artists as Gego (Gertrud Goldschmidt), Carlos Cruz-Diez, and Jesús Rafael Soto. Her appetite whetted for presenting still larger works — and prompted by a fear of disruptive Metro light-rail construction — Sicardi prepared to move again. Brave designed her current gallery space, which was completed in 2012.

According to Brave, a fellow transplant from Argentina, as Sicardi searched for a suitable site along local thoroughfares, she kept coming back to West Alabama Street. She was attracted by its manageable traffic and proximity to the Menil Collection. The property she ultimately acquired is directly

Although this arrangement seems to deliberately invert the actual interior division of the building, Brave explained that this was done on purpose to provide an entry scaled to people rather than to the art.

across from the museum's parking lot, and she worked out an arrangement with the Menil Collection to allow visitors to park there during art openings.

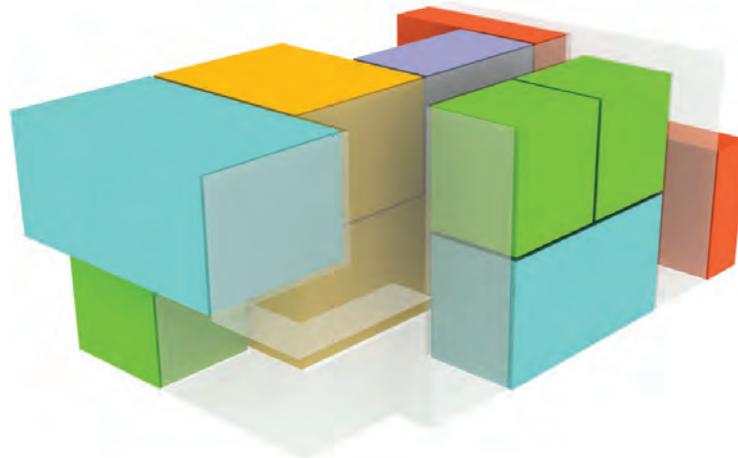
Sicardi's design requirements were almost entirely based on accommodating artworks that were too large for the gallery space on Richmond Avenue. The new building contains 5,900 sf divided into two floors. Ceilings on the first floor are 16-ft-tall, and they reach 12 ft on the second level. "She's built a little museum," said Brave, looking around the big first-floor gallery. The rest of the building mass was determined by code setbacks and easements, which are responsible for its boxy, carved-away



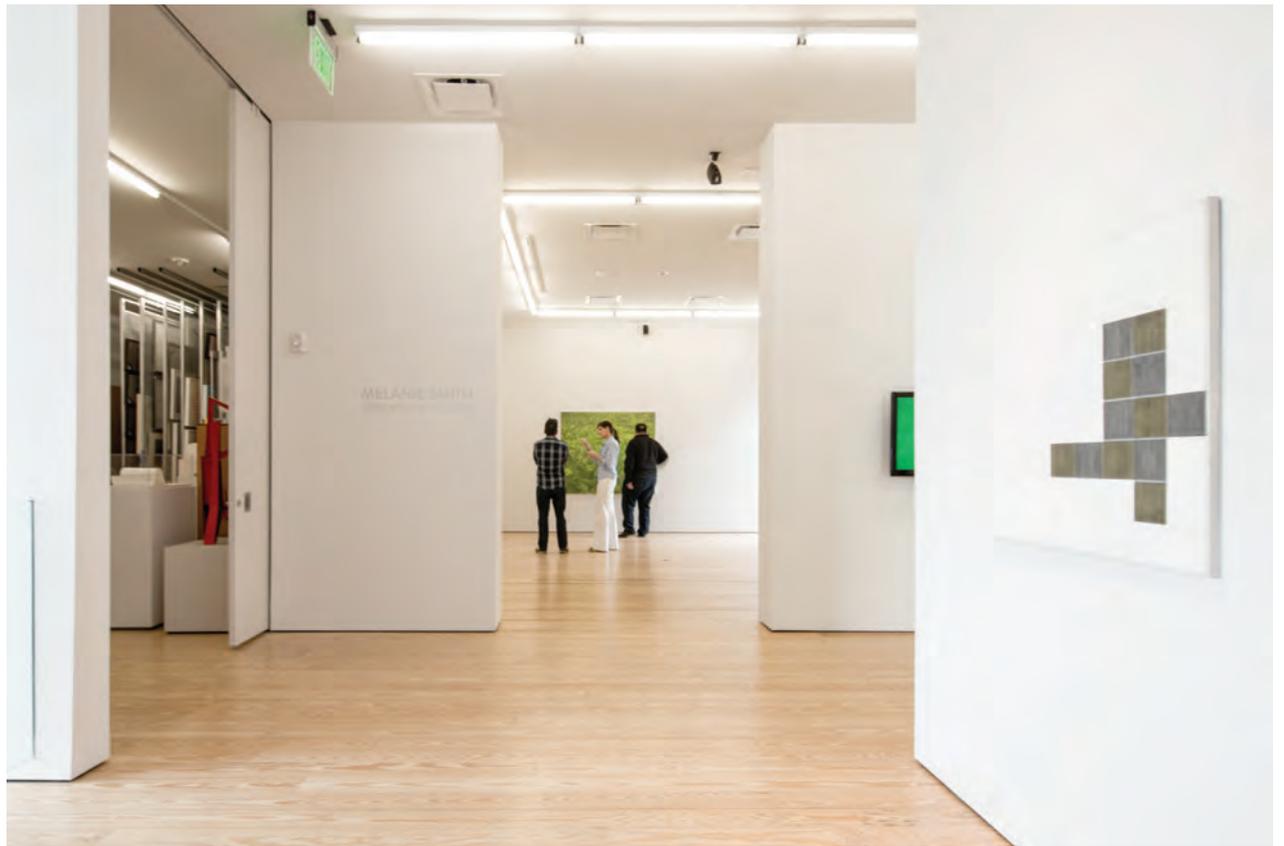
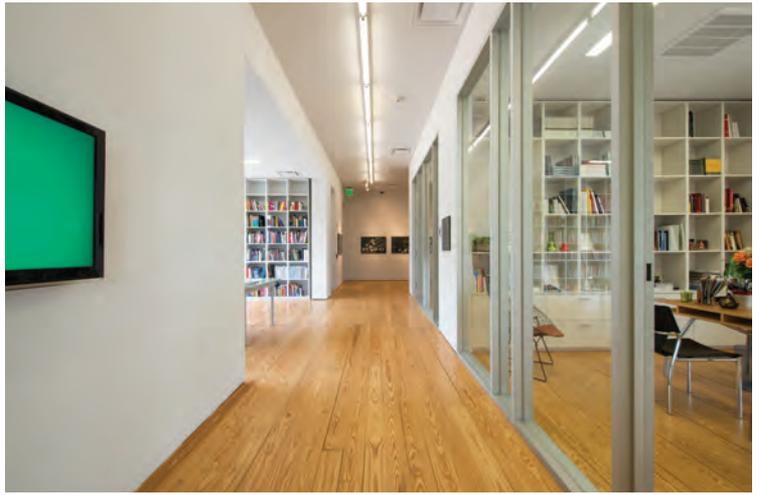
STAIR SECTION
1 OFFICE



PROGRAMMING MODEL
 ■ GALLERY
 ■ OFFICE
 ■ LIBRARY
 ■ FRAMING/WORKROOM/STORAGE
 ■ SERVICE



Top The stair window will eventually be fitted with a drop-down screen for video installations, which will be visible from inside the gallery and from the street.
Bottom A corner window off the main corridor gestures to the gallery's future neighbor and provides a display space visible from the street.
Right The main gallery was designed to accommodate both two dimensional and free-standing work.





Clockwise from top left Second-level galleries with 12-ft ceilings and pine flooring are sized and finished for more intimately scaled artwork. Glass-walled gallery offices run along the east side of the second-level corridor. The windowless art storage space was originally intended for projection art. **Left** The library alcove opens to an outdoor terrace.

final shape. The exterior of the building is almost entirely clad in large-scale, silver-colored corrugated galvalume panels. The entrance is stucco painted white, and the fire-rated walls along the western property line are made of exposed concrete block. At the front elevation, a 24-ft-tall metal-wrapped volume, pierced by a single 12-ft-by-12-ft window, hovers serenely over a recessed 10-ft-tall lower section, which houses the main entrance doors. Although this arrangement seems to deliberately invert the actual interior division of the building, Brave explained that this was done on purpose to provide an entry scaled to people rather than to the art. The asymmetrical grid pattern of dark grey gravel embedded in the concrete paving at the front of the building will ultimately be continued to the property next door, where architect Dillon Kyle, AIA, is planning a new building for his practice.

Inside, the spaces are standard-issue art gallery. Walls are painted a uniform bright white. There is exposed, light grey concrete on the first floor and natural finished pine on the second floor. Lighting is deliberately crude. Linear fluorescent light fixtures in Dan Flavin-like, single-file lines are supplemented in a few places by track lights. The cool, uniform light they produce is currently popular in the art world. Sicardi had seen such arrangements in galleries in Rio de Janeiro and Paris before selecting it for hers. Despite the avant-garde appeal of this system, the generous and lofty galleries seem to deserve better.

The new “Tin” Sicardi Gallery building strongly suggests that the now 45-year-old Tin Building movement remains viable in Houston. Its elegantly resolved design and level of craftsmanship indicate a refinement of the cheeky bravado of its inaugural buildings. However, whereas the first Tin Buildings

resonated because they brought Houston’s industrial vernacular into the language of art, the Sicardi Gallery’s carefully composed, neo-modern elevations and graceful proportions begin to seem conservative. Drawing from the

Tin Buildings resonated because they brought Houston’s industrial vernacular into the language of art.

established architectural imagery of the International Style instead of from “non-buildings” with no style, this new building does not quite replicate the dialectical act that made the first Tin Buildings so captivating.

In 1994, Drexel Turner, who was the first to analyze the Tin Buildings as an architectural trend peculiar to Houston, wrote: “For all its virtues, latent and apparent, sheet metal — particularly in its shiny, corrugated form — has become something of an architectural comfort food, no longer shocking enough to antagonize the bourgeoisie but still vestigially progressive enough to signal intention and perhaps even deflect closer scrutiny.” Although almost 20 years have passed since his observations were published in *Cite* magazine, they still ring true. They suggest the difficulty of creating relevant architecture of place and bring to mind some questions: What scrutiny is being deflected? How can a regionally-inflected architecture stay one step ahead of the deadening effects of modern culture? Would it have been possible for this building to be as progressive as the art it contains? How far can the architectural language of a contemporary art gallery be pushed?

Ben Koush is an architect in Houston.





A Perfect Foil

by Inga Saffron

Project Kislak Center for Special Collections, Rare Books and Manuscripts at the University of Pennsylvania, Philadelphia

Client University of Pennsylvania

Architect Gensler

Design Team Ross Conway, AIA; Kyle Jeffery; Russ Roncarti, Assoc. AIA; Johnny Hopper, AIA; Steve Steimer, AIA; Michael Cerda; Jared Eder; Aaron Conway; Jean Wallace; JD Busch; Pen-Hsing Liu

Photographer Garrett Rowland

Roughly a decade ago, the old idea of the library as a hushed storehouse for books was turned on its head with new designs that actively encouraged social interaction. Rem Koolhaas' glass beehive for the Seattle Central Library, in particular, helped pave the way for that seismic change, as did Moshe Safdie's design for the public library in Salt Lake City. Although light-years apart in their aesthetic sensibilities, both architects conceived their libraries first as gathering spaces and second as containers for printed matter. They also both took their design cues from the interac-

The redesign is a dramatic demonstration of the sea change that this building type has undergone over the last decade — a period in which the book has been increasingly dematerialized as an object.

tive world of commerce. Safdie's library was literally organized around a main street that featured a cafe and a florist. Koolhaas went even further, infusing the Seattle library, which opened in 2004, with the see-and-be-seen ethos of the nightclub. That was the year, incidentally, that Google launched its ambitious project to digitize the world's books.

The same architectural thinking has now been extended by Gensler's Dallas office to the last bastion of library stuffiness: the rare-book library. The firm's redesign for the University of Pennsylvania is a dramatic demonstration of the sea change that this building type has undergone over the last decade — a period in which the book has been increasingly dematerialized as an object. Like so many rare-book libraries, Penn's was originally fitted out to fool you into thinking you had stumbled into a medieval cloister. It was a murky realm of dark wood, labyrinthine corridors, and small cells



Previous page *The murky corridors of the University of Pennsylvania's rare-book library have been opened up to the light with transparent walls and sleek, modern finishes.*

This page clockwise from top left *Gensler was able to carve out a large seminar room, generous corridors, and a climate-controlled gallery space for special exhibitions.*

Opposite page *In place of dark wood wall-panels, visitors are now greeted by a shimmering glass screen.*





where you waited patiently (and penitently) to receive the precious volumes. All that gloom has now been purged by Gensler's Kyle Jeffery and Ross Conway, AIA, in favor of a breezy openness and sleek finishes. Students sprawl on modern sofas, chatting and pecking at their laptops in a large, airy reading room that resembles — in a good way — one of those swank, boutique-hotel lobbies favored by global nomads. Huge windows have been opened up, offering breathtaking views of the Philadelphia skyline and the college green.

Despite its former medieval pretensions, Penn's rare-book library is housed in an undistinguished Brutalist building by Harbeson Hough Livingston & Larson. (H2L2, as it was later called, was the successor to the firm founded by Paul Philippe Cret, the Philadelphia architect who oversaw the planning for The University of Texas at Austin's campus.) Tucked away on the top floor like Dumbledore's attic, its reading rooms were, in my experience, always eerily devoid of people. Today, the library — which has been renamed the Kislak Center after donor Jay I. Kislak, a Florida developer and rare-book collector — is easily the best room in the house.

Now, when the elevator doors open on the sixth floor, you are suffused in a soft light that is filtered through a shimmering, etched-glass screen. Jeffery, who specializes in retail interiors and had never before worked on a library, kept the palette neutral but sparked things up with texture. The new, polished Eramosa marble for the floor evokes weathered cedar but at

a high sheen, and silvery, faceted Turkish tiles give walls a kinky, '60s edge. Both are perfect foils for pops of red, the Penn color. Because the goal was to open up the space, the library's navigation is now as intuitive as a good

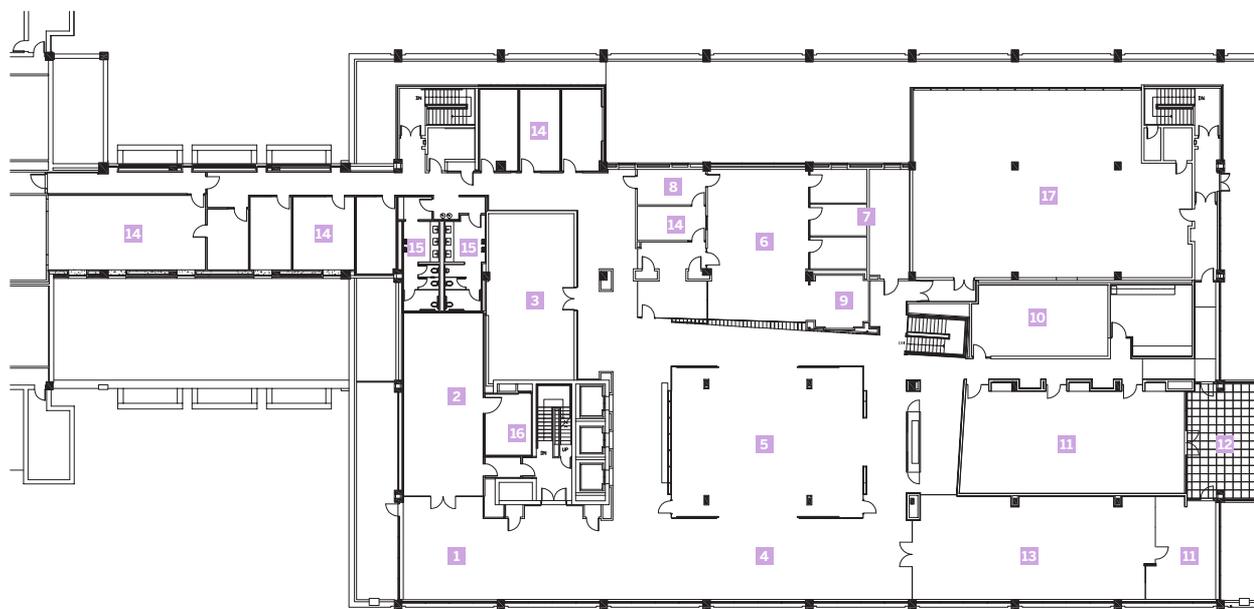
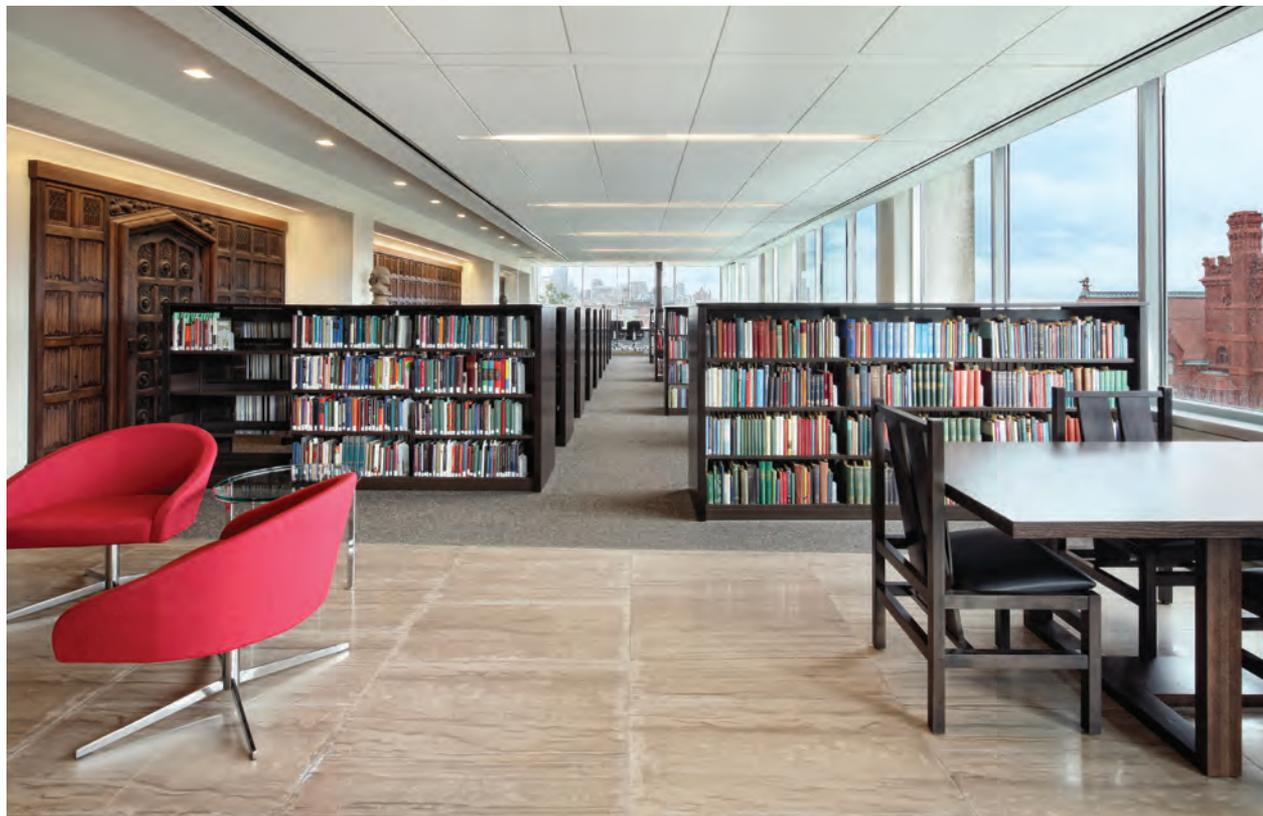
When the elevator doors open on the sixth floor, you are suffused in a soft light that is filtered through a shimmering, etched-glass screen.

website. Most rooms have transparent walls, including the main room, where scholars pore over centuries-old texts. The luxury of natural light was made possible by placing the reading room on the north side of the building.

Gensler's \$16 million renovation won an honor award from AIA Dallas in 2013 and was a finalist for Interior Design magazine's top award. It may sound odd to invest all that money in a space devoted to musty old tomes, especially at a moment when books are rapidly being converted into pixels that can be downloaded from anywhere. But Vice Provost H. Carton Rogers, who oversees Penn's libraries, finds that students are increasingly fascinated by historic books, with their sinuous, calligraphic script and hand-painted illuminations. Penn's impressive collection includes Shakespeare's original folios, Audubon's original bird series, and some of the earliest cookbooks in existence. Being able to hold and touch originals

Right The re-installed 16th-century wood panel sets the mood for the Shakespeare collection.

Opposite page top to bottom The new study lounge and reading room are as cool as a boutique hotel. The Center enjoys a large terrace with a small green space that looks out on the Philadelphia skyline.



KISLAK FLOOR PLAN
 1 GALLERY RECEPTION
 2 GALLERY
 3 LEA LIBRARY
 4 STUDY LOUNGE
 5 PAVILION
 6 READING ROOM
 7 STUDY
 8 BOOK HOLDING
 9 REFERENCE ALCOVE
 10 MEDIA LAB

11 SEMINAR ROOM
 12 TERRACE
 13 LIBRARY SPACE
 14 OFFICE
 15 BATHROOM
 16 STORAGE
 17 MECHANICAL



“means something entirely different than looking at an Oxford paperback,” or reading the same material on a computer, Rogers believes. Even before the Kislak Center opened last spring, Penn was seeing a sharp increase in the number of professors who were scheduling time for their classes to look at rare books together. The renovation enabled the library to carve out several high-tech seminar rooms where the pages of ancient texts can be

The renovation enabled the library to carve out several high-tech seminar rooms where the pages of ancient texts can be projected on a screen for group study.

projected on a screen for group study. In keeping with the library’s social mission, these rooms can also be combined for conferences and parties.

Despite Penn’s embrace of a modern environment for its rare books, not all the dusty remnants from the earlier design were sent to the landfill. A carved 16th-century wooden screen, which had presided over the entrance like the door to an English castle, has been placed in a special room housing the Shakespeare collection. Meanwhile, a Philadelphia industrialist’s wood-paneled 19th-century home library, which had long ago been transplanted intact to Penn, complete with its floor-to-ceiling wood cases and rolling ladders, remains untouched at the heart of the Kislak Center — an analog reminder of what libraries were like before technology forever altered how we read and socialize.

Inga Saffron is the architecture critic at The Philadelphia Inquirer. She is the recipient of the 2014 Pulitzer Prize for criticism.



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With the continued growth of the omnipresent foodie culture, restaurant design must speak to the chef's culinary outlook as well as the overall branding goals of the company. The new restaurants and coffee shops in San Antonio's rehabilitated Pearl Brewery all embrace the reuse ethos of the development throughout their spaces. Likewise, Uchi restaurants have maintained the high-design aesthetic of their Austin locations as they expand into Houston.

PHOTO BY SCOTT MARTIN.



Restaurants

70

Working Artifacts

CURED and Local Coffee,
San Antonio
Urbanist Design

The Granary 'Cue & Brew,
San Antonio
DADO group
Miriam Sitz

76

A Japanese Farmhouse

Uchi, Houston
Michael Hsu Office of
Architecture

Ben Koush





Working Artifacts

by Miriam Sitz

Projects CURED and Local Coffee, San Antonio

Clients Bacchanal Hospitality and Local Coffee

Architect Urbanist Design

Design Teams CURED: Jonathan R. Card, AIA; Steve

McHugh; Sylvia McHugh; Jett Butler; Local Coffee:

Jonathan R. Card, AIA; Robby Grubbs

Photographer Scott Martin

Project The Granary 'Cue & Brew, San Antonio

Client Tim & Alex Rattray (Restaurant Owners) and

Silver Ventures (Pearl Brewery Owners)

Architect Dado Group

Design Team Kristin Wiese Hefty, AIA; Ryan Schmidt;

Luis Vargas

Photographers Ryann Ford and Scott Martin

The origins of the Pearl Brewery date back to 1881 with the founding of the J.B. Behloradsky Brewery — Lone Star Brewing Company’s then-singular rival. After multiple changes in ownership and management, the start and end of Prohibition, and decades of beer production, the Pearl Brewery closed its doors in 2001, leaving a sprawling 22-acre campus vacant on the northern edge of downtown San Antonio. Shortly thereafter, Silver Ventures purchased the property and in 2002 began working to transform the area into the dynamic, mixed-use facility it is today, commissioning Lake|Flato Architects to create the master redevelopment plan for the site.

“The concept has always been to redevelop this site into a vibrant urban center where you can come for wonderful culinary and cultural experiences,” said Allen Sikes, design and construction manager for Silver Ventures. True to that mission, the Pearl has, in many ways, become the nexus of San Antonio’s urban renaiss-

sance, drawing new ventures and established, beloved businesses alike into its domain and inciting a flurry of development, both commercial and residential, around the periphery of the complex.

“Our goal is to emphasize the authenticity of these places,” said Sikes. “We want these buildings to be brought back to life and used — to

“The concept has always been to redevelop this site into a vibrant urban center where you can come for wonderful culinary and cultural experiences.”

respect the history, but celebrate it and allow people to really enjoy it.” Pearl tenants share this commitment to functional, lively restoration, perhaps best evidenced by the “working artifact” feel of CURED, Local Coffee, and The Granary 'Cue & Brew.



Opposite page CURED is located in the Pearl Brewery's historic administration building. The exterior was pristinely restored by Ford, Powell & Carson Architects and Planners.

This page top Repurposed steel windows above the bar reflect the reuse efforts throughout the Pearl district. The custom-built charcuterie case is a contemporary centerpiece in the restaurant space.

Bottom left The steel windows hanging over the open kitchen smartly disguise mechanical equipment.

Bottom right Reclaimed wood was used throughout CURED, including on tables and floors.



The brewery's administration building dates back to 1904 and today houses Chef Steven McHugh's restaurant CURED. From the start, Urbanist Design, with Jonathan R. Card, AIA, at the helm, took a lead role in the structure's interior rehabilitation, with significant input from Steve McHugh and his wife, Sylvia; Jett Butler, the founder and creative director of FÖDA Studio in Austin; and Sikes. Both Card and McHugh credit the consistency in design, brand, and dining experience to the teamwork among architect, chef, designer, project manager, and

contractor from day one. "I've never been on a team like that from the starting line," said McHugh. Card added, "We're architects at Urbanist, but it's also about place-making and the whole experience."

Salvaged materials, including reassembled bricks from the brewery's boiler house, and vintage Pearl artifacts, work in harmony with finely crafted updates and additions, such as the striking custom-built charcuterie case and century-old meat slicer. "We didn't want to start throwing a bunch of historical pieces into the

building just because we had them — everything hearkens back to the history of the building but has purpose," said McHugh, citing the antique hand-washing stations, now repurposed as bottled-beverage filling stations and coolers, as an example.

The way development has advanced in the Pearl Brewery, with architects, owners, chefs, and other players working side by side, reveals a growing tendency in San Antonio toward synergistic and cooperative construction. Card noted: "Architecture has changed. The business has



changed. It's not so much an 'us and them' but a 'we'—there are so many ways people collaborate on these projects." Echoing that sentiment from the developer's perspective, Sikes described the way Pearl management regards resident businesses: "We look for partners," he said. "These folks aren't just tenants to us. We consider them family, in a way, and look for people who share our vision."

The third iteration of Local Coffee, which first hit the scene in 2009 in far north central San Antonio and later expanded with an uptown location in the incorporated city of Alamo Heights, opened at the Pearl in December 2013. Owner Robby Grubbs worked with Card and Jill Giles of the design firm Giles-Parscale to realize his plans for a specialty coffee shop, one that remained consistent with the vibe of his other locations but integrated seamlessly into the context of the Pearl. "The design and the 'feel' of Local are as important as the service and

product," he said. "I want our customers to be inspired by our spaces."

"Our brand is very honest and approachable, so we needed to make sure not to disturb that trend," said Grubbs. "Pearl and its owner, Kit Goldsbury, gave me a unique opportunity to use the reclaimed artifacts from the original

"Pearl and its owner, Kit Goldsbury, gave me a unique opportunity to use the reclaimed artifacts from the original Pearl Brewery."

Pearl Brewery." From Card's perspective, the reclaimed wood beadboard and pine joists used in the cash wrap and bar complement Local's established brand and connect the shop to its surroundings in a natural, unforced way, epitomizing the past-present connectivity of the space.

The Granary 'Cue & Brew settled into one of the only restored residential buildings of the Pearl complex: the former home of Ernst Mueller, chief barrel-maker for the Pearl, located adjacent to the brewery on Avenue A. Brothers and restaurant co-owners Tim and Alex Rattray's inventive take on barbecue and craft beer elevates the quintessential Texan fare while retaining those delicious qualities that set this state's 'cue apart. The Granary's physical space mirrors the menu, bringing to life a historic structure with thoughtful modern updates.

The Dado Group, a San Antonio-based design/build firm, took on the project to restore the 1906 Mueller home. "There was all this built-in character," said Dado Group partner Kristin Wiese Hefty, AIA. "All we had to do was enhance it, play on it, and not ruin it."

Hefty and her team added utilities and a kitchen, screened porch, and dining porch to the old residence. Created with brick rescued from a dismantled West Texas warehouse, the new



Opposite page
 Reclaimed beadboard on the ceilings and above some windows, in addition to casework and counters made of pine joists salvaged from the century-old brewhouse, lends rustic elements to Local Coffee's material palate.

This page top clockwise from top The coffee shop opens up to a public patio. The exposed bar has ample counter space for serving. An exterior window bears a hand-painted logo.



This page counter-clockwise from top

The style of the building's original front porch is echoed in the new dining and screened porch additions on the side of the building, which give way to a hand-painted logo on the exterior back brick wall of the kitchen. Original golden wood paneling in the restaurant's main dining room, as well as siding on the walls of a hallway leading to the restrooms (now painted Victorian green) were kept in place and restored. Windows behind the bar reveal a glimpse of brewing equipment.






MASTER PLAN
 1 CURED
 2 LOCAL COFFEE
 3 THE GRANARY 'CUE & BREW

PEARL BREWERY COMPLEX MASTER PLAN COURTESY LAKEFLAT ARCHITECTS.

side porch serves as a contemporary interpretation of the original front porch by using similar shapes and a comparable material palette. Details such as a light blue ceiling pay homage to the “shoo-fly blue” porch ceilings of homes from the

The Granary’s physical space mirrors the menu, bringing to life a historic structure with thoughtful modern updates.

early 1900s, while thoughtful interior details — custom-built wooden tables, hand-blown glass fixtures — add to The Granary’s “perfectly imperfect” aesthetic.

Finding authenticity in the restored investments of bygone days has anchored development

in the Pearl, but the movement to reinvigorate past structures extends beyond the South Texas brewery. “When you look at what’s hip and trendy and cool in our country right now, it all very much recalls historic America: craft beer, pre-Prohibition-age cocktails, American pale ales,” commented McHugh. In the Pearl Brewery, we see that same sentiment extended to the physical frameworks that house the restaurants, bars, and shops. “Oftentimes with old buildings, you have built-in character,” said Hefty. “If it’s got good bones, you just lightly touch it, and it comes alive.”

Miriam Sitz is a freelance writer formerly based in San Antonio and a student of the Columbia University Graduate School of Journalism.



A Japanese Farmhouse

by Ben Koush

Project Uchi, Houston

Client Kunikco, Uchi LLC

Architect Michael Hsu Office of Architecture

Design Team Michael Hsu, AIA; Jay Colombo, AIA

Photographer Paul Bardagjy

Austin's architectural scene, which for a long time seemed to have begun and ended with the pink granite Texas Capitol, is now emerging as one of the state's most dynamic design centers. Architect Michael Hsu, AIA, has distinguished himself in the city for his many restaurant designs.

In 2003, Hsu designed the first Uchi restaurant in a converted bungalow in the Zilker neighborhood for its executive chef and co-owner, Tyson Cole. (The Japanese word "uchi" translates as "house" or "household" in English.) He followed this with a second, larger restaurant, Uchiko (Japanese for "child/daughter of Uchi"), which opened in a repurposed medical office building in the Rosedale area in 2010. That same year, Hsu finished his first Houston project Sushi Raku in Midtown, and in 2012, his office designed the Artisans restaurant at the other end of the same building. Uchi's Houston restaurant, a much more ambitious design than Hsu's previous Houston work, also opened in 2012,

and two more restaurants are currently planned: Oporto, also in Midtown, and Hunky Dory, in the Heights.

In Houston, lower Westheimer Road runs through the heart of Montrose and has emerged over the past several years as a hub for a number of the city's most innovative and highly-rated restaurants. Formerly a semi-seedy drag populated with bars, night clubs, and porn shops, it now hosts Uchi, as well as such upscale establishments as Anvil, Blacksmith, Dolce Vita, Indika, L'Olivier, The Hay Merchant, and Underbelly, many of which have garnered favorable attention in the press, not just locally but also nationally.

While the food prepared at its neighbors' is arguably some of the best in Houston, the physical appearance of most of the other lower Westheimer restaurants is ordinary and uninspired. (A notable exception is the overhaul of Chances, formerly a lesbian bar, into Underbelly and The Hay Merchant by Collaborative Projects, though



Clockwise from top left New stucco and concrete trim update the building. Natural-colored walnut clads the dropped soffit at the sushi bar. Stacked reclaimed wood planks create an intimate entry area. The dining room lights were designed by the architects.



it suffers from confused exterior elevations.) Uchi stands out for its polish and sophistication, inside and out.

Once the decision to expand to Houston had been made, Kunikco, the ownership entity of the Uchi restaurants, looked for a building with enough character to house its new venture. Cole

Uchi stands out for its polish and sophistication, inside and out.

and his partners eventually settled on the Felix Mexican Restaurant building at the corner of Westheimer and Grant Street, one block east of Montrose Boulevard. Felix Mexican Restaurant was a local institution, opened in 1937 by Felix Tijerina, a prominent Mexican-American entrepreneur and civic leader. The Hollywood Spanish Colonial building opened in 1948, featuring

a row of Wallace Neff-like parabolic arched windows along its two street-facing elevations and a stubby round tower capped with a conical tile roof. Felix, which was known as a bastion of classic — but hopelessly out-of-date — Tex-Mex dishes, finally succumbed to changing tastes and closed in 2008. Kunikco acquired the Felix building, as well as its next-door neighbor, from the Tijerina family in late 2010.

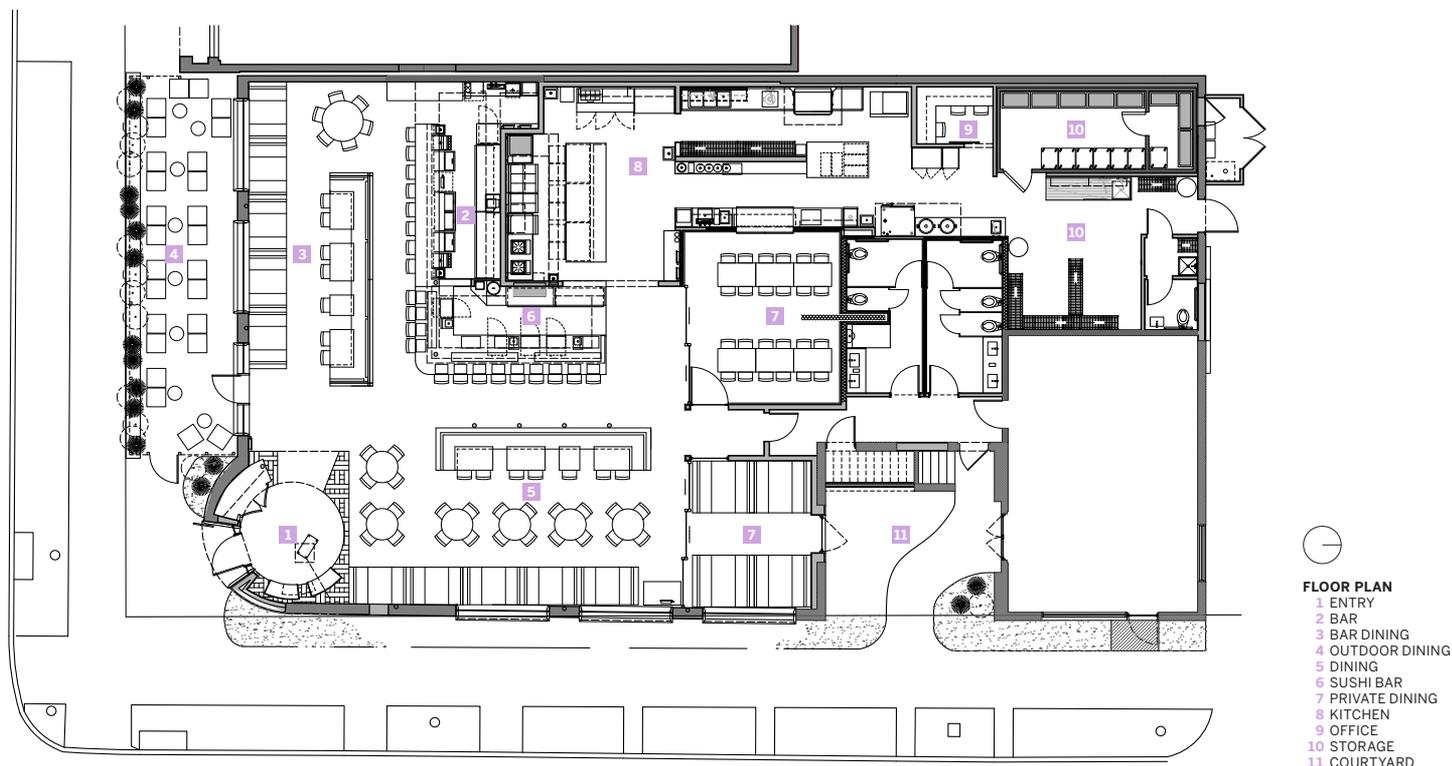
According to project architect Jay Colombo, AIA, who had also worked on Uchiko, Cole's design directive was simple. He wanted the space to evoke a traditional Japanese farmhouse; everything else was entrusted to the architects, who created a rustic, tactile experience by employing large, rough-hewn pieces of wood carefully shaped and joined. Saw marks, nicks, and scratches were purposely left exposed. A pair of long banquettes in bold-patterned spalted

Opposite page At Uchi Houston, shades of cream, brown, and maroon are the primary colors on the interior. The large print wallpaper was adapted from the pattern at the original Uchi in Austin.

Clockwise from top

The dining room features a variety of wood species, including the big slabs of spalted pecan used to construct the banquettes. The walls of the private dining room are covered with rustic pecan "tiles." The communal dining table made is of laminated wood scraps. Detail shows the wood planks at entry. Light fixtures are attached to cast-iron piping, allowing for precise placement at the windows.





pecan set the L-shaped dining room off from the central bar area, and the spaling is echoed in smaller booths running along the exterior walls. Natural walnut planks with the light-colored sapwood left unstained were used in the wainscot, at the bar, and for the dropped soffit overhead. The interior transition from the round entry tower to the rectilinear dining room is accomplished by a carved-out stack of crisscrossed wooden boards salvaged from a barn in Missouri and reassembled almost exactly as the architects first saw it stored in a lumber supplier's yard in Austin. The walls of the private dining area are clad in one-inch-thick "tiles" made from end-cut pecan.

Uchi Houston's design takes several cues from its predecessors in Austin, reinforcing the Uchi brand in the interior colors — mostly maroons, browns, and creams. The interior window walls, clad in thick, pea-gravel-infused plaster, mimic the texture of old concrete. Light-colored Tectum acoustic panels, made from shredded wood fiber, are used on most of the ceiling. The maroon-toned floral-print wallpaper on the interior party walls was adapted from similar wallpaper in the Austin Uchi. Exposed metal inside is brass or bronze. Interior light fixtures, which were all designed by Michael Hsu Office of Architecture, include brass and glass bubble fixtures on the ceilings and brass and white-painted metal

sconces mounted on cast-iron industrial piping and fixed along the window walls. According to Colombo, this installation was devised to compensate for the discrepancies between the

Tyson Cole wanted the space to evoke a traditional Japanese farmhouse; everything else was entrusted to the architects, who created a rustic, tactile experience.

spacing of the existing windows and the new seating layout. The design of the small, square walnut box ceiling light fixtures was borrowed from Uchiko.

Outside, the building was altered rather significantly. Many of the original decorative details that identified the building as "Spanish" had been removed by the family prior to its sale, including the original wrought-iron screens over the windows and at the roof parapet, as well as the decoratively carved wooden doors and ornate lanterns at the entry. The design team opted to retain only the parabolic window openings and round entry tower. Also, as construction moved forward, they discovered that the wood studs on the two street-facing walls were structurally unsound and had to be demolished, calling

for the original exterior stucco to be replaced. New concrete-colored, stucco-clad walls and window and door openings lined with custom-made projecting, precast-concrete trim complete the exterior reconstruction. Perforated-metal screens mounted outside the windows protect the interiors from glare during Uchi's popular happy hour, but still allow diners to see outside. These and the new glass and metal entry door are made of raw steel that has quickly acquired a rust-red patina in Houston's humid climate.

The fact that Uchi sets such a high mark for the Houston dining scene demonstrates Austin's continuing ascendancy in design. It is to be hoped that its success encourages more restaurateurs here to take up the challenge of opening restaurants that look as good as the food tastes.

Ben Koush is an architect in Houston.

Local College Colors

Acme's Elgin Plant Provides Vocabulary for New Campus's Design Language



When Austin Community College expanded eastward, to Elgin, a natural choice for the new campus's first building was Acme Brick, in six colors, from the hometown Elgin Plant. Open grid elevations in O'Connell Robertson's distinctive design include spandrels with full brick finishes and engineered concealed lintels. ACC Elgin serves 1,500 students with LEED Silver efficiency—thanks in part to Acme's local sourcing and long-term life cycle value. Low maintenance, high visibility brick delivers design flexibility, achieves performance stability, and sets the stage for future expansion as the campus grows. Please contact your local Acme Brick representative to build your next project with our quality brick.

"We chose local Acme Brick because Elgin is the 'Brick Capital of the Southwest.' Working with O'Connell Robertson, we used brick to fit in to the community we have entered with the first phase of our new campus. We are pleased with the interest and appeal the six different brick selections provide today and the tone they set for the final buildout of a 98-acre master plan that envisions 12,000 students."

*— Pamela Collier, R.A., Project Manager,
Austin Community College District*



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architect
O'Connell Robertson, Austin

general contractor
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masonry contractor
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materials

Acme Brick modular,
made in Elgin TX;
Texas Rosewood velour
Purple Sage craftwork
Sage Brush velour
Santa Fe craftwork
Sierra velour
Desert Sand craftwork

"We started from Acme Brick itself to represent the local architecture and culture of Elgin's historic streetscape. Our three main colors, with complementary accents, suggest the growth of buildings over time, as different storefronts, to create a design language for the campus. We envision future buildings using the same approach to create a cohesive campus. We made sure all bricks we specified were made in Elgin. Details like concealed lintels were really important, so that we could harken back to loadbearing masonry and that solid feeling in a modern way."

*– Jarrod Sterzinger, AIA, LEED AP
O'Connell Robertson*

**ACME
BRICK**

brick.com

Opportunity Knocks



Derwin Broughton, AIA

article by Jennifer Workman, AIA

photography by Skyler J. Fike and Julie Pizzo Wood

Growing up on a small farm in South Carolina was one thing that led Derwin Broughton, AIA, to get involved and give back to the community. “I had limited exposure to things, so giving back is part of who I am,” he said. Broughton has served on numerous boards and committees that assist children, cities, and minorities, as well as young architects within the AIA — efforts that resulted in his receiving a 2013 AIA Young Architects Award.

Soon after he graduated from Clemson University in 2000, Broughton moved his family to Little Elm, a small suburb north of Dallas. Here, he was appointed to Little Elm’s Bond Election Committee, helping provide election outreach and awareness. This small taste of politics led Broughton to run against five other people for an at-large position on the town council, resulting in a runoff between him and a 30-year resident and former councilman. Though Broughton’s bid was unsuccessful, his passion for his town garnered the attention of staff and other council members, and Broughton was appointed to the Little Elm Board of Adjustment. His architectural back-

ground helped the board address the health, safety, and welfare of residents when targeting

“I had limited exposure to things, so giving back is part of who I am.”

substandard buildings for demolition. “Progress was made that paved the way for positive re-development of many dangerous facilities and sites,” Broughton said.

At the same time, Broughton was building a career at Ron Hobbs Architects as an architect of record on many projects. He enjoyed working with end users from the outset, and he developed relationships that persist to this day. After a 13-year commitment to Hobbs, Broughton transitioned to KAI Texas, where one of his first roles was serving as project architect during the construction phase for Billy Earl Dade Middle School in the Dallas Independent School District. Dr. Dade, for whom the school is named, left a substantial mark on DISD as a teacher, principal, and administrator beloved of his community. A joint venture with Muñoz & Company, Dade Middle School was built in Fair

Park, just southeast of downtown Dallas. The building's skin establishes a dramatic connection to the local community.

"This school is located in an underdeveloped and underrepresented part of Dallas," commented Broughton. "It's one of the areas with the greatest opportunity for growth, but it has some challenges with drugs and crime. We wanted to see the area improve without losing the sense of community and character created by the primarily Hispanic and African-American students." KAI Texas designed the multifaceted glass facade as a storytelling element: It is reminiscent of the work of the Gee's Bend Collective, an African-American quilt guild whose famous patchworks tour the world. Several of the Collective's quilts are now on exhibit at the school, reinforcing design theory, as well as the history and culture of the school.

Broughton managed the 10-month construction phase to build the 213,000-sf school, which now accommodates 1,000 students brought together from two middle schools to form a new student body. According to Ronald Biediger, AIA, principal in charge at Munoz & Company, Derwin was assigned to Dade when it was already in progress. "He performed admirably within a short timeframe, and his intense focus on the details proved to be important in gaining the client's and project team's confidence." Almost at the end of its first school year, the new building is performing well for the faculty and students. Broughton visits, on occasion, and recently he guided a group of educational facility

planners from Arkansas, Oklahoma, Texas, and Louisiana through the school.

One of many important client relationships that Broughton has cultivated is with China Smith, founder and executive artistic director of Ballet Afrique in Austin. The dance company serves over 150 families and provides underrepresented students exposure to the performing arts. Broughton met Smith when she was a member of

We wanted to see the area improve without losing the sense of community and character ... KAI Texas designed the multifaceted glass facade as a storytelling element.

the Citizens' Advisory Committee for the Rosewood Courts, a City of Austin Housing Authority project for which KAI Texas now provides professional services. When Austin Community College bought Highland Mall, Ballet Afrique's home, Smith called Broughton. He is assisting in the effort to find a location for the studio he will design for the dance company, depending on the outcome of its capital campaign. Smith hopes to broaden exposure to the performing arts in Austin with a new building, and Broughton's design will serve as an instrument to attract people to, and teach them about, the arts.

Jennifer Workman, AIA, is an associate at Good Fulton & Farrell and vice president of member services for the Texas Society of Architects.



Opposite page Broughton is pictured in front of Billy Early Dade Middle School in Dallas.

This page left Broughton recently led a group of educational facility planners on a tour of the middle school.

Right In 2013, Broughton received the AIA Young Architects Award; he was honored at the national convention in Denver last summer.

Resources

Mt. Vernon Townhomes, Houston

Contractor Grosvenor Custom Homes

Consultants **STRUCTURAL ENGINEER:** James Austin Engineers; **LEED CONSULTANT:** Contexts

Resources **CABINETS, TILE, AND APPLIANCE:** Foscari Interiors; **DOOR HARDWARE MATERIALS:** FSB; **REDWOOD MATERIALS:** Masons Mill and Lumber; **PAINT MATERIALS:** Sherwin Williams; **LIGHT FIXTURES:** Artemide, Nora Lighting, Ylighting; **PLUMBING FIXTURES:** Baths of America, Moore Supply; **BAMBOO FLOOR MATERIAL:** Pro-Source; **COUNTERTOPS:** Silestone; **APPLIANCES:** Smeg; **GARAGE DOOR:** Overhead Wholesale; **EXIT DOORS AND WINDOW SUPPLIER:** RAM Industries

The Thinkery, Austin

Contractor The Beck Group

Consultants **STRUCTURAL ENGINEERING:** DCI Engineers; **MEP/CIVIL ENGINEERING:** Bury + Partners; **LANDSCAPE DESIGN:** Land Design Partners; **PROJECT MANAGEMENT:** Ross Anders; **EXHIBIT DESIGN:** Gyroscope; **WAYFINDING & SIGNAGE:** Asterisk Group; **EXHIBIT FABRICATION:** Lexington Design & Fabrication, Creative Machines, Blue Genie Art

Resources **CONCRETE:** Central Texas Tiltwall; **METAL:** CMC Alamo Steel; **MILLWORK:** Janov Millwork; **ARCHITECTURAL TIMBER/STEEL PANEL FENCE:** The Beck Group; **WATERPROOFING AND JOINT SEALANT:** Kinseal; **ACOUSTIC SPRAY INSULATION:** Alpha Insulation & Waterproofing; **ROOFING & METAL SIDING:** Pioneer Roofing; **ALUMINUM STOREFRONT AND CURTAINWALL:** Floyd's Glass; **DOORS, FRAMES, AND HARDWARE SUPPLY:** Hull Supply; **DOORS, FRAMES, AND HARDWARE INSTALLATION:** Willco Construction; **OVERHEAD DOORS:** Overhead Door Company of Austin; **FRAMING AND DRYWALL:** Capital Acoustical; **CARPET AND CERAMIC TILE:** Intertech Flooring; **PAINT AND SEALED CONCRETE:** Alpha Painting and Decorating; **TOILET ACCESSORIES:** HAS Specialties; **VISUAL DISPLAY BOARDS, WALK-OFF MATS, AND OPERABLE PARTITION:** DEA Specialties; **WINDOW TREATMENT:** Advantage Blinds; **SIGNAGE:** Architectural Signs of Texas; **AWNING:** Austin American Awning; **APPLIANCES:** Factory Builders Store; **HYDRAULIC ELEVATOR:** ThyssenKrupp Elevator; **FIRE SUPPRESSION:** Vanguard Fire Systems; **PLUMBING/HEATING, VENTILATING, AND AIR CONDITIONING (HVAC):** Airco Mechanical; **TEST & BALANCE:** TAB Technologies; **ELECTRICAL:** G&R Electrical; **EARTHWORK:** Ranger Excavation; **LANDSCAPING & IRRIGATION:** Red and White Greenery; **CHAIN FENCE:** Viking Fence; **UTILITIES:** Kinney's Commercial

The Warehouse, Farmers Branch

Contractor WMC Welch Contractors

Consultants **MEP ENGINEER:** ARJO Engineers; **STRUCTURAL ENGINEER:** Stenstrom Schneider; **LIGHTING DESIGNER:** 2c Lighting

Resources **DECORATIVE CONCRETE:** North Texas Bomanite; **CONCRETE:** Ramer Concrete; **MASONRY:** Silver Star Plastering; **METAL:** LM Fabrication; **ROOFING:** K-Post; **EXTERIOR WALL INSULATION:** All Seasons Foam Insulation; **OPENINGS:** Southwest Glass; **FINISHES:** Knoxite; **SKYLIGHTS:** Conner-Legrand; **FURNISHINGS:** Workplace Solutions; **MILLWORK:** Impressions Architectural Millwork; **FIRE SUPPRESSION:** Mutual Sprinklers; **PLUMBING:** Reliable Plumbing; **HEATING, VENTILATING, AND AIR CONDITIONING (HVAC):** Boaz Air; **ELECTRICAL:** Able Electric; **LIGHTING:** Architectural Lighting Associates

SPACE Gallery, The Linda Pace Foundation, San Antonio

Contractor Rubiola Construction

Consultants **STRUCTURAL ENGINEER:** A1 Engineering

Resources **OVERHEAD DOOR:** Clopay (Alamo Door Systems); **TRACK LIGHTING:** LSI (Spectrum Lighting)

Sicardi Gallery, Houston

Contractor Arch-Con Corporation

Consultants **MEP:** TGK Associates; **CIVIL ENGINEER:** Infrastructure Associates; **STRUCTURAL ENGINEER:** Matrix Structural Engineers; **GEOTECHNICAL ENGINEER:** Earth Engineering

Resources **METAL:** Berridge Manufacturing; **WOODS, PLASTICS, COMPOSITE:** Natural Wood Flooring; **THERMAL & MOISTURE PROTECTION:** Firestone Roofing; **OPENINGS:** Kawneer; **CONVEYING EQUIPMENT:** Schindler Elevator; **ELECTRICAL:** Cooper Lighting

Kislak Center for Special Collections, Rare Books and Manuscripts at the University of Pennsylvania, Philadelphia

Contractor P. Agnes Builders

Consultants **STRUCTURAL ENGINEERING:** Keast & Hood; **MEP ENGINEER:** Trefz Engineering; **LIGHTING:** Fisher Marantz Stone; **ACOUSTICAL:** Wrightson, Johnson, Haddon & Williams; **ROOF LANDSCAPING:** Live Roof; **A/V CONTRACTOR:** Cenero

Resources **STRUCTURAL STEEL/DECORATIVE METAL/GLAZING:** M. Cohen and Sons; **STONE FLOORING:** Stone Source; **CARPET:** J&J Invision; **COUNTERTOPS:** Wilsonart; **CERAMIC TILE:** Concept Surfaces & Porcelanosa; **CEILING:** Armstrong, BASWAphon; **PLUMBING FIXTURES:** Toto; **SPECIALTY LIGHTING:** Yellow Goat Designs; **LIGHTING:** USA Illumination, Mark Lighting, Lumenpulse, HE Williams, LSI & Lucifer, Columbia

CURED, San Antonio

Contractor Metropolitan Contracting Company

Consultants **STRUCTURAL ENGINEER:** Danysh & Associates; **KITCHEN DESIGN:** Mission Restaurant Supply; **CUSTOM METAL FABRICATIONS:** Flux Metal Studio; **BRANDING & IDENTITY:** FODA Studio; **LIGHTING DESIGN:** Studio Lumina; **CUSTOM METAL DESIGNS:** Flux Metal Studio

Resources **RECLAIMED PINE WOOD FLOOR:** Reclaimed Design Works; **CUSTOM CHARCUTERIE CASE:** Stainless Innovations

Local Coffee at the Pearl Brewery, San Antonio

Contractor H. W. Wahlers

Consultants **CUSTOM METAL FABRICATIONS AND LIGHTING:** Flux Metal Studio; **WOOD AND STEEL INTERIORS:** John Karlis; **STRUCTURAL ENGINEER:** Danysh & Associates; **KITCHEN DESIGN:** Mission Restaurant Supply; **BRANDING & IDENTITY:** Giles-Parscale

The Granary 'Cue & Brew, San Antonio

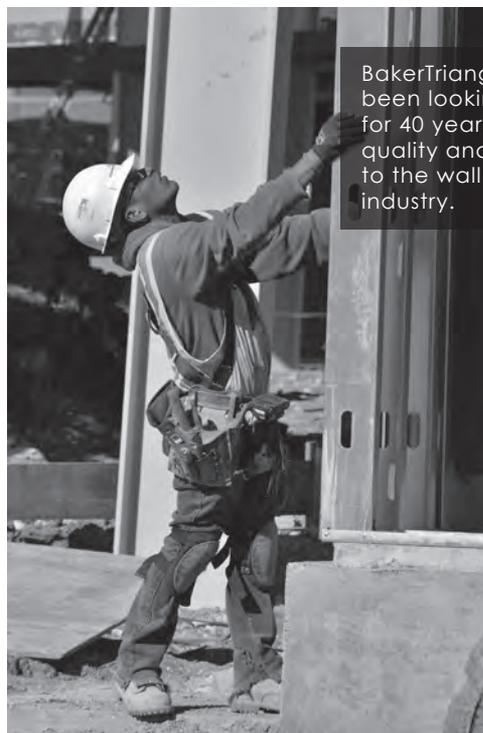
Contractor Dado Group

Consultants **STRUCTURAL ENGINEER:** Spaulding Structural Engineering; **MEP ENGINEER:** Edward Monaco Engineering Con-

sultants; **LIGHTING DESIGNER:** Studio Lumina; **CIVIL ENGINEER:** Pape Dawson Engineers; **LANDSCAPE ARCHITECT:** Rialto Studio; **INTERIOR DECOR:** Gregorio Mannino; **CODE CONSULTANT:** PDI; **ADA CONSULTING:** Accessibility Unlimited

Resources **CONCRETE FORMS:** Sonotube; **RECLAIMED BRICK:** Hunt Restoration; **JOIST HANGERS:** Simpson Strong-Tie (Pro-build); **DECK NAILS/TOOL AND FASTENERS:** Camo (Allen & Allen); **STEEL:** Vestal Steel; **SINKER CYPRESS (RECLAIMED):** Woodco, Bruner Lumber Company; **FRAMING LUMBER:** Probuild; **INTERIOR PAINT:** Benjamin Moore (Color Me Paint); **CONCRETE SEALER/NATURAL LOOK WATERPROOFER:** Quikrete; **EXTERIOR NATURAL WOOD SEALER:** Sikken (Braundera Lumber); **STEEL BLACKENING LIQUID:** Birchwood Technologies; **WATERPROOFING EXTERIOR PAINT:** Liquid Siding; **REFLECTIVE BOLLARD TAPE/REFLECTIVE STRIPING TAPE:** 3M; **BATHROOM FIXTURES:** Kohler; **KITCHEN FIXTURES:** Elkay; **AUTODESK REVIT 2013:** Autodesk (Enceptia); **CUSTOM LIGHT FIXTURES:** Zollie Glass Studios; **WATERPROOFING EXTERIOR PAINT:** Liquid Siding; **REFLECTIVE BOLLARD TAPE/REFLECTIVE STRIPING TAPE:** 3M; **BATHROOM FIXTURES:** Kohler; **KITCHEN FIXTURES:** Elkay; **AUTODESK REVIT 2013:** Autodesk (Enceptia); 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Trends of the Trade



Registration for the Texas Society of Architects 2014 Annual Convention and Design Expo opens in mid-July.

TxA 75th Annual Convention and Design Expo: Nov. 6–8 in Houston

Save the date for the Texas Society of Architects' 75th Annual Convention and Design Expo, themed "Imagine," which will take place on November 6–8, 2014, in Houston. More than 3,500 industry professionals will gather at the George R. Brown Convention Center for the premiere design event in the Southwest.

The keynote speakers for the convention are Neri Oxman and Alex Steffen. Oxman is the Sony Corporation career development professor, associate professor of media arts and sciences, and research group director at the MIT Media Lab; she will deliver a talk entitled "The New Eco-Activism." Steffen, the planetary futurist in residence at IDEO and visionary behind World-changing.com, will speak on the topic "Cities and our Shareable Future."

The Society's 2014 Convention will also include more than 100 CE sessions, 30 tours, and a nearly sold-out Design Expo with more than 250 exhibitors and numerous special events, including: a Gala evening and emerging professionals gathering, Pecha Kucha event, and new architect recognition ceremony. In addition, the Society's 2014 Honor, Design, and Studio awards recipients will be honored throughout the weekend.

Registration opens in mid-July, and the official convention hotel, the Hilton Americas-Houston in Downtown Houston, is now accepting reservations. For more information, visit www.texasarchitects.org/convention.



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Pig Stand No. 41 in Beaumont is among the 12 endangered sites identified by Preservation Texas.

Most Endangered Places in Texas

On May 20 during a press conference on the steps of the Texas State Capitol, Preservation Texas announced its 2014 list of the Most Endangered Places in Texas.

Preservation Texas is the advocate for preserving the historic resources of Texas. Founded in 1985, the nonprofit organization named its first list of endangered sites in 2004. The annual list raises awareness of threatened historical structures to encourage local action while there is still time to save them.

Twelve sites of cultural significance were on the list this year, and they range from a Civil War ammunition bunker, to a mid-century modern fast food stand, to a conjunto nightclub.

See a full list of sites at www.preservationtexas.org.



Past award recipient: Johnson City home by Red Suspenders Timber Frames.

Excellence in Wood Design Awards

The Texas Forestry Association (TFA) is seeking nominations for its annual Excellence in Wood Design Awards.

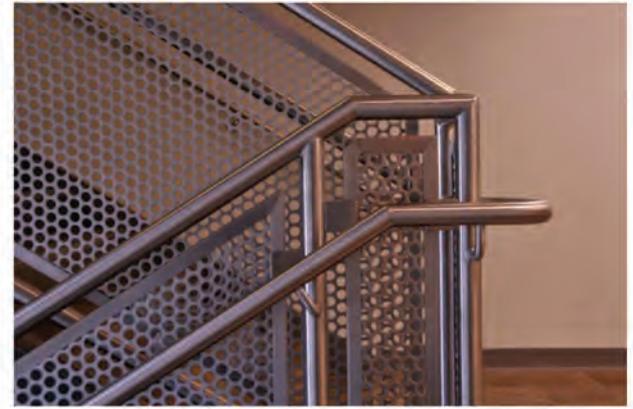
Nominations are open to projects in Texas that have been completed within the last five years that aesthetically utilize wood and/or use wood products structurally. Award categories include Institutional, Commercial, Residential and Special Projects.

The deadline for submissions is August 1, and the awards will be presented at TFA's 100th Annual Meeting celebration on October 21-23 in Lufkin. ■

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Steel Strings

Baldrige Architects designed and built the Outdoor Learning Center for Austin's Casis Elementary. Smart site strategies and a creative, playful design contribute to the project's success.

The Outdoor Learning Center at Casis Elementary in Austin has transformed a formerly neglected plot of land next to a parking lot into an open-air classroom in a garden setting. Designed and built by Baldrige Architects with the help of a crew of parent and student volunteers, the Learning Center has become a much-loved spot on campus. “We wanted to build a structure that would go beyond just meeting the school’s programmatic needs for outdoor and hands-on learning,” said Burton Baldrige, AIA. “The classroom is designed to teach the kids about math, science, architecture, and the environment.”

The Learning Center supports the school’s organic gardening program and houses community work tables where up to 40 students can study or play protected from the sun and rain. It also includes storage for teaching supplies and gardening equipment. A rainwater collection system anchors the steel structure, and its principal 45-ft length floats above the ground and spans an existing storm water drainage spillway. The building engages its primary users directly and features a lower, child-scale roof as well as child-scale tables and benches.

“We wanted it to be playful,” said Baldrige. “We created a vine-supporting enclosure made of 3/8-in steel dowel that looks like a kid wrapped the entire project in string.” The rainwater collection adds to the learning experience

The building engages its primary users directly and features a lower, child-scale roof as well as child-scale tables and benches.

and is exposed so that students can see and hear the water moving from the roof into the collection tanks.

Throughout the course of a typical school day, the Outdoor Learning Center accommodates a wide spectrum of activities, shifting effortlessly from an impromptu classroom, to a lunch hall for teachers, to a mathematics lab. “The fact that the structure has integrated so naturally into the school’s daily routine while taking on a life of its own has been simultaneously gratifying and remarkable to us as designers,” commented Baldrige. ■ □

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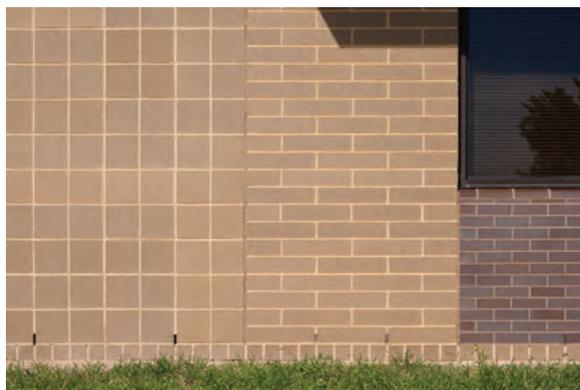
"When we designed the school's expansion, we matched existing 8x8 brown brick, and added 4x16 Interstate Brick to break up the increased scale. Blackson Brick made a spot-on match and worked well with our team on a range of different options across sizes, colors, and textures. We used Endicott Ironspot Brick to accentuate windows and provide depth to several areas around the building. With Arriscraft Stone, we highlighted the main entry and placed emphasis on the career and technology areas and large collaboration spaces." — Mike Hall, AIA, Designer, SHW Group



Like a symphony that rests on many musicians and diverse instruments, McKinney High School is united by compositions that tie together the pieces of the existing school and an extensive renovation and expansion. Interstate Brick, Endicott Clay Products, and Arriscraft are three among many Blackson Brick manufacturers and thousands of masonry options. For winning selection, quality, and service across the Southwest, architects **Build Better with Blackson Brick.**



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