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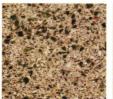


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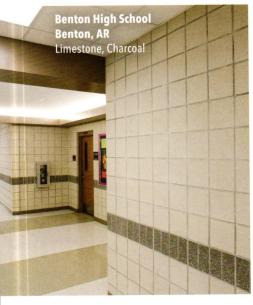
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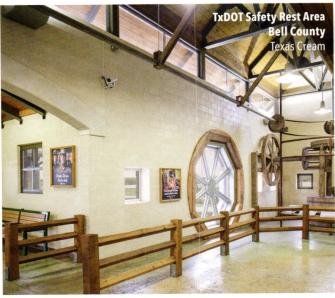
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Architect

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My House

by Aaron Seward

propos of this issue's feature and portfolio sections on houses and restoration I thought I'd write about the house where I live, which was recently restored. It and many of its kind in the North Loop neighborhood were built in the late 1940s as affordable housing for soldiers returning from World War II and going to school on the G.I. Bill. It is 800 sf on one story with two bedrooms, one bathroom, a kitchen, and a living room. It's basically a rectangle in plan, except that the rear bedroom extrudes

from the volume, creating a nice corner window condition where I keep my desk. It's a no-frills construction done as cheaply as possible. The builders started by sinking cedar piers into the ground, some as little as six inches deep. They framed the floor joists atop the piers and nailed the oak floor directly to the frame. The floor was covered in tar paper to protect the finish, and then the walls and roof were erected. Once the house was enclosed, the tar paper was ripped up, exposing the floor, and it was pretty much done.

Fast and cheap, yes, but the materials they used were superb: The old-growth pine framing the walls is hard as nails; the oak floor is still solid after 70 years; and the roof's clapboard is still straight and sturdy. The wood siding, however, had suffered during its time under the Texas sun, so the owner decided to replace it and the windows, an exciting process I got to witness first-hand. The old siding came off, exposing the framing and the interior wall. There was no insulation or weather barrier. Still, the framing was in good shape with hardly any water damage. Up went insulation, OSB, weather barrier, and new fiber-cement siding, in roughly the same green color. The new vinyl windows are equipped with low-e, argon-filled IGUs. In short, this old drafty house, designed to vent heat quickly at night, is now an igloo that should make my air conditioning bills much more reasonable this summer.

It may have been affordable housing at the extreme northern verge of Austin when it was built, but it isn't now! Today, the neighborhood is central, located just five miles north of downtown, and houses of this vintage are going for \$350,000 and more. Many new buyers are knocking them down and building much larger homes on the lots. Others are keeping them and adding on. Still others are building "granny flats" or "garage-mahals" in the rear of the lots to generate a little rental income. The house I live in is one of only a handful it seems that still occupy the original footprint. Where once it was a cookie-cutter emblem of postwar expansionism, it is now a quirky holdover from the past in a fast-changing district, an amalgam of old and new that serves its original function admirably while achieving today's thermal performance standards. I simply love it.



Contributors



Patrick Michels is an Austin-based reporter and staff writer at the Texas Observer, where he covers crime and education. He is also a regular contributor to TA. In this issue, he writes about McKinney York's design of Austin's African American Cultural and Heritage Facility (page 86).



W. Mark Gunderson, AIA is an architect in Fort Worth. He currently serves on the Heritage Plaza Steering Committee and is on the Advisory Board of the Dallas Architecture Forum. Read Gunderson's essay about alternative Texas architectural vernaculars on page 27.



Jack Murphy, Assoc. AIA is a designer with **Baldridge Architects** in Austin and a regular contributor to TA. His article about the Franklin Mountain House by Hazelbaker Rush is on page 48.



Florence Tang. Assoc. AIA is an architectural designer at studioMET in Houston and a regular contributor to TA. See her article on the new Knoll office and showroom in Houston by ARO on page 34.



Rita Catinella Orrell is TA's products editor. For the Houses issue she put together a list of some of her favorite recent furniture. kitchen, and bath design. See page 23.



Audrey Maxwell, AIA is a principal at Malone Maxwell Borson Architects in Dallas and chair of TxA's **Publications Commit**tee. Read her piece on Casa di Luce by Morrison Dilworth + Walls on page 66.



Chris Cobb, AIA has run his eponymous architecture firm since 2006, designing a range of projects from large-scale commercial to residential. His clients would be the first to tell you that Cobb is passionate about good design and meticulous about creating beautiful, human-scaled spaces. In his free time, he serves on the Executive Board at AIA Austin and pursues his two skateboardenthusiast sons. In this issue, he writes about Malone Maxwell Borson Architect's Hart Woodson House (page 42).



Dror Baldinger, AIA is an architectural photographer based in San Antonio. His practice includes a panorama of projects, from commercial interiors to jewel houses, medical complexes to sports facilities. As an architect, his photographic viewpoint considers and enhances the uniqueness and terroir of each project. See his article and photos of Cliff Welch's Ridge House on page 54.



Bart Shaw, AIA practices in Fort Worth. Shaw holds degrees in civil engineering and architecture from Texas Tech University. His firm, Bart Shaw Architect, recently won the International Will Ching Design Competition from IIDA. In this issue, he writes about Norman Ward's Bluestem house (page 60).



Ben Koush is a writer and architect based in Houston. He writes about Murphy Mears' renovation of a formalist house in River Oaks for this issue (page 72).

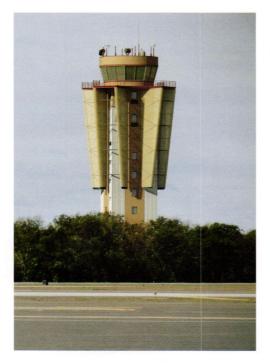


The recent AIA Grassroots Leadership Conference in Detroit highlighted the role of the citizen architect in panel discussions, plenary sessions, and in break-out sessions. Repeatedly, we heard that our elected government leadership is underrepresented by professionals who are engaged in the design of the built environment. While this may be true in cities across the U.S., in San Antonio we have a very different story.

San Antonio is fortunate, not only to have a mayor who is a planner by profession, but just as importantly, to have a city councilman who is an AIA architect. Councilman Roberto C. Treviño, AIA, represents District 1, downtown San Antonio. In his first full year of an elected three-year term, Councilman Treviño has already made a significant impact on decisionmaking at City Hall. The councilman is working hard every day to demonstrate the value of architecture and architects to elected officials and City staff. The quality of design is one of his priorities.

A case in point is the Stinson Air Traffic Control Tower ("Stinson," TA March/April 2016). The councilman, an architect and a pilot, initiated an effort to yield a more thoughtful response and worked with AIA San Antonio to develop a design competition. He received support from Councilwoman Rebecca J. Viagran whose district includes the project area. Additionally, our city council's new attention to design integrity has also initiated support for the new, all-electric River Walk barge fleet. The design of the prototype barge is again the subject of an international design competition envisioned by Councilman Treviño.





As we welcome Texas architects to San Antonio this fall, we hope to highlight the tremendous leadership role that a citizen architect can play in the community.

Christine Viña, AIA

2016 AIA San Antonio President

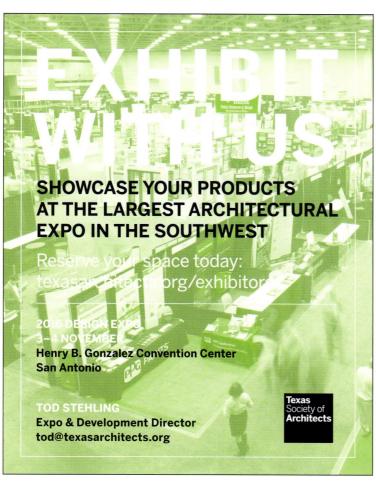
A blocking move with a superior piece ("Campsite Rules," TA March/April 2016). A chess move in a fast-moving game that matches neighbors against developers. I commend the activist efforts being taken to preserve the Heritage neighborhood near the UT Campus. The Rio Grande Residence is a beautiful addition to this fragile single-family neighborhood. However, nothing stops another stealth dorm being built next to it.

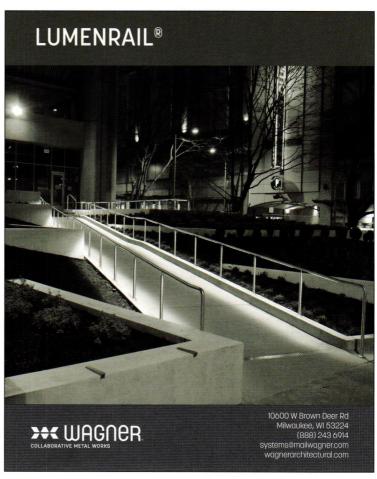
The unrestricted growth of stealth dorms is common across Texas where college campuses abut neighborhoods. City zoning and development codes fail in their strength and enforcement time and again to limit these dorms. In neighborhoods where a number of single-family homes are now rental units, the dwindling voices of actual homeowners are lost in the construction noise of the stealth dorms. Cities must exercise civic responsibility and protect single-familyzoned neighborhoods via long-term zoning restrictions that strictly define occupancy limits and parking and site coverage — neighbors too must demand it.

Paul M. Dennehy, AIA

President-Elect, Texas Society of Architects

Send letters to the editor to aaron@texasarchitects.org.









Verses on Designing and Building: The 2016 TxA Design Conference

By Aaron Seward

The Llano Estacado is flat And seems to go on forever Yellow fields under the blue sky Then without preamble The flatness is broken By a hundred-foot drop The Palo Duro Canyon splits the horizon A sheer world beneath the horizontal world Where the reality of time Hundreds of millions of years Can be read in the colorful earth Of the cliff walls Courtesy the meeting of the Caprock And the Prairie Dog Town Fork Of the Red River.

It brought nothing so much to mind As the work of D U S T Which we heard about the day before The strata of the rock a living likeness Of the rammed-earth walls Formed by Jesús Edmundo Robles Jr. And Cade Manning Hayes. They showed us two houses They had designed and built With their own hands and a group of guys, From the foundation to the door handle In the Sonoran Desert near Tucson For clients with dollars and ideals Of retreating into nature

And pursuing culture. This work of great beauty and simplicity

In tune with the local landscape and the sun The reality of time legible In the close attention to detail At every step of the way Gave the assembled architects pause And awe Only to be broken by a nervous joke:

"How much money do you think they made on those houses?"

Not a whole hell of a lot Which mattered little to the Palo Duro Whose rustic cabins and hiking trails Were laid during the Great Depression By the men of the Civilian Conservation Corps Who earned a dollar a day Their true compensation We might believe The satisfaction of a hard day's work under the sun And the money sent home to mama.

Gathered there in the morning In the Mack Dick Group Pavilion Designed by Clayton&Little To be rustic but modern With big windows to see the forces of nature We heard from another force of nature Dan Rockhill of Lawrence, Kansas Whose practice, Rockhill and Associates, Finds inspiration in the industrial infrastructure And machinery of Agribusiness Repurposing these materials for new buildings

Downtown Amarillo is home to an impressive collection of beautiful Deco buildings that appear to be lightly occupied. At night, hardly a soul can be seen walking the streets.

To care for the land as we trespass upon it And to combat the "Fisher-Price Disconnect" This product of our fast, cheap, out-of-control culture That wants the mansions of the robber barons But settles for plastic castles. Take it easy! Slow down! Look around you! Work with what you have Beauty can be the result And the beauty of Rockhill and Associates Is that of a leopard: lots of spots Enough to make it interesting, human The force of nature runs Studio 804 Where he takes a group of architecture students On a journey to design and build A house in one year Spiky haired and pimply cheeked Though they may be Young souls in need of whipping into shape

"Students offer opportunities to do things not

easily achievable otherwise."

Making the most of a less-is-more approach

Andrew Freear of Rural Studio Whose pacific presence followed the Rockhill tempest Spoke of the poetry of social engagement This program of Auburn University The legacy of Samuel "Sambo" Mockbee That spreads goodwill in the Black Belt country Around Newbern, Alabama. Freear showed us the houses That he and his students designed and built For poor families The community centers and fire stations For dying towns in dire need The smiling faces of those who had benefited And he spoke with humble resignation Of the small impact these small projects have In the face of a culture and history That has given us cars that can only be Fixed with a computer science degree

And even in the midst of farm country

This sketch by Michael Malone, AIA, depicts the Sterling Kinney House, designed by Frank Lloyd Wright and completed after his death in 1960. The Usonian design was recently restored and appeared in the July/August 2009 issue of TA.



We drive a hundred miles to buy our food from Piggly Wiggly

He tells his students:

"Don't think you're going to be the Pied Piper leading the people to a Brave New World. It's not about changing things. It's about understanding them."

This we understood
As we boarded the tour buses
Gorged on a hundred projects
And a barbecue lunch:
That designing and building architecture
Can offer an alternative to the Fisher-Price
Disconnect

A conduit to the truth of materials

And the righteousness of good tectonics

The satisfaction of a hard day's work under the sun

And the money sent home to mama

The buses lumbered out of the canyon Back atop the flatness
For the drive to the Sterling Kinney House By Frank Lloyd Wright.
We hit evening rush hour traffic
On the western outskirts of Amarillo

Where the city once petered out onto the Plains. Now it ends with an exclamation point of new development

McMansions, subdivisions, hulking apartment blocks

Big box retail and fast food chains Megaplexes with parking lots packed With monster trucks It all having risen in the last few years

The dirt still freshly turned in the ditches The great gas flare of the tight oil boom Destined to burn out as it was lighted

A vituperative statement in built form Sneering at downtown Amarillo

Whose stock of Deco buildings is lightly occupied Where hardly a soul can be seen

Walking the neon-lit streets after dark.

From this insult of the Fisher-Price Disconnect
To a jewel dropped by the great man
Of American Modernism
Our minds wondered
And we toured in hushed reverence
The essay in compression and release
Prospect and refuge
But a leopard to be sure

Its wood trim and western glass expanse Suffering under the Texas sun Nevertheless a lesson and a dream The glamour of which is written down In the witty and spirited repartee Of the correspondence between The maestro and his cultured clients

That night we dined at Big Texan

"Home of the Free 72-oz. Steak"

As the towers of beer arrived

And later the seared cuts of meat

Before wisdom took back seat to appetite

There was a moment's reflection

D U S T had told us that architecture and food are always related

Freear had driven that home:

"Why do we expect food to be cheap? It's the most important thing. It keeps us alive."

I was only half done with my steak When I could eat no more And I didn't meet the waiter's eyes When I told him to take it away.

Aaron Seward is editor of Texas Architect.



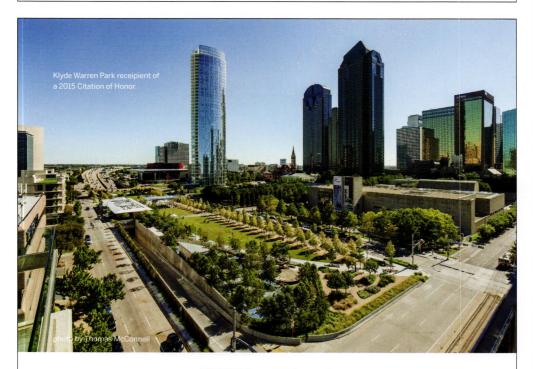
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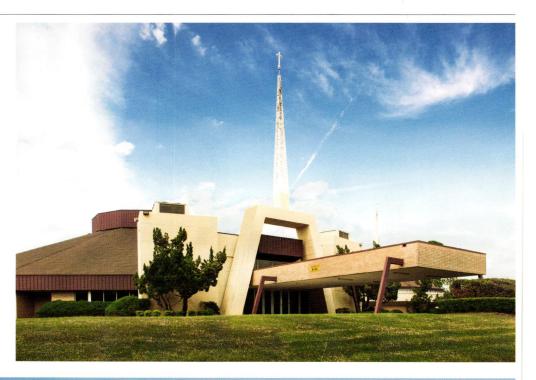
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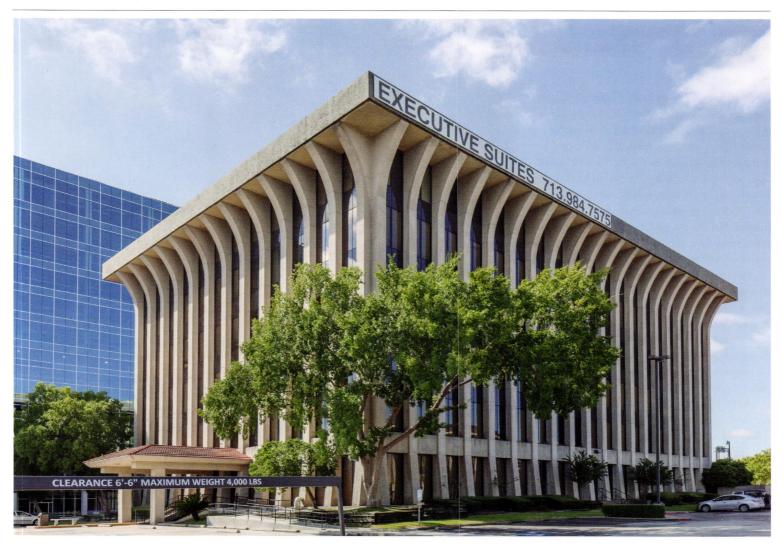
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Architecture Center Houston's Uncommon Modern Exhibition

Curated by Delaney Harris-Finch and Anna Mod, "Uncommon Modern" presented photographs of more than 100 overlooked pieces of Houston's modern architectural history. While the Bayou City is home to monuments of modernism by architects like Mies van der Rohe and Philip Johnson, none of their projects were included in the exhibition. Instead, the show highlighted churches, doughnut shops, and office parks, showcasing the little-known, everyday artifacts of another era. The exhibit captured the city with fresh eyes and underlined the possibility that buildings considered ordinary might actually be extraordinary and hiding in plain sight. Uncommon Modern ran from November 24, 2015, to February 12 at Architecture Center Houston. The exhibition catalog from AIA Houston is available at aiahouston.org.









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5G Studio Designs a Pavilion at the Nasher with Dutch Artist Ann Veronica Janssens

The pavilion that stood in the Nasher Sculpture Center's garden from January 23 to April 17 was the centerpiece of Dutch artist Ann Veronica Janssens' first solo show in the U.S. Designed in collaboration with Dallas-based 5G Studio, the little structure was framed by the vaulted opening of the entry bay, a view usually occupied by an allée of trees leading out into the garden. Nestled against the live oaks and slightly off-kilter from the dominant visual axis, the pavilion emitted puffs of mist and a glow of shifting, colored light.

The crisp exterior gave way on the cube's interior to a seemingly endless world of fog. Here, Janssens' color play put the faculties of perception to the test. In the middle of the installation, the phantasmagoria of suspended hues blended in a disorienting mash. In the corners of the space, however, one could glimpse a more defined spectrum.

5G Studio designed the simple cube of prefab polycarbonate panels with an internal aluminum tube structure, allowing the exterior to read as a pure form without visible support. Inside, the colored fog made the structure invisible.





Above and left The pavilion was made from polycarbonate panels and an internal aluminum tube structure. Once inside, Janssens hoped, the fog and shifting, colored light would give visitors an experience of dazzlement, excess, and the surpassing of limits.

Below The arrangement of NexusHaus' two modules reference the dogtrot houses of the American South. In addition to onsite solar power generation, the house features a rainwater catchment system that feeds an aquaculture and permaculture garden.

UT-Austin and Technical University of Munich Collaborate for 2015 Solar Decathlon

The 2015 Solar Decathlon took place in Irvine, Calif. in mid-October after nearly two years of work by 14 teams. The Decathlon, a biennial event since 2002, is sponsored by the U.S. Department of Energy and "challenges collegiate teams to design, build, and operate solar-powered houses that are cost-effective, energy-efficient, and attractive."

For the 2015 contest, The University of Texas at Austin School of Architecture (UTSOA) joined forces with the Technical University of Munich (TUM) on a project called NexusHaus. Students from UTSOA conceived the design, which was then developed by a joint studio between UTSOA and TUM. The house itself was constructed by UTSOA students in Austin, disassembled, and



reassembled in just a few days once it arrived in Irvine for the competition.

NexusHaus consists of two modules whose configuration references the 19th-century dogtrot houses of the American South. The narrow volumes are easy to transport and cross-ventilate, and their orientation capitalizes on southern exposure throughout the winter and minimizes exposure during summer afternoons. The UT Austin School of Engineering contributed a hydronic HVAC system. A



6kW PV array powers the house, which is also equipped with a rainwater catchment system and an aquaculture and permaculture garden for growing food.

NexusHaus finished fourth overall in the competition, which consisted of 10 contests intended to test performance, livability, and affordability. The team took top honors in the Commuting and Energy Balance contests. After the Decathlon, the house was moved to McDonald Observatory near Ft. Davis, Texas.

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The current Kasita prototype and future iterations will be on display at Navasota and East 5th St. in Austin. Jeff Wilson (right) sees the tiny, modular housing unit as one solution to urban growth.





Austin-Based Kasita Wins SXSW Innovation Award for Smart Cities

By Alyssa Morris

The home of the future might only be as big as a large closet. At least, that's what Jeff Wilson, CEO of the modular housing startup Kasita, would like you to believe. The company, which won a 2016 South by Southwest Innovation Award for Smart Cities, has partnered with industrial designer Remy Labesque to create a tiny house powered by technology.

The current Kasita prototype sits on a lot in East Austin and tops out at 208 square feet. Future models will leap to a roomy 319 square feet. The project was born of an experiment Wilson performed while working as a professor at nearby Huston-Tillotson University: living in a dumpster for a year. "Small space living and the big things in life you get out of it" is how Wilson describes the impetus for Kasita.

The prototype is a far cry from a dumpster, and from the kinds of tiny houses that are currently omnipresent. Labesque, who had never designed a home before, was tasked with reinventing the way people live. The result is what Wilson describes as "an iPhone you can live in, or a Tesla." Made of stainless steel, with a glass box that overhangs the front and serves as office space, the Kasita looks more like a spaceship than a cottage. The glass will be dynamic and voice-controlled, turning opaque with a command. Machine learning software will even allow the house to remember how warm you like your shower.

Like an iPhone or a Tesla, Kasita can be mass-manufactured. Currently, the company's facilities are capable of producing seven per day. They have also designed a multilevel rack system that can be outfitted to accommodate multiple units, creating high-rise Kasita developments that resemble the work of the Japanese Metabolists.

What will all of this innovation cost the Kasita buyer? At press time, the company had not released definitive figures, though Wilson hinted that it would be comparable to the price of a luxury car. Developers in some cities have already placed orders to create affordable housing complexes, and in the SOMA neighborhood of San Francisco an 84-unit development has been planned where Kasita units will rent for \$1,330 a month, each.

Wilson wants Kasita to have an "aspirational, iconic look," and envisions the modular units as the "first turnkey, shipped home with smart tech." When a Kasita-dweller is done in a city, they can simply unplug from the rack and move on to the next "vertical RV park" in the newest urban hot spot. In order to make the units feasible for families, future iterations might include ways to connect multiple units, building a hive of interlocked capsules. And for those who would prefer not to be stacked, a cradle option allows the units to sit, free-standing, in a backyard or on a lot.

Wilson treads in the footsteps of Buckminster Fuller and the Metabolists, but it remains to be seen if people will finally warm to high-concept, small-space living.

Alyssa Morris is web editor of Texas Architect.

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Calendar

MAY

Wednesday 4

LECTURE Fred Kent 7:00 p.m., 6:15 p.m. reception

The Magnolia Theatre 3699 McKinney Avenue, Dallas

dallasarchitectureforum.org

Thursday 5

EVENT
BEC National Symposium
7:45 a.m. – 6:45 p.m.
Radisson Hotel
111 E. Cesar Chavez,
Austin
aiaaustin.org

Wednesday 18

LECTURE
Meejin Yoon
7:00 p.m., 6:15 p.m.
reception
The Magnolia Theatre
3699 McKinney Avenue,
Dallas
dallasarchitectureforum.org

Friday 6

EXHIBITION OPENING
Through May 20
Michael G. Meyers
Design and Scholarship
Competition
Architecture Center
Houston
315 Capitol, Houston
aiahouston.org

City Forum: Nishtha Mehta 12:00 p.m. Goldsmith Auditorium 399 W. 22nd Street Austin soa.utexas.edu

LECTURE

Saturday 7

EXHIBITION OPENING Through August 21 Joel Shapiro Nasher Sculpture Center 2001 Flora Street, Dallas nashersculpturecenter.org

CONCERT
Sila: The Breath of the
World
3:00 p.m.
Rothko Chapel
3900 Yupon Street,
Houston
rothkochapel.org

Sunday 8

EXHIBITION CLOSING Works Progress Blue Star Contemporary 116 Blue Star, San Antonio bluestarart.org

Monday 9

GOLF CLASSIC
AIA San Antonio/ASLA/
Acme Brick Scholarship
Golf Classic
1:30 p.m.
The Quarry Golf Club
444 E. Basse Road,

aiasa.org Tuesday 10

San Antonio

LECTURE
Jeff Whittington
6:30 p.m., 6:15 p.m.
reception
The Magnolia Theatre
3699 McKinney Avenue,
Dallas
dallasarchitectureforum.org

Thursday 12

aiaaustin.org

EVENT
AIA Austin Awards
Celebration
6:00 p.m.
Saengerrunde Hall
1607 San Jacinto, Austin

Sunday 15

EVENT Ronen Sharabani: Driscoll Villa Projection 9:00 p.m. – 11:00 p.m. Laguna Gloria 3809 W. 35th Street,

thecontemporaryaustin.org

Friday 20

Austin

EXHIBITION OPENING Side by Side Series: Larry Bell and Gabriel Dawe Amarillo Museum of Art 2200 Van Buren, Amarillo amarilloart.org

Wednesday 25

LECTURE
Building Arts Lecture:
Doug McLean
7:00 p.m.
The Heritage Society
Tea Room
1100 Bagby Street,
Houston
heritagesociety.org

JUNE

5 Sunday

EXHIBITION CLOSING
The Interview: Red, Red
Future
Contemporary Arts
Museum Houston
5216 Montrose Boulevard,
Houston
camh.org

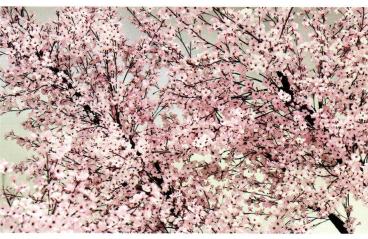
15 Wednesday

TOUR
Marty Leonard Chapel
5:00 p.m.
aiafw.org

20 Monday

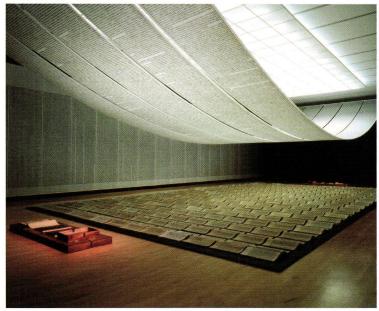
LECTURE
Thomas Bercy and Calvin
Chen of Bercy Chen Studio
5:30 p.m.
Venue TBA
aiadallas.org

FEATURED



FOCUS: Thomas Demand Modern Art Museum of Fort Worth themodern.org THROUGH JULY 17

Thomas Demand, a German artist, crafts complex, life-size models out of materials such as cardboard that replicate infamous or historically relevant sites. His resulting photographs and stop-motion films are the only record of the work, as Demand destroys the models he painstakingly builds. His representations of significant architectural spaces are "both a little uncanny and rather banal."



Xu Bing: Book from the Sky The Blanton Museum blantonmuseum.org JUNE 19 THROUGH JANUARY 22

Xu Bing's "Book from the Sky" has been enthralling those who encounter its pages filled with nonsensical pseudo-Chinese characters since 1988. Xu's work includes hundreds of texts composed from this made up language. It "challenges our faith in the written word and exposes ways in which language can be vulnerable and culpable." The Blanton mounts the first full-scale installation of the exhibit in Texas.









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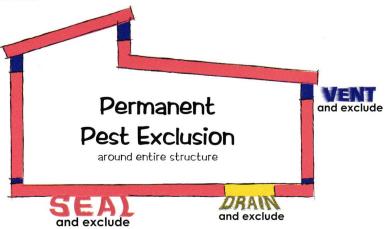




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by Rita Catinella Orrell

These new offerings for kitchens, bathrooms, and other residential living spaces include a first-of-its-kind telescoping kitchen faucet and a desk designed to grow along with children.



Bagno di Colore Ceramica Globo ceramicaglobo.com

During last year's Cersaie tile and bathroom furnishings show in Bologna, Italy, the Italian brand Ceramica Globo presented a sophisticated new color palette available for several basin, toilet, bidet, and shower tray products. Made in collaboration with CreativeLab+, the palette includes 14 new ceramic colors for collections including Relais, Stockholm by Claesson Koivisto Rune, and Forty3 (shown), among others. The new colors range from organic hues to warmer shades like cashmere, colder shades such as agate, and bolder shades including matte black.



Axor ShowerProducts by Front Hansgrohe hansgrohe-usa.com

For their new collection with Hansgrohe's Axor brand, the Swedish design group Front chose to draw attention to the pipes, joints, and valves typically hidden in shower fixtures. The line includes wall-mounted or ceiling-mounted showerheads in a funnel shape in two spray options, as well as a handshower and an adjustable wall-mounted shower set, all in chrome. All offer a 2.5 GPM flow and an "eco spray" that uses up to 60 percent less water than do conventional products — without sacrificing comfort.



P'7350 by Studio F.A.
Porsche
Poggenpohl
poggenpohl.com

Poggenpohl applied industrial mitering with laser precision edging to the cabinet front and body of their P'7350 kitchen system to create perfectly vertical lines without exposing the edges of the lacquer or veneer. Developed in collaboration with Studio F.A. Porsche, the kitchen system features a stainless steel aluminum profile and solid, vertical design trims. The kitchen comes in three neutral colors with a matte or glass lacquer finish in addition to an elegant walnut veneer in gray.

Products



Elan Vital Faucet with Telescoping Spout Watermark watermark-designs.com

Watermark Designs' Elan Vital kitchen faucet is the first plumbing fixture on the market to feature the company's patented adjustable telescopic faucet technology. The faucet's leakproof, telescopic spout extends or retracts (up and down or in and out) as needed without scratching the finish, while a deck-mounted lever uses a hydroprogressive valve to control volume and temperature with one rotation. Available in any of Watermark's 40 finishes, the faucet swivels 180 degrees and comes with an optional matching brass wire basket attachment and independent side spray.



Modular Rod Sofa Living Divani livingdivani.it

Joining the Living Divani Rod family of fixed sofas and armchairs is the Modular Rod Sofa by the prolific Milan-based designer Piero Lissoni. The Rod collection, characterized by a slender back and a light, airy shell lined with quilted cushions and button details, is now available in a modular version to allow specifiers to build new spatial solutions and original compositions. Finish options include striking two-tone fabric effects as well as leather/fabric combinations.



The Brooklyn DeskOeuf
oeufnyc.com

Known for its line of eco-friendly and modern children's furniture, Oeuf has introduced the Brooklyn Desk to their collection. Crafted from high-quality Baltic birch plywood and nontoxic finishes, the desk features slim, rounded legs and removable storage boxes. Made by skilled craftsmen in Latvia, the desk measures 32-in high by 40-in long by 24-in deep. The desk surface has three height settings (24.5-in, 27-in, and 29.5-in) that let it grow along with children. Oeuf recycles all unused wood and uses recycled cardboard to pack its products.





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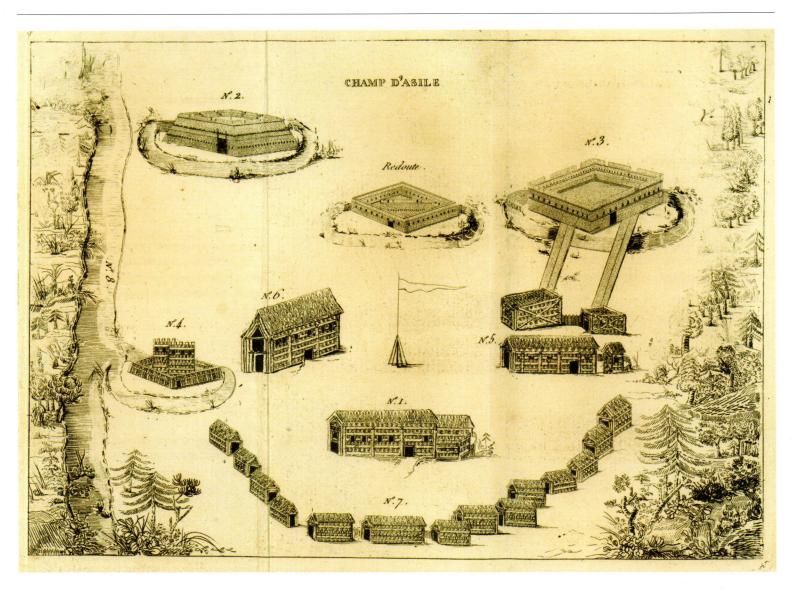
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Frontispiece from "Le Texas, ou Notice historique sur le Champ d'Asile..." by Hartmann and Millard. Published in Paris by Beguin in June 1819 and showing the attempted French settlement, including four fort structures, housing, and related facilities along the Trinity River near present-day Liberty Texas. The site was precursor to the 1855 La Reunion site west of Dallas.

In Place — Thoughts on a (North) Texas Vernacular

A great diversity of peoples, wielding a wide variety of materials, have left their mark on the Lone Star State's architecture. But can we say that a true Texas vernacular exists?

by W. Mark Gunderson, AIA

The size of Texas and its ecological, geological, and social diversity are obvious — as is its youth, in any real cultural terms. At not quite 200 years of post-indigenous settlement, it remains to be seen whether one can say that there is a "Texas" architectural vernacular. To the extent that there exists a signature formal or tectonic language, or a material palette tied specifically to the state, one might say that it resides in the white

limestone work with standing seam metal roofs and cedar porches which seems to immediately refer to the Hill Country or Spanish-influenced South Texas. Yet, for much of north Central and West Texas, darker stone is prevalent, and other influences argue for a different language and imagery. The use of sandstone is ubiquitous in much of this state, particularly "web-faced" usage, and it is seldom noted architecturally as a prominent residential typology.

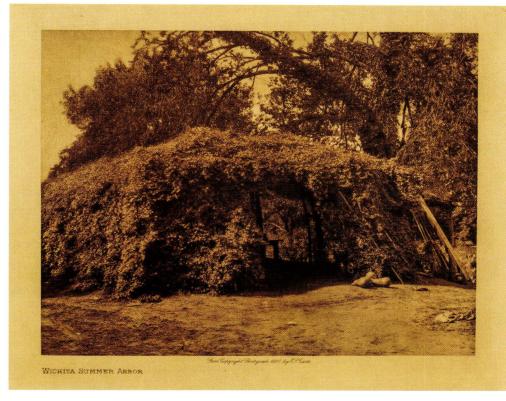
With a few known exceptions such as Buried City along Wolf Creek in the Panhandle (perhaps due to its lithic origins as a prehistoric site for Alibates flint and related trade), native occupants of the Texas landscape built in a transient manner — with materials and techniques related more to weaving than to ceramics. Grasses and brush formed arbors and single-room structures of which little remains other than early photographs that caught the end of such occupation.

Clockwise from top left "Wichita Grass House" exterior and interior photos from Edward S. Curtis' "The North American Indian" (c1927). Library of Congress/Northwestern University Library. "Tonkawas at Fort Griffin TX 1873." Lawrence T. Jones III Collection, SMU De Golyer Collection. The transient and ephemeral nature of most such encampments in the region is clear in this image. Wichita Summer Arbor, also from Curtis.







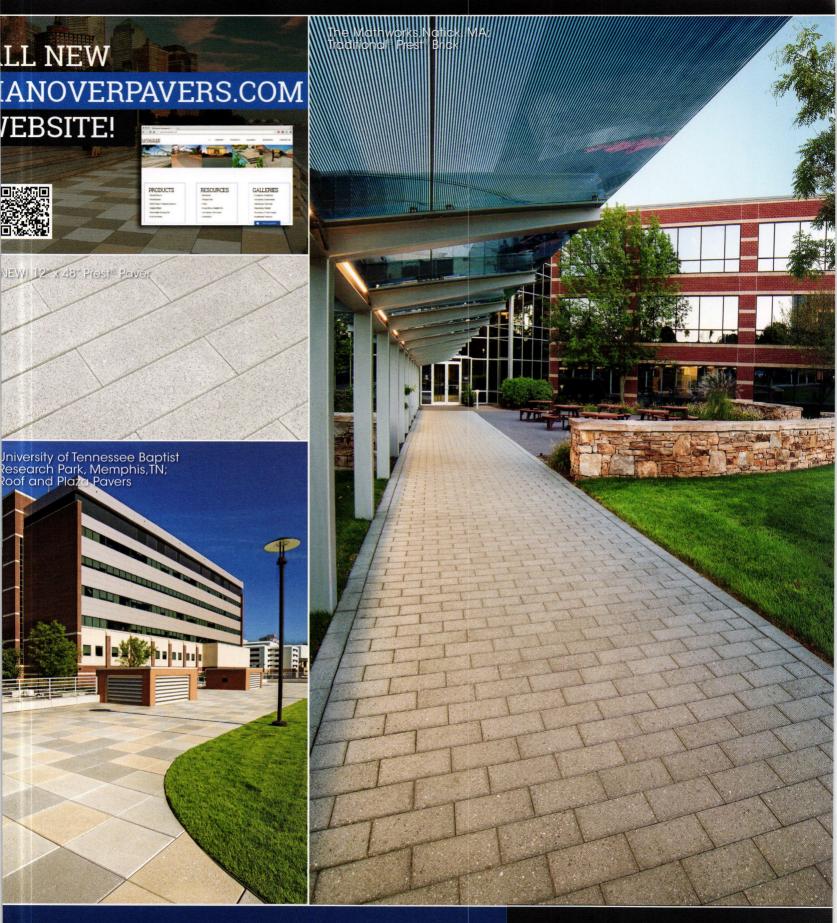


The early peoples such as the Jumanos and Suma along the Pecos and Rio Grande, or later Kiowa, Wichita, Waco, Tonkawa, Lipan Apache, and Caddo along the Red River, Trinity, and Brazos, might occupy stone overhangs or caves as expedient shelter, but "built" little other than arboreal frames with plant or skin sheathing. They did, however, generally live in villages, as opposed to the migrant Comanche, who occupied north central Texas and plains to the west and northwest.

It is interesting to note that the Pueblo to the west of Texas were known — as commented on by Cosmos Mindeleff and later by J.B. Jackson — for their lack of such building skills as would enable their work to endure without constant care. They built without foundation work and "puddled" adobe before the Spanish introduced the idea of adobe in the form of blocks, casually placing materials found "at hand" and with a logic predicated upon single rooms. One might read in this that, perhaps from religious or other sensibilities, they considered man's occupation an affront to nature and the landscape, and felt that all actions taken toward residence were ephemeral acts. This sense of time and place, as described also by Jackson in the mid-1950s, might account for the lighter structures of the early peoples of Texas as well.

Beginning in 1519, the Spanish arrived and mapped the Texas coastline. De Vaca explored in 1528 after wrecking his ship near Galveston. Coronado passed through the Panhandle in 1541, leaving evidence recently found at the Owens site near Floydada. The Spanish led some 20 expeditions through the state. The French arrived when La Salle, looking for the mouth of the Mississippi, accidentally landed on the Texas coast. He founded Fort St. Louis on February 16, 1685. Four years later, Spanish General Alonso de Leon located the remains of the fort and began exploration northward. He named the Trinity River, which La Salle had called the "River of Canoes," in 1690 and established missions in East Texas toward Spanish occupation and ownership. These first Spanish religious structures were stone and spoke of the power of the church through their scale and detail and, by corollary, endurance and tradition.

These early arrivals to Texas by the Spanish and French led to attempts by the French to make their way north on the Trinity to settle in competition with the Spanish. In 1818, Charles Lallemand, a General under Napolean, decided with his brother and a group of Bonapartist separatists to attempt to found a French outpost

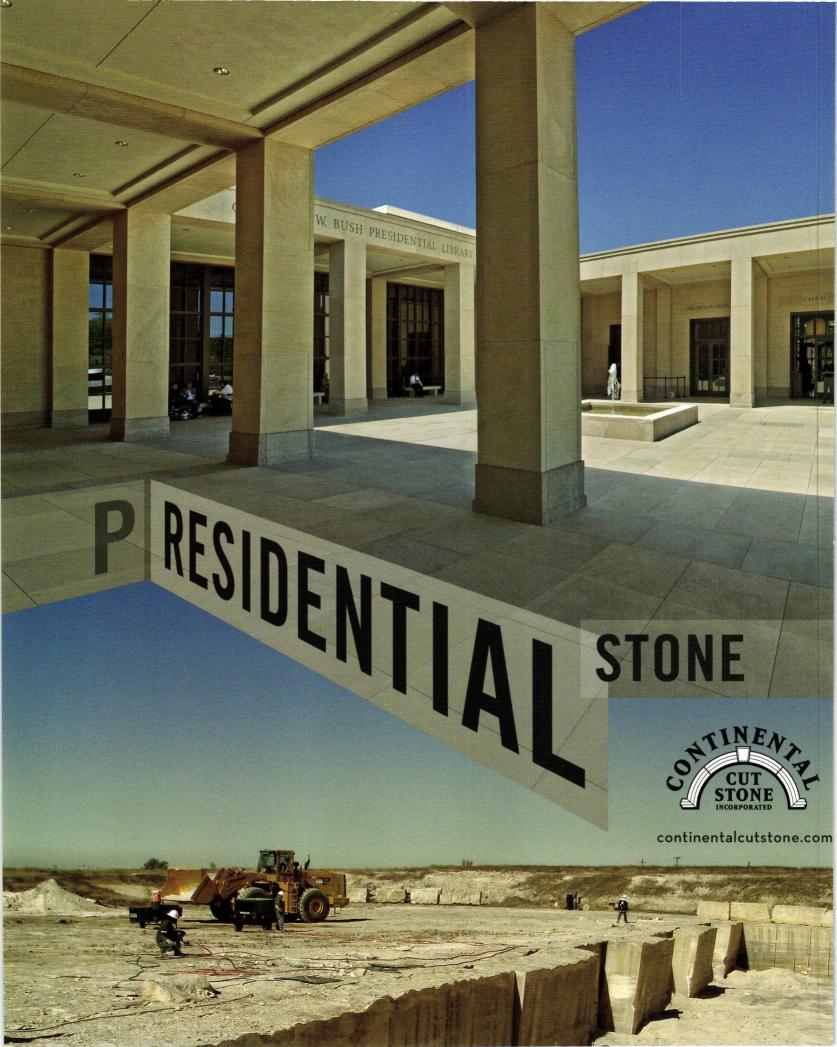


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named *Champ d'Asile* ("field of asylum") northeast of present-day Houston near Liberty. The group of about 150 persons planned wood fort structures and housing, but their lack of agricultural skills and the threats of the Spanish terminated the venture in barely six months. No actual site has been found to date due, in part, to their use of wood for the constructions.

This endeavor was strongly and romantically received by the people of France, and several texts were written accounting for the effort. A second attempt at settlement, this time by French, Swiss, and Belgian intellectuals enamored of the socialist ideas of Fourier and Marx and organized under Victor Considerant, arrived in Houston in 1855 and walked to Dallas not realizing the limited navigability of the Trinity River. The group had acquired acreage

three miles west of present-day Dallas, roughly between the intersections of Hampton Road and Westmoreland with Interstate 30. Situated on an escarpment south of the Trinity River rich with limestone, their built efforts utilized cement and some of them endured until the mid-20th century. Again suffering from lack of agricultural skills, but also severe weather and the financial mismanagement of Considerant, the settlement was abandoned after only two years.

The timber constructions of *Champ d'Asile* and the limestone and cement work utilized 37 years later at *La Reunion* show with some clarity the manner in which available materials determined the architecture of these places. While both were extremely short-lived in architectural terms, the responses delineate the needs and requisite skill sets of the arriving occupants. Other

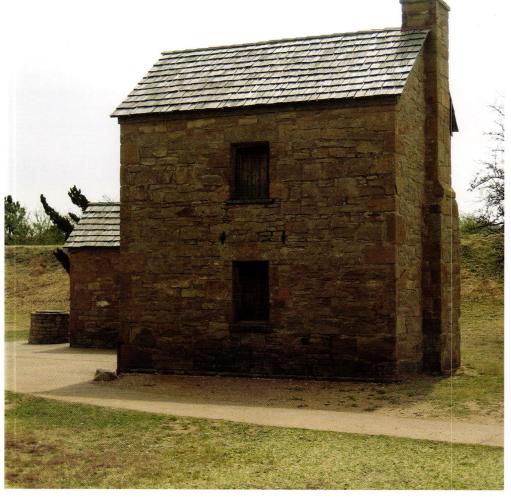
examples exist throughout Texas, showing the specific architectural histories and technologies of Norwegians, Czechs, Germans, and others as manifest in the new landscape.

The availability of wood and stone, in conjunction with the harsh weather extremes in Texas, determine much. The Cross Timbers extending southward from Oklahoma into the Dallas and Fort Worth area toward Waco provided considerable oak and cedar for construction. To the east, pine was predominant and dense, as it is today. To the west of Fort Worth, however, wood was more difficult to obtain until the railroads arrived in the 1870s and introduced dimensioned framing lumber and trim. The extremes of weather take considerable toll on the use of wood in Texas, and few species will endure more than a few decades without serious maintenance — not even cedar. In far West Texas, the oil derived from the creosote plant will stay this decay for some time (as it does when it's used in telephone poles), but decay is inevitable. Many architects who obtained work in Texas found their favorite material palette would not endure and were forced to address this. Think of Harwell Harris' use of redwood in California and his need to reassess its use in his Texas work. The redwood he used in the residence for Ruth Carter Johnson in Fort Worth required replacement after about 40 years, even with immaculate care.

This issue of ongoing care versus durability ("low maintenance" is the euphemism) is addressed in recent decades by the gradual migration of wood out of use in facades, where possible; replaced by composite materials but more interestingly by galvanized metals and assemblies obtained from industrial catalogs. This hybridization of residential and commercial elements, and in fact typologies, is well recognized in work such as that of Lake | Flato.



Left Leanna and George Jowell residence, Palo Pinto County. **Above** Guardhouse, Fort Phantom Hill, near Abilene.



Essay

If white limestone such as that found in the Florence, Burnet, and Llano area of Central Texas is the "signature" stone of a Texas vernacular recognized nationally, it should be observed that darker sandstones are at least as prevalent in the state, from the sandstones such as that found in Millsap to the much darker stones from which Fort Mason and Fort Davis were constructed. There are even darker limestones, such as are found northeast of Abilene in Lueders. These are subtly darker than the Hill Country whites and they hone to a fine surface.

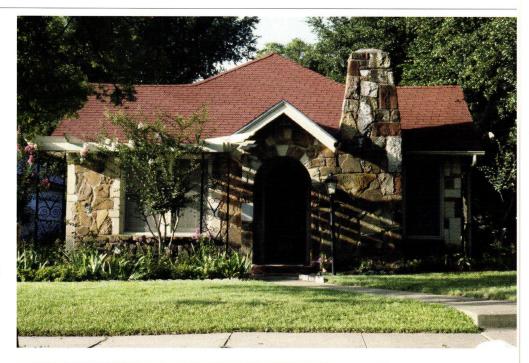
The rust- and straw-colored sandstones of Palo Pinto County, however, might be considered Texas' stereotypical sandstones. There are likely thousands of residential and commercial structures in the state that are constructed of similar stone.

The 1875 Leanna and George Jowell residence in Palo Pinto County (now relocated to the Ranching Heritage Center collection in Lubbock) is a fine example of those structures that settlers constructed following the lines of U.S. military forts, which moved the Indian engagement westward during the 1850s through 1870s. The two-story box is simply dressed and monochromatic in a "milkshake" range of coloration.

Stone "grows" in horizontal layers and is ideally employed in construction in the same orientation. The standard coursings of stone in 2-to-12-in heights reflect this stratification and resistance to spalling, yet the use is time-consuming compared to flat-faced veneers known as "web-faced" or "quilted" stonework. Coverage of a built volume is much faster with such usage. More interesting is that over time this use became a craft of its own. Such structures are frequently "pictorial," full of such imagery as Texas stars, and may include petrified wood, glass chunks, or even large fossils. Masons decorated facades in a free-form manner and juxtaposed concrete lintels, sills, and even brick with figural mortar work such as "grapevine" joints to enliven the building. The polychromy of these structures is remarkable and is found throughout Texas, although critical commentary is almost nonexistent on the type.

With enough time, no doubt, a vernacular language that acknowledges both limestone and sandstone, as well as other indigenous materials, will develop and give a more coherent reading of the diverse construction palette naturally found in such a large state. With time, a rich and true Texas architecture.

W. Mark Gunderson, AIA, is an architect in Fort Worth.





Top Web-faced sandstone residence in Fort Worth. Note circular stone in chimney, keystone, and other figural pieces — typical of personal embellishments by many masons.

Left Detail of "quilted" sandstone veneer work with grapevine joints on residence northeast of Lipan.



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Curated Feast

KNOLL'S NEW SHOWROOM AND OFFICE IN HOUSTON,
DESIGNED BY ARO, PAYS HOMAGE TO THE MODERN FURNITURE-MAKER'S HERITAGE WHILE IT LOOKS TO THE FUTURE
OF INTERIOR ARCHITECTURE AND DESIGN.

by Florence Tang, Assoc. AIA

Project Knoll Office and Showroom, Houston
Client Knoll
Architect Architecture Research Office
Design Team Stephen Cassell, Kim Yao, Jejon Yeung, Christine Nasir
Photographer Bob O'Conner

Inner Workings

Previous A custom vaulted acoustical ceiling



noll's new Houston showroom on the ninth floor of a Hines tower in River Oaks is a nod to the company's rich design heritage. It also looks to the future, presenting new horizons in conference rooms, work spaces, lounges, architectural products, furniture, and textiles.

New York-based practice Architecture Research Office (ARO) designed the headquarters and showroom. It is the firm's third such project for Knoll. The first two are in Midtown Manhattan and San Francisco and feature an open work floor plan to demonstrate products in use while integrating spaces for conferences, ad hoc meetings, casual gatherings, and

We wanted it to be relevant, classic, timeless, and comfortable. We want to show that design matters. Everything in here is us.

a library. The Houston office is designed on the same concept, but also features a wraparound terrace and panoramic views to downtown, the Medical Center, and the Williams Tower in the Galleria (Knoll's former home).

Stephen Cassell, ARO principal, worked on the showroom with Kim Yao, ARO principal, Jejon Yeung, project director, and Christine Nasir, project designer.

"It's incredibly fun to work with Knoll. They're a client who is so sophisticated about design. It was a phenomenal and insightful collaboration," Cassell says. "Each project is a different opportunity to explore the capabilities of their futniture and their materials." Whereas the New York





Inner Workings

Office workstations serve dual functions, providing Knoll staff a place to do their jobs while also acting as a living showroom for the company's products. Knoll's branding floats on a blue curtain, forming the entry/reception vignette. Metal Rockwood pulls are wrapped in Spineybeck leather in a geometric leaf-like pattern developed by ARO. A wood wall displays the history of Knoll in photos. The petal screen casts intriguing shadows on the white terrazzo.





project is black and steel as a reflection of that market, Cassell realized after speaking with Gerry Fehn, vice president of sales for Knoll's southern division, that Houston needed a lighter touch.

White terrazzo floors detailed with solid brass trim complement a brass railing that runs overhead where fabric screen tracks can be interchanged and updated. White FilzFelt vaulted ceiling panels morph into white FilzFelt acoustic baffles over the open work floor.

The company's international circle K logo is branded into light brown leather panels wrapping a touchdown space near the reception lobby. It's also stamped in the brass pull welcoming guests into the showroom and cast into the terazzo floor. Metal pulls by Rockwood are wrapped in Spinneybeck leather in a geometric leaf-like pattern developed by ARO. A dark blue curtain plays off the blues of the sky behind the floor-to-ceiling glass while the letters spelling "Knoll" seem to float in the air.

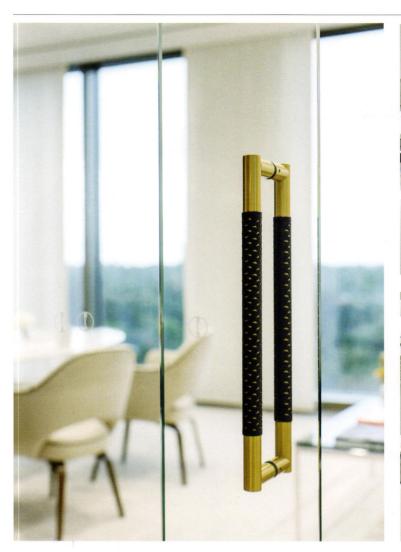
ARO tapped into a deep showroom legacy by studying vintage photos of Florence Knoll's showrooms from the 1950s and '60s and also listened to the client's current needs.

A Knoll history wall greets guests in the lobby with subtle delineations to frame the spaces created by a mobile-like custom suede petal screen behind the Italian marble reception desk. Layers of glass and textiles lend themselves to the vignettes, where classic furniture is juxtaposed with workstations and chairs. Historic photos of Mies holding a cigar and of the Barcelona Pavilion are blown up to adorn the walls, hearkening back to the legacy of Hans and Florence Knoll and one of her most prestigious mentors.

"We wanted it to be relevant, classic, timeless, and comfortable. We want to show that design matters. Everything in here is us," Fehn says. She also spoke about the importance of having a constellation of products under one roof.

The carefully selected combinations of white and gray ash workspaces, credenzas, pedestals, and Generation chairs mix and mingle with white base Saarinen tables, tulip chairs, gold Platner tables, Bertoia chairs, a Krefeld settee and ottoman, and pieces by David Adjaye. It is a curated feast.

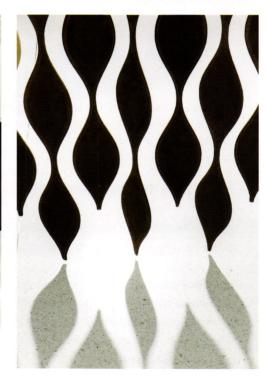
Florence Tang, Assoc. AIA, is a design professional and journalist based in Houston.















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From the primitive hut to Antilia — Mukesh Ambani's 27-story "monster house" in Mumbai, India, designed by Perkins+Will — the single-family home has remained the fundamental unit of architecture. Primary as it may be, those who design and build houses have found no end to the variation and elaboration to which the typology can be put. After all this time, the home remains a rich arena for creative exploration and individual expression.

In this issue of *Texas Architect*, we look at six new houses (one of them a renovation) that present distinct responses to their varied contexts. Two of them indulge in the prismatic effects of white surfaces and unfiltered yet controlled natural light, while two others look to the natural materials of the landscape for inspiration. One brings an ethereal refinement to a harsh and rugged environment, while another employs contemporary surfaces and fixtures to restate in finer form an aspiration laid down 50 years ago.

Whether minimal white box or rustic (though refined) cabin, the houses in this issue confirm that the typology continues to be a laboratory for the investigation of architectural ideas.

42

Blank Canvas Hart Woodson House Chris Cobb, AIA

48

Where Texas Ends Franklin Mountain House Jack Murphy, Assoc. AIA

54

Land Lover

Ridge House

Dror Baldinger, AIA

60

Native Terrain

Bluestem
Bart Shaw, AIA

66

Almost White Box

Casa di Luce Audrey Maxwell, AIA

72

Formal Again

Harrell House
Ben Koush



Blank Canvas

MALONE MAXWELL BORSON ARCHITECTS GIVE A FAMILY OF FIVE IN AUSTIN A PRISTINE BUT DURABLE ABODE THAT CAPITALIZES ON ITS ENVIABLE SITE OVERLOOKING THE COLORADO RIVER.

by Chris Cobb, AIA

Project Hart Woodson House, Austin

Client Dr. Maggie Hart and Patrick Woodson

Architect Malone Maxwell Borson Architects

Design Team Michael Malone, AIA; Ryan Thomason, Assoc. AIA;
Livia Franca, Assoc. AIA

Photographer Dror Baldinger, AIA

The minimal material palette of stucco and glass surrenders the house to the environment.



Above The buildable area of the site was determined by mapping out the space remaining between the steep gradient and the large oak trees.

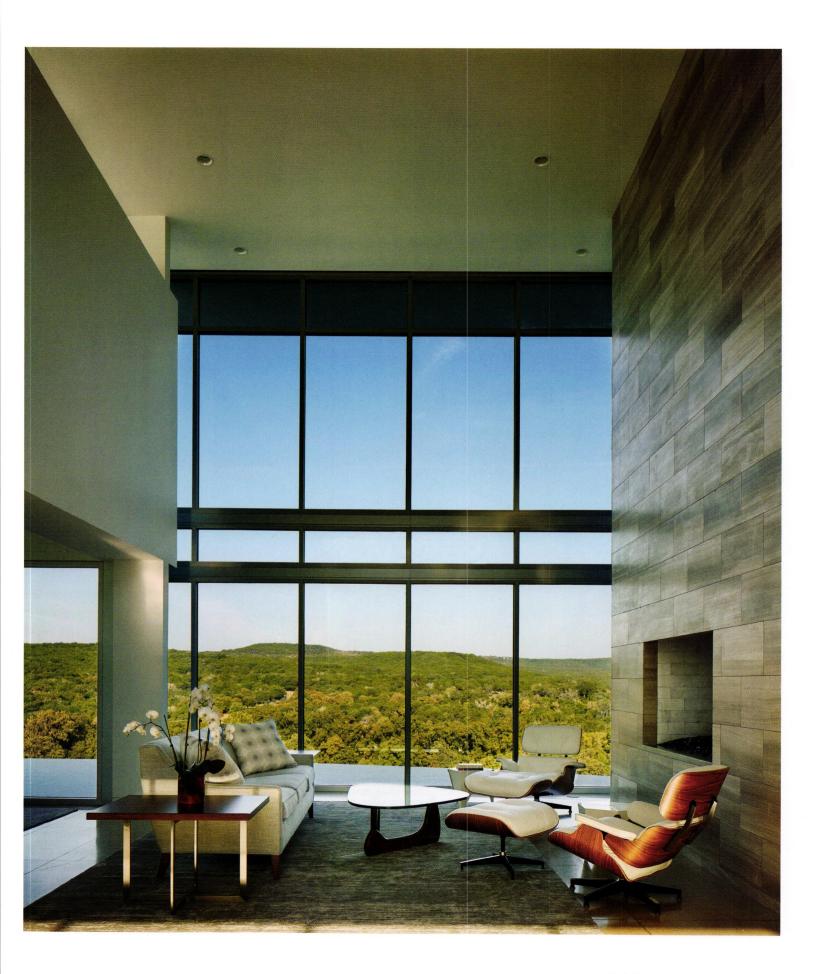
Facing The heart of the house is the large, double-height living room that serves as an open courtyard in concept. The high ceilings and glass walls bring the view into the space itself.

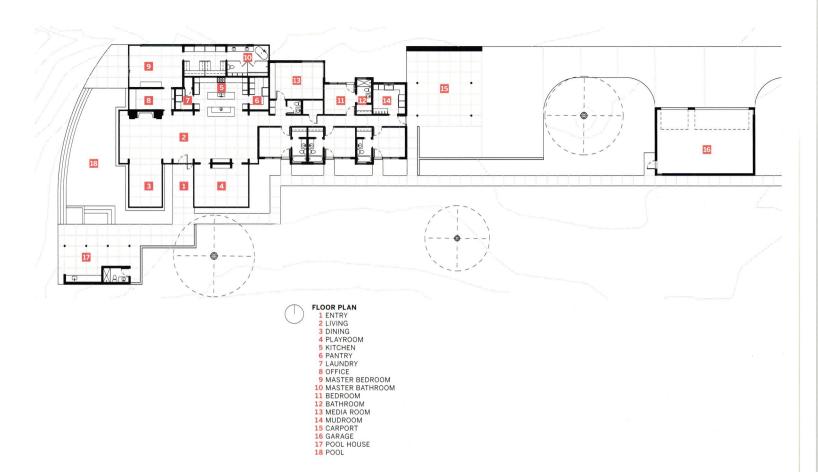
Instead of drawing on a vernacular that would blend the house into the site, the architects imagined a bolder conceptual approach: a transparent pavilion designed instead to integrate daily living into the landscape. orking with an architect for the first time, Dr. Maggie Hart and Patrick Woodson began their journey with an inspired vision for an irresistible but challenging site in West Austin. Their ideal house was perfectly illustrated in a design publication — a project by Dallas-based Malone Maxwell Borson Architects (MMB). Magazine in hand, the couple began their search for an architect who could bring this family of five closer to their vision.

Nervously, Maggie decided to call Michael Malone, the founding principal of MMB. Surprised to find Michael fielding his own phone calls, the couple was reassured by his gentle demeanor and accessibility. Refreshingly lacking in preconceived ideas and eager to fulfill Patrick and Maggie's vision, Michael and his design team went straight for the intricate details of the project.

Instead of drawing on a vernacular that would blend the house into the site, the architects imagined a bolder conceptual approach: a transparent pavilion designed instead to integrate daily living into the landscape. A quick study of the house might lead one to view the work as simply a self-referential object set atop the land. However, the minimalist material palette of stucco and glass manages to surrender the house's presence to the land, bringing the surrounding trees and hills into the residential space itself. The overall effect echoes a less surreal but ever-magical Turrell installation. The perception of place is amplified as one looks through the house rather than at it, while it gently soaks up the color of light and landscape beyond.

Long and wide, the site perches on a westward-facing bluff, the result of the Colorado River carving through rock over time. The placement of the house was prescribed by the steep gradient and by five mature "century" oaks, and it recedes before the view it heralds. A long walkway, unadorned by heavy landscaping, draws one deep into the heart of the site, where the





"docked" in the shallow waters of the pool.

Facing above In the kitchen, chocolaty walnut cabinets accent the crisp white walls. A cupola brings daylight into the space.

Facing below In spite of the stark approach, the

house is immensely livable and child-friendly.

Right The dining room is







Concrete floors are indestructible; glass walls can be wiped clean; white walls can be repainted.

main entry is tucked between the glass envelopes of the family room and the dining room. The latter forms a peninsula in the waters of an almost moat-like swimming pool. Mediating house and landscape, the pool's sweeping infinity edge welds the land and water into a hairline joint, referencing the river below and incorporating water into every view. A bathhouse delineates the south edge of the pool. Resting alongside the lake and introducing Hill Country views, it acts as a refuge for outdoor living while — importantly — screening the dining room from the harsh late-afternoon sun.

Magnificent westward views of gently rolling hills blanketed by indigenous trees has invited a carefully structured architectural response, one that would balance the picturesque overlooks against the unfavorable orientation, the challenging western wall. A thoughtful composition of planes and volumes works in concert with walls of glass to provide the interior with open views while minimizing glare and solar exposure. Instead of aligning the broad side of the main living room along the western edge, the architects turned it 90 degrees. Its narrower western edge features a double-height expanse of glazing, but the two-story living room recedes eastward into the shade and relative coolness of the rest of the house. The flanking volumes on the south create a light shelf that joins with north-facing clerestories to ensure profuse natural light throughout the space. This central living area, with its soaring ceiling, takes on the role of public square, and the most important family spaces - kitchen, dining, living, media room, and playroom — are all organized around it. The master suite is situated to the northwest side of the house, where it also benefits from arresting views. The children's wing, with ensuite bedrooms, is placed to the east, with direct access from each bedroom to the yard. A carport extends off this wing and doubles as a covered, multi-season play area for the children.

To ensure maximum comfort and efficiency, the formal strategy is supplemented by automatic sunscreens that drop from recessed slots along the perimeter of the window walls. Sensors track the sun as it moves across the sky; the self-adjusting screens drop the appropriate distance in response, varying throughout the year in tempo with the seasons. Interior finishes are minimal and restrained, and include only a handful of accent materials set against a backdrop of modest yet resilient surfaces selected by the design team to absorb the activity and kid's play without damage. "Concrete floors are indestructible; glass walls can be wiped clean; white walls can be repainted," Malone says. "The fact that the kids can ride a razor scooter in the house and not freak anyone out is pretty cool." Accents to the overall materials include meticulously grain-matched walnut millwork and stone tile.

With acuity, MMB conceived a house that reflects two realities: one that sits in thoughtful relation to its surroundings, and one that will contain a full and active life for a couple with three playful children. Bringing this into a carefully executed composition, the house, instead of asserting itself as an independent abstract object, is transformed into a blank canvas on which the landscape is painted and the family life unfolds without pretense. According to Woodson, "Michael and his office were able to take our disjointed thoughts, wishes, and ideas and meld them into a far better reality than we had imagined."

Chris Cobb, AIA, is an architect in Austin.

Where Texas Ends

PERCHED ABOVE EL PASO, THE FRANKLIN MOUNTAIN
HOUSE — TUCSON PRACTICE HAZELBAKER RUSH'S FIRST
PROJECT — WAS INSPIRED BY THE BLEAK BUT ARRESTING
QUALITIES OF THE SOUTHWESTERN LANDSCAPE.

by Jack Murphy, Assoc. AIA

Project Franklin Mountain House

Architect Hazelbaker Rush

Design Team Dale Rush, AIA; Darci Hazelbaker, Assoc. AIA

Photographer Casey Dunn









Previous The stuccoclad upper level contains bedrooms and is set perpendicular to the black stone-clad lower levels. Facing A long window, set within the white oak millwork, showcases the horizon and cityscape below. Left A sliding glass door opens to a private exterior space beyond. A high velocity HVAC system was used, resulting in small ceiling supply openings and ductwork throughout the house.

he Franklin Mountains are the southernmost expression of the Rio Grande rift, an uplift of Precambrian rock that runs from Colorado down through New Mexico. The ridge dissipates long enough to create El Paso del Norte, a gap formed by the Rio Grande that holds the cities of El Paso and Ciudad Juárez. A military base and cement factory mar the range's leeward side, but its windward side, intact and austere, looks out over the cityscape to Juárez beyond. This slope, littered with lechuguilla as well as weathered gray stones and quartz crystals from an abandoned mine, is the site of the Franklin Mountain House, designed by Dale Rush, AIA, and Darci Hazelbaker, Assoc. AIA, who co-founded their Tucson-based practice Hazelbaker Rush in 2009.

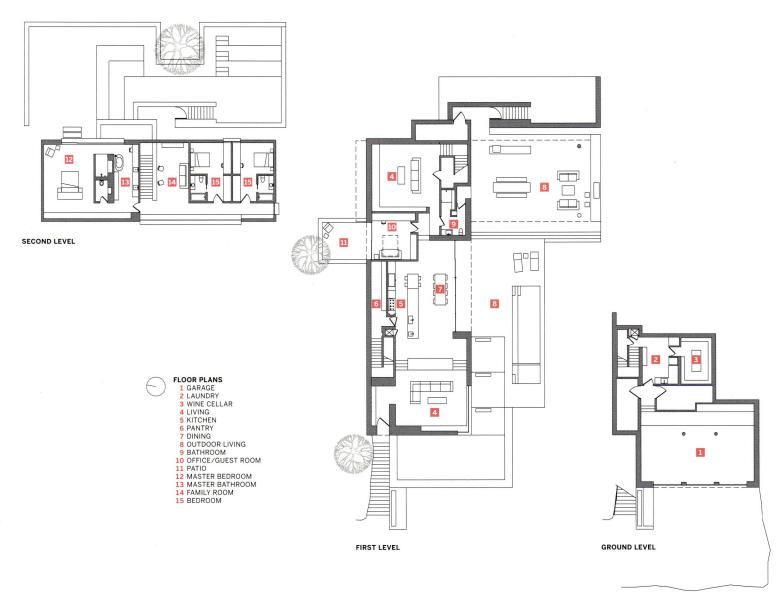
Hazelbaker and Rush met in Albuquerque in 2001, and later relocated to Tucson when Dale began working for Rick Joy. After completing a few small projects for friends, they made their collaboration official and informally started with the renovation of their own home. Both have long been makers: For them, the sensory experience of making objects is the "connective thread that runs through the practice."

The Franklin Mountain House's clients, a design-minded couple now with two small children, interviewed architects in Texas, New Mexico, and Arizona before deciding to work with Hazelbaker Rush. The trust involved

was substantial, as they were the first official clients for the nascent architecture office. The project became a "labor of love," with the designers choreographing the intimate experience that is the custom home design process — in this case, a three-year sequence that began in January 2011 and yielded the completed home in August 2014.

Inspiration for the architecture arrived from the impressive site, whose sweeping views across the city and beyond capture the literal end of Texas (the home is located just three miles northeast of Mexico and New Mexico). Conceptually, the project's stacked massing at once digs into and hovers above the hillside. The spaces unfold across three levels, stepping up with the grade: A sunken garage and support level anchors the home; the main open kitchen/living/dining space opens out to the pool deck; and bedrooms fill the upper floor, which is set perpendicular to the lower levels.

Hazelbaker Rush, to great success, explore a rich heavy/light material palette throughout. Black stone, a ubiquitous El Paso building material, forms the fortress-like base, sourced from a quary a few miles from the site and laid by a crew of local masons. Rush and Hazelbaker described the process as slow going until the crew locked into the tight-joint, recessed grout look the architects were after, and then it was off to the races. Rush explained the wall section: each stone layer is 6–8-in deep over a CMU core resulting



in about two feet of wall thickness to work with (the west wall, to guard against the western sun, utilizes double CMU construction with an additional interior layer of insulation, making for an even thicker wall build-up). Black walnut millwork and concrete floors reinforce the lower level's earthiness. Above, there are white walls, white oak flooring and millwork, and a monolithic white lime cement stucco exterior with black epoxy-painted steel window bucks. From downhill, the stone mass and concrete columns blend into the desert scrub, leaving the stucco prism to float in space.

Openings in the volumes are placed with maximum sensitivity to what is being seen when. A corner window in the living room slices southwest to a striking view of Mount Cristo Rey, a change only caught while onsite during construction. The kitchen opens to a pool and deck, which overlook the city to the southwest. The horizontal slit window in the upper volume delivers a cropped view of the skyline at night, as the kids drift off to sleep. The master suite slider opens to the eastern lawn, while the kids' windows concentrate views into the yard below, where terraced stone walls support native Muhly grasses and a young paloverde tree.

For Hazelbaker Rush, a project's small embellishments are the "jewelry to the home." At the Franklin Mountain House, "natural, honest, somewhat conventional materials are used in slightly unconventional ways to clearly convey a refinement of the vernacular craft." To that end, Hazelbaker and Rush fabricated many of the details themselves: the stitched leather and steel drawer pulls, jute cord bathroom pendants, entry lighting, spun brass kitchen pendants, ipe shower benches, a cast concrete powder bath sink, master bed frame, door pulls and lever handles, office desk and shelving, magnetic chalkboards, and exterior gates and benches. Rush also fabricated steel boxes for outlets, hose bibs, and doorbells to sit within the black stone wall, and even fashioned a portable family yardstick for charting the growth of the clients' children. This masterful display is at once "what the building deserves," and what was required for the couple to remain true to their hands-on approach to architecture.

Hazelbaker Rush is now at work on two residences in Tucson, in addition to other fabrication projects. Darci also teaches at the University of Arizona, a position she's held since 2007. In conversation about the scenic-yet-harsh American Southwest, where the big sky offers its expansive horizon along with its intense heat, the question came up: "How do you make architecture of this place?" If you're looking for answers, the Franklin Mountain House is a great place to start.

Jack Murphy, Assoc. AIA, is an architectural designer at Baldridge Architects in Austin.







Above left A slightly recessed door opens back to the pantry. The black walnut panels are all vertically book-matched. The architects could not find an El Paso installer willing to complete the waterfall edge, so the sequenced marble countertop was sourced from Tucson. Above right The thickness of the western wall is tangible in the sitting area's corner window. **Left** The stucco exterior was installed without con-





Land Lover

PERCHED ON A RIDGE FACING THE MAJESTIC GRAND TETONS, WELCH ARCHITECTURE'S RIDGE HOUSE COM-BINES NATURAL MATERIALS WITH WIDE-OPEN VIEWS IN A DEFERENTIAL PLAY TO THE LANDSCAPE.

By Dror Baldinger, AIA

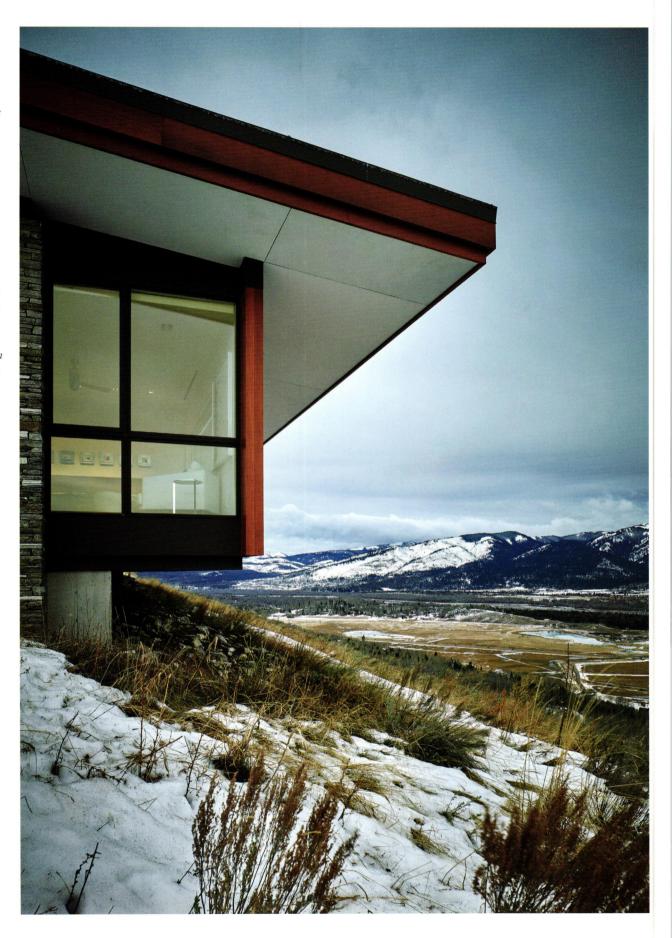
Project Ridge House, Jackson Hole, Wyoming Client Kay and Bill Jones Architect Welch Architecture Design Team Clifford Welch, AIA; Dean Bowman,

John Wheeler

Photographer Dror Baldinger, AIA

Previous The slope of the roof mimics the slope of the site.

Right By cantilevering one edge of the house the architects achieved a startling visual effect and minimized the impact of construction on the site. Facing The panoramic view of the Grand Tetons is hidden at the entry by a wall adorned with a large work from the client's Western art collection. The demure move creates a moment of suspense before visitors round the corner for the big reveal of the mountains stretched out before them.



5/6 2016



ouses isolated in natural settings are, at their best, deferential and referential. The Ridge House in Jackson Hole, Wyoming, by Dallas architect Cliff Welch, AIA, accomplishes both in its architectural dialogue between a man-made structure and the natural environment.

A narrow and sharply turning road follows the steep terrain to the top of the Gros Ventre Ridge where the Ridge House is located. With every turn in the road, the scale of the Grand Teton Range becomes increasingly spectacular. The architectural challenge in the presence of such a magnificent site, with its overwhelming views and ever-changing climatic conditions, is not only what to do, but also what not to do.

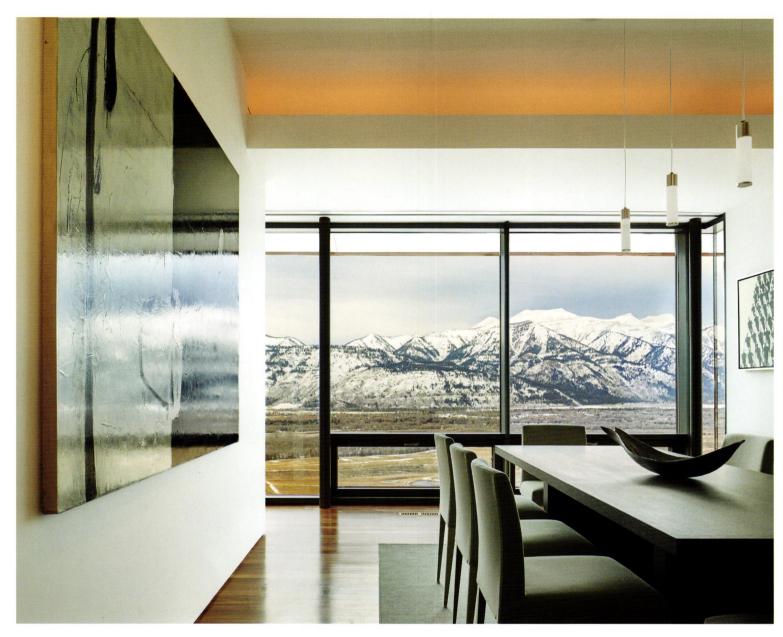
Travelling the narrow approach road, it is difficult at first to visually locate Ridge House. One has to turn onto the steeply descending driveway to see it. Once in view, the building's organizational *parti* clearly reveals itself: a concrete, board-formed garage tucked into the hill; and a singular, extruded volume following natural contours and narrowly touching the ground before dramatically cantilevering over the sloping terrain.

In addition to the visual effect it achieves, cantilevering a portion of the footprint along its longitudinal axis and parallel to the natural grade also

minimizes the impact of construction on the site. To further integrate the house into the land, or imply that the house is emerging from the ridge, native grasses and sagebrush are seamlessly blended onto the garage's green. In the winter, it accumulates picturesque snowdrifts.

Taking into account that the structure would be set against the rugged and visually complex landscape, the architect chose a singular form. At no point does the house try to upstage the beauty of the surroundings. The slope of the roof unobtrusively echoes the slope of the ridge, with its low edge facing the Grand Teton Mountain Range. The exterior material palette of Western Red Cedar and Oakley Ledgestone was selected for its timelessness and durability, and also to aid the visual blending of the house into the landscape through similar colors and textures.

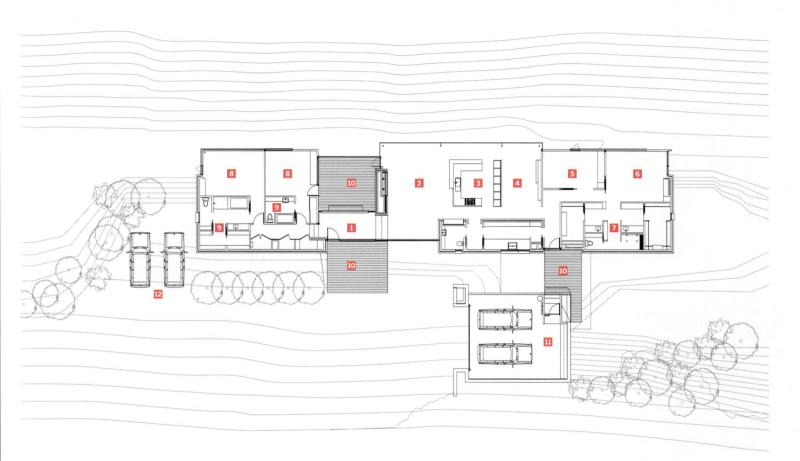
Ridge House's outdoor space just in front of the entry door begins the man-made promenade that the architect takes us through before the grandeur of the Grand Teton Range and the valley below are revealed from inside the house. The views from this protected, transitional space are deliberately blocked by the mostly opaque front elevation. Though a sizable section of the elevation is indeed glazed, the glazing is only to reveal





Above The interior is calm, light, and airy. The open and discrete spaces draw one's attention to the views outside. **Left** The same Oakley Ledgestone that clads much of the exterior is used on the inside as well, such as in the fireplace.





another transitional space, this one internal, which is dominated by a large painting from the owner's western art collection.

Just around the spatially compressed foyer, the main reveal finally unfolds — a breathtaking panorama of the Grand Tetons. Walking around the open and expansive space, framing the photographs I was about to take, I recalled the famous story of Frank Lloyd Wright's visit to Philip Johnson's Glass House in New Canaan, Connecticut. Wright, the story goes, turned to Johnson and said, "Here I am, Philip, am I indoors or am I out? Do I take my hat off or keep it on?" (Architectural Digest, Nov. '85). This is the strength and beauty of the space that Welch created in the Ridge House. It is a space that is at once protective, where one can find shelter from nature, and expansive, where one can feel an immediate connection to nature. Elevated high above the valley below, and aligned with the mountain range, the sloped-ceiling space feels like front row seats in nature's ever-changing, seasonal spectacle.

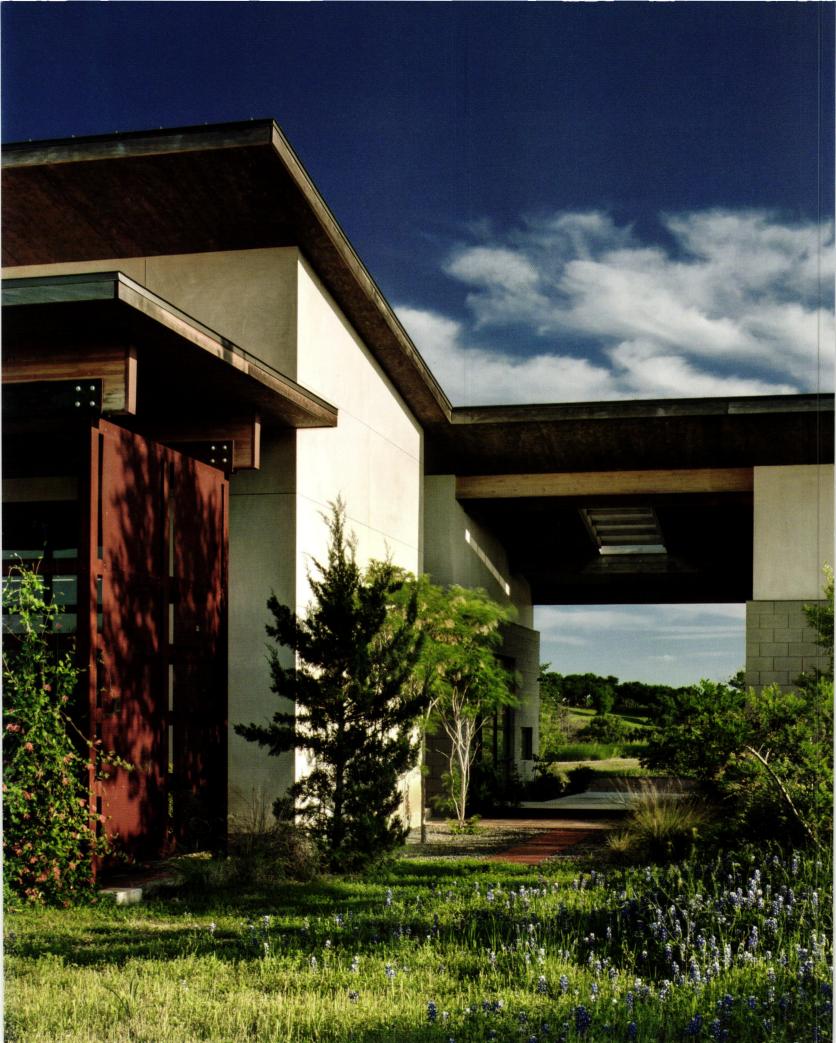
Removing still another layer of spatial separation from the outdoors is an exterior terrace, which is brought under the continuous roof of the

house. The terrace provides an outdoor room that is sheltered from driving snow, and from winds that can exceed 100 mph.

The home's interior is calm, light, and airy. As with the external forms, the spaces carved within direct our attention to the views outside. White walls exhibit diverse works of art, many of which are by local artists. The same Oakley Ledgestone that clads exterior walls is used internally, bringing the exterior and interior architectural expressions into gestalt. Completing the internal material palette is a reclaimed Tigerwood floor. Natural light penetrates deep into the interior, bounces off the reddish floor, and fills the house with a warm glow.

In an era of relentless pursuit of object buildings and computergenerated forms, Ridge House stands as a singular example of relevance, suitability, and reverence. It demonstrates the enduring power of restraint, site-specific considerations, and architecture that is in settled dialogue with its context.

Dror Baldinger, AIA, is an architectural photographer in San Antonio.



The designed landscape comes right up to Bluestem and flows through its open breezeway before fading into the natural surroundings.

Native Terrain

SITED AT THE EDGE OF A RANCH IN CRESSON,
NORMAN WARD'S BLUESTEM HOUSE EMULATES THE
RUGGED COUNTRYSIDE.

by Bart Shaw, AIA

Project Bluestem
Client Norman Ward, AIA
Architect Norman D. Ward Architect
Design Team Norman Ward, AIA
Photographers Charles Smith, AIA; Ralph Lauer



n 2004, Norman Ward, AIA, received an unexpected phone call. A client was planning to develop a small portion of their ranch in Cresson, a onestoplight town 30 minutes southwest of Fort Worth. The client and his father owned the ranch together, and they called to tell Norman that they wanted him to have a home there. They asked him to pick out the site himself.

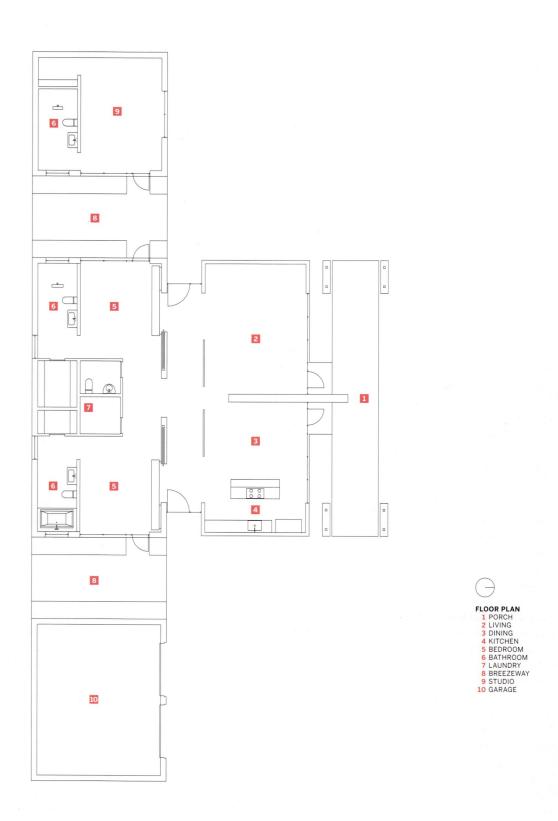
Ward knew immediately which lot he wanted. Years before, he had explored the land with the client. At the edge of the ranch, a spring-fed creek has carved a cliff from a hill that overlooks the surroundings. As soon as he understood what they were offering, Ward says, "I knew exactly the place I wanted to build my house: this hilltop."

Ward was drawn to the breezes and openness of the hill, and he sought to preserve this experience in the house. The design was conceived as four distinct pavilions under a common roof. Three of the four pavilions are separated by two breezeways. These separations in the volume allow breezes as well as the land to flow through the house. The east/west separation creates a circulation path through the main house, connecting the living/kitchen volume with the bedroom unit.

The design is elegantly conceived in a way that embodies the utilitarian impulses of rural Texas. The construction components are simple and uncovered. Structurally insulated panels form the roof, ceiling, and soffits, resting on Glu-Lam beams that run the length of the structure. Gray CMU, stucco, and steel windows complete the exterior palette. Openings in the volumes reveal the thickness of the block, stucco, and partition walls.

It was several years before Ward was ready to start construction. He spent a lot of time on the site to develop a greater understanding of the land, an understanding that is evident in his design. "The house is connected to the land, and I discovered colors for the exterior in the landscape," Ward says. "This opened my eyes to how context can influence these decisions." The site gently cascades down a hillside of limestone shale and soils that have eroded over time. The topography prevented any previous cultivation and has left an authentic, raw landscape in various shades. Scattered juniper, live oaks, cacti, and native grasses survive in a rough mixture of shallow soil and rock. Ward references the lichen-covered stones as a distillation of the project's character. The rock is gray on the exterior and dotted with a layered array of gray, white, ochre, and rust-colored splotches. If you break the weathered limestone apart, you get a fresh, uniform cream color on the inside. "These colors led to the material palette for my house," Ward says. "Gray CMU, cream stucco, and weathered steel."

The native landscape is not held away from the house at a predetermined distance. Instead, a raised walkway under the canopies connects the terrain north to south, through the breezeway. This continuity allows the landscape to flow through the building while remaining part of the hill. Ward collaborated with Redenta's on the development and maintenance of the landscaping, in an ongoing exploration of how plants surround the house, interact, and fade into the rest of the landscape as it cascades down the hillside.





Right and below Ward envisioned the house as "four pavilions under one unifying roof." In the resulting design, breezeways link the enclosed spaces and connect them to the natural suroundings.

Facing The breezeways channel light and air to thelinked pavilions. Ward took his inspiration for the color palette from the materials he found on site.







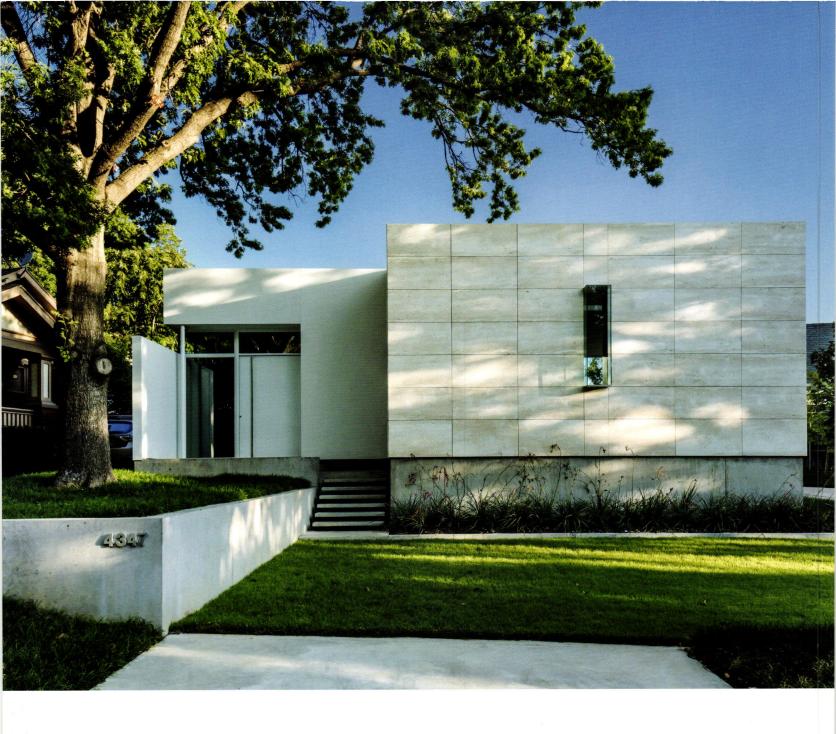


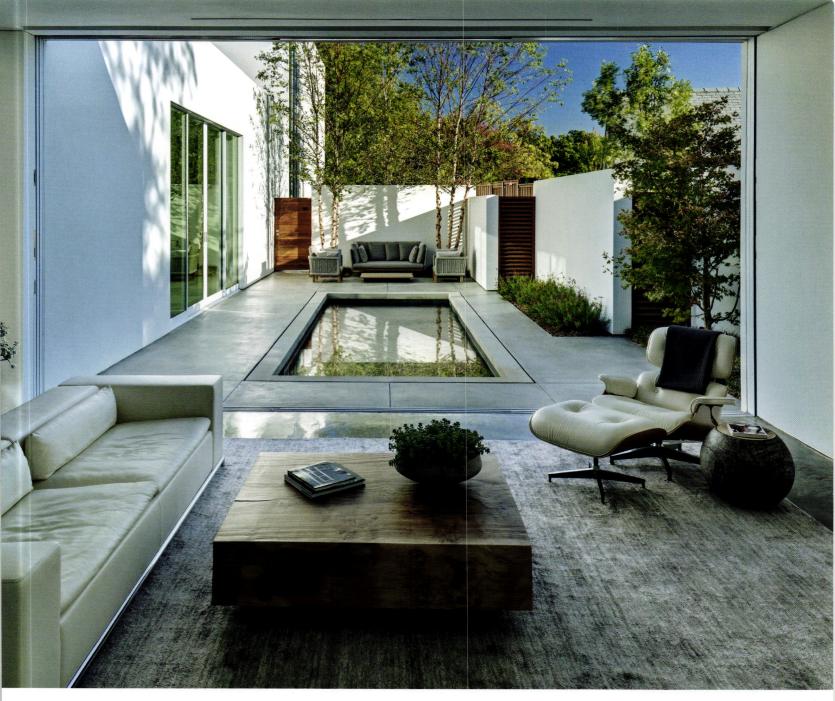
"The house is connected to the land, and I discovered colors for the exterior in the landscape," Ward says. "This opened my eyes to how ideas for the house could come from the site."

Many of Ward's projects are characterized as carving out spaces that usher natural light into the interior. This is an idea that became a core tenet of his work after he lived in the house. The two breezeways became canvases for daylight. Throughout the day, across the seasons, and varying with the weather, the atmosphere of the interior is transformed by the colors and intensity of these light chambers. Each breezeway has an opening in the center of the roof that is fixed with a perforated steel panel. This oculus amplifies the phases of the day and the moods of the sky. "The sunlight is in constant motion within these breezeways," Ward says. "In the morning, the sunlight falls on the walls facing to the east; by midday, the sunlight moves across the ground; and by the afternoon, the sunlight is moving up the walls facing west."

Ward had many conversations with the tradesmen and builder about his design goals and the quality of construction. An electrician insisted on wiring a doorbell for the house. Ward says, "I told him not to install any wiring for a doorbell. I told him that someday I would find another solution. I did not want a bell to ring inside this house." About two years later, Ward contacted an instrument developer in Maine and commissioned a musical instrument made of four aluminum tubes that you strike with a mallet. This is his doorbell.

Bart Shaw, AIA, is an architect in Fort Worth.





Almost White Box

MINIMAL IN FORM AND COLOR, CLEAR AND OPEN IN PLAN, THIS NEW HOME IN DALLAS BY MORRISON DILLWORTH + WALLS WAS DESIGNED FOR EMPTYNESTERS LOOKING TO DOWNSIZE.

by Audrey Maxwell, AIA

Project Casa di Luce
Architect Morrison Dillworth + Walls
Design Team Lionel Morrison, FAIA; Joanna Hampton, AIA; Wesley Tunnell
Photographer Charles Smith, AIA





Previous The front facade of the house is accented by travertine panels and framed by an existing mature oak. The wall between living room and courtyard disappears, creating a physical connection between inside and out.

Left The courtyard becomes an extension of the interior via expansive pocketing doors in the master bedroom.

n his 1984 Pritzker Prize acceptance speech, Richard Meier, FAIA, recalled discussions on color with his children, who professed to love green and blue. They were confounded by their father's strange choice of white, prompting Meier to explain how all of the rainbow's colors could be seen in this single color. "The whiteness of white is never just white," he said. "It is almost always transformed by light and that which is changing." How white became synonymous with Modernism and contemporary architecture can be traced back to Le Corbusier's famous houses. Certainly one does not think of Villa Savoye without envisioning its whiteness. Later, Meier and Gwathmey Siegel would build upon Corbu's ideals, designing houses of precise white abstraction.

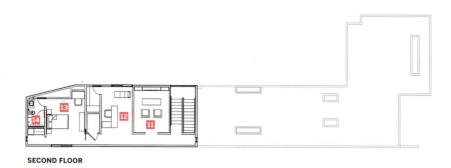
This particular language of the new moderns was not prevalent in residential construction in Texas. Notable houses in Dallas of this style were done by nonnative architects Meier (the Rachofsky House of 1996) and Edward Larrabee Barnes (Preston Hollow home in 1984). While modernist design ideals were being employed, masonry was a more typical building material. The relative economy of construction in the state and an affinity for vernacular materials were likely the causes. Lionel Morrison, FAIA, thus stands out among his peers, his body of work aligning more with the modernist principles of Meier, Siegel, and the like.

The owners of his recently completed Casa di Luce chose to work with him because of his design predilections. Despite a realtor shrugging Morrison off as an architect for those who just wanted a white box, they persisted. "We're pretty committed modernists," explained one of the owners, who

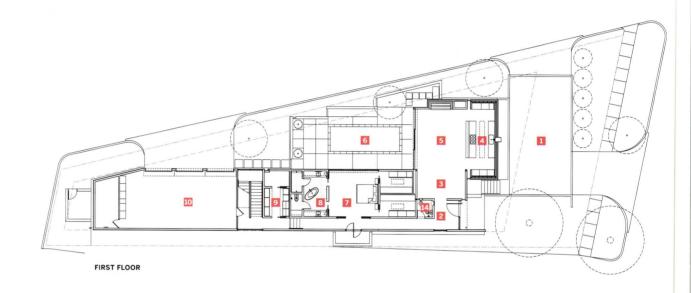
"The whiteness of white is never just white," he said, "It is almost always transformed by light and that which is changing."

wished to remain unnamed. "It's the nexus of our leanings and knowing we wanted to work with Lionel. You don't get a brick house when you work with him — unless it's painted white."

A superficial perusal of Morrison's residential portfolio might leave the impression of a parade of boxes rendered in white. This oversimplification discounts the geometric rigor, clear plan, and pure expression that characterize his houses. The clients recognized these qualities and sought them for their own home.







Empty-nesters looking to downsize, they purchased a modestly sized lot in Dallas. Despite their reasonable programmatic requests, other desires made designing on the small, triangular-shaped lot a challenge. The narrow site fronts a busy street with parking limitations, necessitating guest parking accommodations. An existing mature oak in the front yard was to be preserved. In addition, the clients made a specific request for a courtyard. The solution was an L-shaped plan with minimal side and rear setbacks, oriented to take advantage of the site geometry. The 'L' faces the alley, allowing the screened courtyard to fill the leftover wedge. The garage, storage, and pool equipment were located in the rear yard where the lot forms a pinch point.

The floor plan is clear and well organized. Gathering areas are pushed to the front with private functions behind. The guest quarters are sequestered at the back of the second floor. The most striking feature of the house is the extension of living and sleeping areas into the courtyard. Floor-to-ceiling pocketing door panels allow both the combined living/dining/kitchen area and the master bedroom to meld into the interior courtyard. By removing the barrier of a glass wall, the spatial connection becomes physical instead of simply visual. The building front accomplishes equally well the opposite desire, for privacy. The large, glazed entry door faces the street, announced

by a plinth and front steps, but is frosted to prevent views while allowing in light. A large vertical slot window above the kitchen sink affords a view out, but sits high enough from the street elevation to provide privacy.

The white stucco exterior is interrupted only by a segment of travertine rainscreen panels on the front facade. White stucco walls in a stepped formation enclose the courtyard with horizontal wood slat panels as connectors. The interior, like the exterior, is sparse with minimal finishes. White oak cabinets and white marble occur in bathrooms and utility spaces. Elsewhere, crisp white wall and ceiling planes and concrete floors predominate. Storage and unsightly devices are concealed wherever possible. Openings to the exterior are minimal, placed carefully along with skylights to frame views and introduce a play of light and shadow on the interior. A two-story wall of glazing at the stair frames a view of a Japanese maple that turns brilliant red in the fall.

Casa di Luce is true to its modernist ideals. It satisfies a functional need while utilizing abstract form to fulfill aesthetic and experiential aspirations. Like Morrison's other work, the house's honest expression and simplicity expose it to criticism. To the discerning eye, however, it transcends the simplified label of "white box."

Audrey Maxwell, AIA, is a principal at Malone Maxwell Borson Architects.





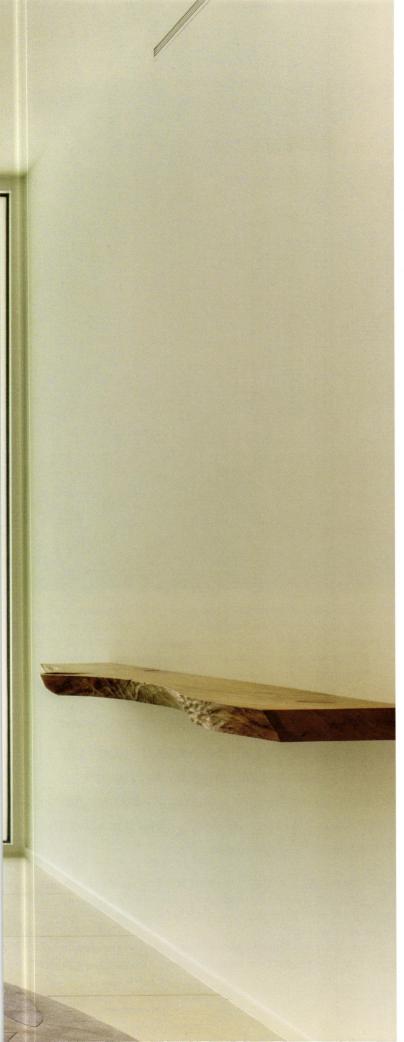


Above left An extruded slot window centers over the kitchen sink providing views out while maintaining privacy from the street.

Above right The intimate courtyard space provides sanctuary from the busyness of daily life.

Left Sparse, minimal finishes on the interior serve as backdrop for art and furniture.





Formal Again

MURPHY MEARS' RENOVATION OF A 1963 FORMALIST HOUSE IN HOUSTON MAKES THE PROJECT SLEEKER THAN WAS POSSIBLE WHEN IT WAS NEW.

by Ben Koush

Project Harrell House
Architect Murphy Mears Architects
Design Team Kyle Humphries, AIA; Kirby Mears, AIA; Walter Murphy, AIA
Photographer Kyle Humphries, AIA



ormalism, one of the major trends in the American Modern architecture of the mid-1950s through the mid-1960s, borrowed from the classical architecture of ancient Greece and Rome — axial plans, symmetry, colonnades, a preference for light colors, and even, tentatively, some of its ornament — just as the various schools of the Beaux-Arts had at the turn of the century, when the nation was in a similarly expansive mode. Modernist purists said it was heresy, but it was a big hit with clients. When designed with a light touch, Formalist buildings tiptoed just on the edge of kitsch.

In Houston, Harwood Taylor, design partner at the firm Neuhaus & Taylor, was particularly associated with Formalism. Its clear sense of order and monumentality — tendencies suppressed for decades in the modern architectural scene — seems to have appealed to him and to his clients, who were tired of the purposefully informal, small scale that pervaded the design of modern buildings at that time.

Today, as many Formalist buildings are approaching the 50-year mark, they are starting to be reappraised as distinguished works of architecture. The Harrell House of 1963, designed by Taylor, was one of his most consistent efforts to use the language of Formalism at a residential scale. The Harrell House was recently sympathetically rehabilitated by Murphy Mears Architects, whose careful changes, made after thoughtful study, substantially improved and perfected many aspects of the original design.

During the early '60s, Neuhaus & Taylor was in flux as the firm expanded and gradually stopped designing the small projects it had done

in its first ten years. The Harrell House, in tony River Oaks, designed for an oilman, was one of their last domestic works. Its exterior, defined by an insistent colonnade on a 7.5-foot module, suggests the tension between the architect's growing preference for large-scale commercial work (he would go on to design the first iteration of the Galleria for developer Gerald Hines a few years later) and the domestic arrangements of a house. Though not large by River Oaks standards at about 5,000 square feet on one level, its ambiguous scale, resulting from the absolutely symmetrical elevations,

Its exterior, defined by an insistent colonnade on a 7.5-foot module, suggests the tension between the architect's growing preference for large-scale commercial work... and the domestic arrangements of a house.

seems commercial rather than residential. In fact, when Murphy Mears asked the archivist of River Oaks Property Owners if the organization had any of the old plans in their files, the archivist jokingly replied, "You mean for the old post office?"

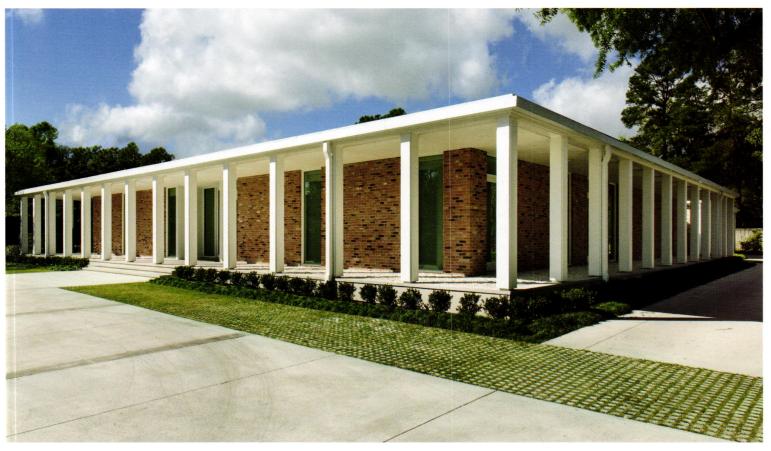
Needless to say, as Murphy Mears began their work, many were surprised that so much effort was being put into retaining what was generally



Previous The architects replaced a solid double door with a single frosted glass door flanked by side lights, which created a luminous entry space to the house.

Facing The millwork screen in the living area contains a TV, fireplace, and storage closet. The closely spaced panels also conceal two steel structural columns.

This page There are two key changes to the exterior: a new glass front door and the replacement of the concrete porch floor with gravel, acknowledging the fact that the front porch is meant to be seen, not inhabited.





Above The new gardenfacing kitchen is a sleek symphony in white. Right The architects used the planning module of the house to organize the newly enhanced rear garden, swimming pool, and paved patio spaces.





considered to be an insignificant building, if not an eyesore. Fortunately, that is not what the new owners, a young couple with two small children, thought when they purchased it in 2009. They decided to live in the house as it had been modified, with the addition of lots of crown molding and dark-stained wood paneling, for a time (which turned out to be several years) before remodeling it.

Although the footprint remained the same, the architects made several plan changes. The largest was to switch the front-facing kitchen and dining area with the two children's bedrooms that had originally faced the back-yard. The other major plan change was to shrink the master bedroom by a few feet to add space to the master bathroom, which was opened up and given larger closets.

The latest architectural interventions are deliberate and understated. The overall aesthetic is stark, and the interior color scheme is nearly all white and pale gray, which is an effective complement to the excess of the exterior's suburban stoa. On the street-facing elevation, the architects replaced the original solid, double entry doors that were flush with the exterior wall with a single, very wide frosted glass door flanked by frosted glass side lights. This new entry wall was recessed from the brick facade by about four feet, and the inset side walls were clad with sleek white-painted steel panels manufactured by George Sacaris, a well-known metalworker in Houston. In the living room, a set of closets originally placed in front of the entry area was removed. In its place, a millwork screen of closely spaced white-painted wood panels that conceals structural columns, a

television, a fireplace, and a storage closet was installed. Flooring in the public areas consists of large, rectangular pieces of pale gray ceramic tile. The new kitchen is furnished with super-minimal, prefabricated German cabinets in white and silver.

The architects and clients worked with Meedi Hidalgo, an interior designer at Kuhl-Linscomb, to select new furniture for the house — again, stark, minimal, and mostly in tones of gray and white. They also coordinated landscaping and extensive paving with Tim Hansen. The results included a new pool and extensive paving whose dimensions were based on the column grid module of the house. New brightly colored and sculptural artworks by Nicola Parente, Lisa Ludwig, Jacob Hashimoto, and Robert Graham contrast with the restraint of the architectural and interior design.

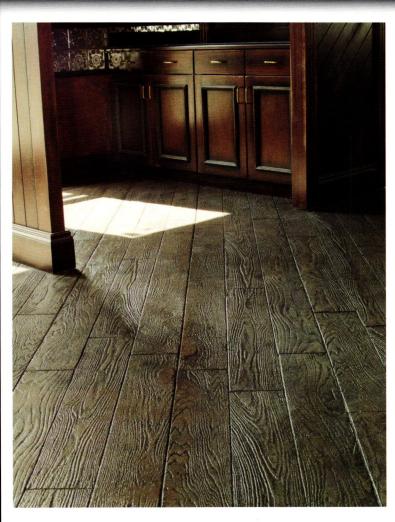
Thanks to technical advances in architectural construction that were used extensively in this rehabilitation — new, miniaturized lighting fixtures; concealed air-conditioning registers; zero-detailing door and cabinet hardware — the Harrell House now looks tauter and sleeker than was possible when it was new. The architects should be commended for working within the building style to refine the original design intent for the house, rather than supplanting it with their own style. As such, this project should serve as a model for an appropriate way to approach the difficult task of modernizing modern buildings.

Ben Koush is an architect and writer in Houston.



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Restoration

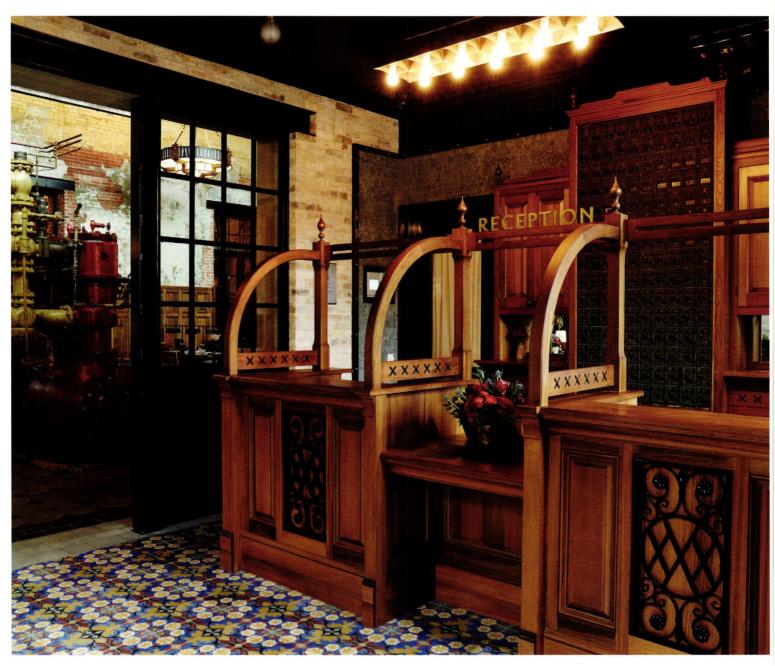
As Eugène Viollet-le-Duc told us, restoration, both the word and the thing, is modern. Until his time in the 19th century, humankind had not given much thought to restoring buildings of bygone eras. Renovations were made to important monuments, but not with much attention or fidelity to a structure's historic fabric. When Viollet-le-Duc formulated a theory for this new thing, restoration, his conclusions came as something of a surprise: "To restore a building is not to preserve it, to repair, or rebuild it; it is to reinstate it in a condition of completeness that could never have existed at any given time."

The two projects in this issue's Portfolio section show that le-Duc's ideas about restoration are very much alive and well in our time. One a brewery now a luxury hotel, the other a frame house now a historical and cultural center, both are examples of dilapidated fabric turned into very definite expressions of contemporary culture.



The Grit and the Grandeur
Hotel Emma
Aaron Seward

Historical Marker
African American Cultural
and Heritage Facility
Patrick Michels



For the interior, the designers emphasized the building's German-Texan heritage with vintage pieces, such as the antique mail and key cubby at reception.

The Grit and the Grandeur

Dallas-based three: living architecture, working with Roman and Williams, transformed San Antonio's Pearl Brewery into a luxury hotel.

by Aaron Seward

Since purchasing the Pearl Brewery in 2002, private equity firm Sliver Ventures has transformed the 23-acre site just north of downtown San Antonio into a mixed-use, urban-scaled neighborhood. Based on a master plan by Lake|Flato, the district has been filled in with an eclectic assortment of buildings - some new constructions, others adaptations of old brewery facilities — designed by a variety of architects and occupied by apartments, offices, shops, and restaurants.

The centerpiece of the bustling development is Hotel Emma, a 146-room luxury hotel named after Emma Koehler, who survived her husband, brewery president Otto Koehler, to run the company successfully even during







Precious, unique moments are to be found throughout Hotel Emma, each designed to give guests an emotional connection based on what they notice and cherish during their stay. The blue and white tiles in the bathroom, along with the brass fittings and standing sinks, give one's daily ablutions a priviledged air. The blend of industrial grit and plush luxury is evident throughout the hotel.





Prohibition. Designed by Dallas practice three: living architecture, with interiors by New York City-based Roman and Williams, the hotel resides in the main brewery building, a Renaissance Revival German beer palace built in several phases throughout the late 19th and early 20th centuries, as well as a new tower designed to mimic the existing structures.

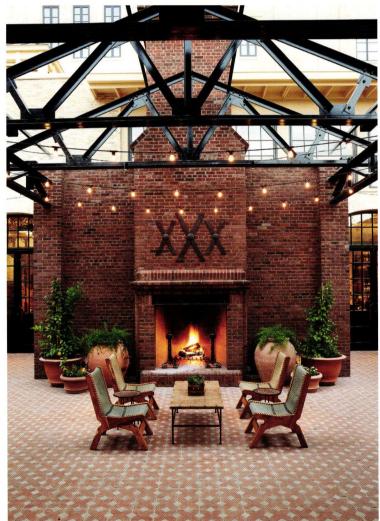
The brewery buildings — which are lined up in a contiguous row, though not necessarily connected - contained on the ground floor an engine house, brewhouse, and cellars; and storage on the upper levels. They were essentially warehouses with monolithic reinforcedconcrete and steel structures and loadbearing brick masonry envelopes. With the exception of the narrow, eastern facade, the buildings had no window penetrations. The architects added them, which required significant structural engineering due to the thickness of the masonry. They also cut horizontal circulation connections between the buildings, whose floor plates don't quite line up. The 20-ft floor-to-floor heights also made it challenging to create proportions that felt right in the guest rooms, all of which are unique in the existing structures.

"In all honesty, this isn't the type of building you'd ever want to adapt to a hotel," says Gary Koerner, AIA, founding principal of Three. "It proved to be a very complicated structure to configure guestrooms with windows."

Nonetheless, the design team took full advantage of the existing structures, stripping them down to their raw material essences and creatively reusing old brewery machinery for decorative purposes. The vaulted concrete ceilings and concrete floors were left exposed, as were the massive columns. The ground-floor public spaces are decked with battered steel tanks, twisting pipes, chunky valves, and other pieces reclaimed from the beer works. Salvaged doors and fixtures and rehabilitated antique furnishings, all selected by Roman and Williams to convey the building's German-Texan heritage, complete the composition: a blend of industrial grit and lavish, Old-World comfort.

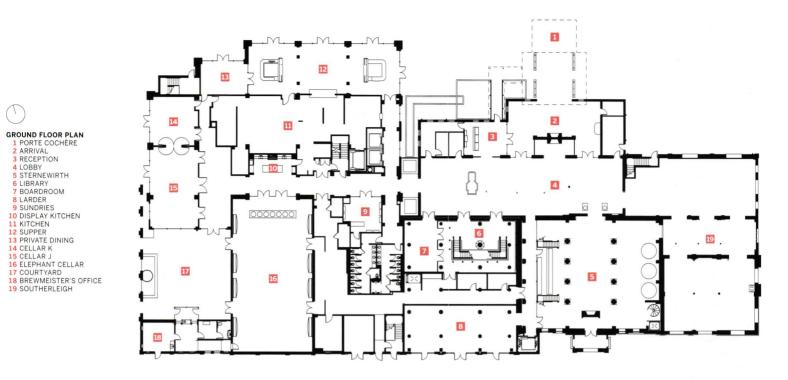
Three has made a specialty of designing small luxury hotels. While he was with Shepherd & Boyd, Koerner was responsible for the Mansion on Turtle Creek (1981) in Dallas. His firm designed The Peninsula Beverly Hills (1991), The Westin Riverwalk (1999) in San Antonio, and many more marquee destinations for the wellheeled. "In luxury hospitality, it's all about creating emotional connections," says Koerner. "You

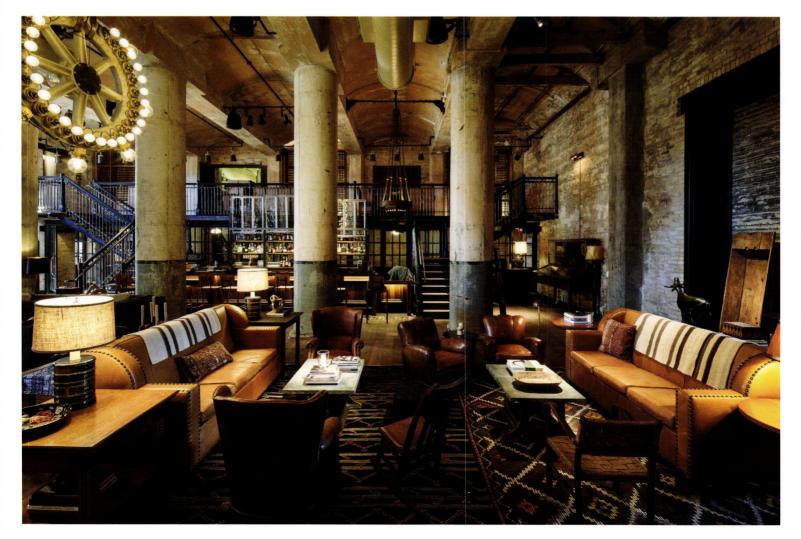




Above At the western end of the building, the architects stripped away most of the structure and left a semi-enclosed patio space that overlooks the San Antonio River. **Left** A fireplace made from reclaimed brick greets guests in the entry courtyard.

Facing Sternewirth, Emma's bar and lounge, is spacious and furnished with discrete tables and lounge sets.

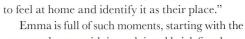








Facing The Library
Left The Larder
Below The Elephant Cellar



want the guest to have a unique experience, and

courtyard entry with its reclaimed brick fireplace. The architects positioned it on the north face of the building, as opposed to the feature facade on the east, in order to connect it to the river and keep the pedestrian plaza on the east free from cars. Reception is small and outfitted with an antique mail and key cubby. Arriving guests are served a complimentary margarita in the library, which has two levels of dark wood bookcases packed with many a dusty tome. Sternewirth, the bar, is spacious, but furnished with discreetly positioned lounge sets and tables, including two brew tanks that have been repurposed as semi-private seating areas. There is a grocery and coffee shop with a "soupçon of Euro-sophistication" called the Larder, and a series of ballrooms, including the Elephant Cellar, where old tanks and pipe works stand in for gilt mirrors and crystal chandeliers. At its western extremity, Emma meets the San Antonio River. Here, the architects peeled away the building's walls, leaving a steel cage structure that forms a courtyard space for functions. It adjoins the Brewmeister Suite, the old office of the Pearl Brewery brewmaster, which has accommodations for weddings or board meetings. A pool deck on the third floor offers a sweeping view of the river and downtown.

In the guest rooms, as everywhere else at Emma, this mix of industry and luxury, grit and grandeur, predominates. The furniture is contemporary, but sympathetic to the quaint atmosphere. Around the four-poster beds, rugs take the edge off the concrete floors, though the latter have been polished and sealed thoroughly enough to be comfortable against bare feet. The blue and white tiles, standing sinks, and brass fittings in the bathrooms give one's daily ablutions a privileged air. "There's no Modernism in this project," Koerner says. "We kept the Old-World feel." And what a good feeling it is, to lie on the bed, gazing at the vaulted ceiling and concrete columns, and dream your dreams of tectonics that time forgot.







Historical Marker

To create Austin's African American Cultural and Heritage Facility, McKinney York Architects preserved a fragile 19th-century house built by a freed slave and designed a modern addition, sited a respectful distance away.

by Patrick Michels

It was probably Thomas Dedrick, one of the first former slaves to settle in Austin, who built the little yellow house overlooking the State Capitol. City records show his son William was living there on Robertson Hill by 1893. From that point on, the story of the Dedrick-Hamilton House is clear, passed down through five generations of the same family, running parallel to the history of black people in Austin, generally.

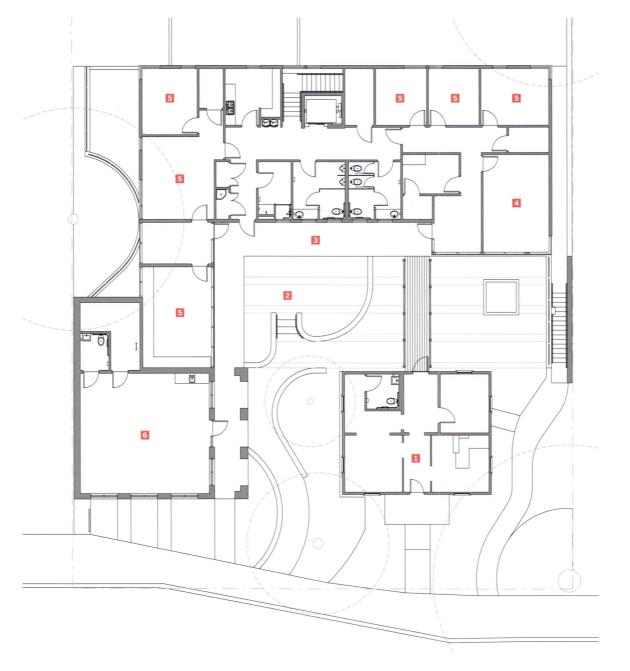
A district of black-owned businesses grew up around the house on East 11th Street. It was a popular place for black families to buy homes, and then, under the terms of Austin's 1928 city plan, it became the only part of town to offer schools and parks for the thensegregated black population, "as an incentive to draw the Negro population to this area." By the mid-2000s, ironically, gentrification began pricing longtime residents out of the neighborhood to which they'd once been restricted. Members of the Hamilton family, who'd

grown up in the yellow house on Robertson Hill, were among those who moved out to the suburbs. In 2005, the fact that Austin's black population was dwindling - coupled with the insecurity and indignity of a number of police shootings and incidents of racial insensitivity prompted the city to draft a black qualityof-life improvement plan. The plan included a publicly supported African American Cultural Heritage District to maintain the neighborhood's history and to stop what the district's founding director, Lisa Byrd, called the "cultural genocide" on the East Side. According to the city's plan, the district would be anchored by a new facility, built around the 120-year-old Dedrick-Hamilton House.

It was a two-pronged preservation challenge: save the house — which by then was in an unsteady, deteriorating state — and build a modern extension space to serve as a cultural incubator. To handle the delicate job, the city picked local practice McKinney York Architects.

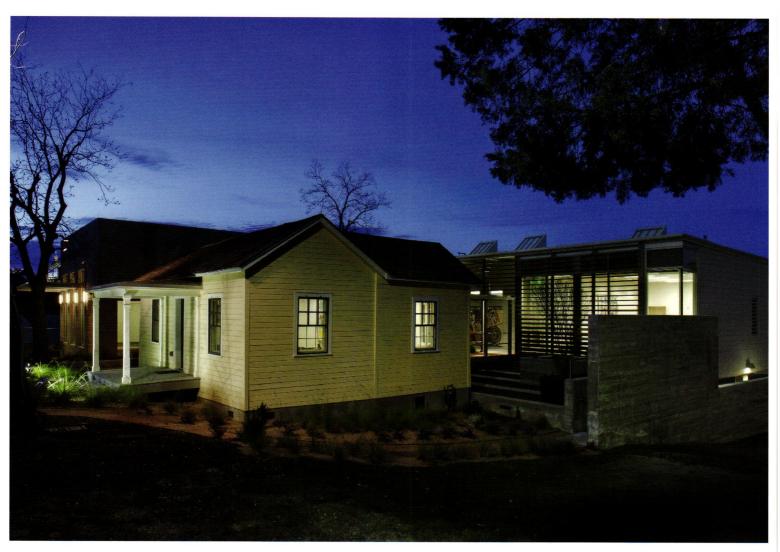


Facing The new facility wraps around the restored house while maintaining a respectful distance. Left An early elevation of the project showing the care that was taken to respect the scale of the existing structure.





- 1 VISITOR'S CENTER
 2 COURTYARD
 3 COVERED PORCH
 4 CONFERENCE ROOM
 5 OFFICE
 6 PRACTICE ROOM



The 30-year-old firm has taken on adaptive reuse before, including the 2010 update of downtown Austin's midcentury Starr Building that now houses brand development agency McGarrah Jessee. The Dedrick-Hamilton House posed a unique challenge because this time McKinney York had a diverse coalition of clients — city officials and Austin's African-American community — with a broad set of needs.

After bringing a few concepts to the city and community groups, the team settled on restoring the house to its appearance around the turn of the 20th century, and housing new office and performance space in a detached building with a brick storefront typical of that stretch of East 11th Street at that time. The city's initial plan was to build the addition directly onto the house in a style to match it. But Al York, FAIA, says they abandoned that idea early on.

"We thought that was not an appropriate way to honor the house," he says. "When you get this much square footage on the site as an addition, [the house] becomes almost an afterthought. The approach is to stand as much away from it as possible, let it breathe and be a historic jewel, not try to mimic it in some Disney World way."

Working with historic preservation expert Tere O'Connell, AIA, the team decided which parts of the house would be rebuilt from new materials, which would be restored, and which—like the caved-in front porch built well after the rest of the house—could be removed altogether. They also had to build a foundation, which the house hadn't had before, and which required bracing the home's crumbling walls, loading it onto girders, and taking it on a very delicate 50-foot journey. "There were actually chains wrapped around it, like a belt," recalls McKinney York partner Brian Carlson, AIA.

For the new construction around the house, the firm and community teams settled on a design that avoids telegraphing the building's purpose with, say, musical instruments or the West African motif

on the facility's city-run website. "This community and neighborhood was better served by a building that's respectful of the urban fabric," York says.

The building's board-formed concrete and gray siding look at home next to the giant new mixed-use residential developments around it, but Carlson notes the light brick storefront is also consistent with the surviving historical commercial buildings on 11th Street.

"There's also an effort to be quiet with the architecture," says Heather McKinney, FAIA, "with the idea that it wouldn't compete, that there's enough flexibility to the space. The space is not so dramatic in and of itself that it forces you to behave a certain way."

The ability to adapt has been key to the space's success in the three years since it opened. The house remains a sort of visitor's center that shows off artifacts like old perfume bottles that were discovered during restoration. The adjacent facility is home to the city's Office of Arts and Cultural Resources, which runs dance classes in the studio and keeps a







registry of black artists and African-American arts events around the Austin area. The Greater Austin Black Chamber of Commerce occupies the building's other side, and rents out its conference room to groups that need meeting space.

It's all meant to be responsive to the evolving needs of greater Austin's black community, even if the surrounding neighborhood isn't the concentrated cultural hub it once was. To McKinney, an early measure of their success came at the building's debut, when credit for the design wasn't handed solely to her firm, but was shared among the community members who'd given input along the way.

"On opening day, there must've been 100 people that came up to the stage who were being thanked for their contributions to the process, and all of them were taking total authorship," McKinney says. "That's always a good sign, when people want to take the credit."

Patrick Michels is a writer based in Austin.

Facing The boardformed concrete of the new construction references the exising house's siding.

Above left and top right Lowers shade the glass face of the new building and make it a better neighbor to the restored house.

Middle and right These photos show the dilapidated condition of the existing house when the architects began the project, as well as some of its charming character.





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Preservation Texas Honor Awards

Preservation Texas presented its 2016 Honor Awards at the State Theatre in Austin on February 18.





Restoration

- 1 Proctor Green House, Cuero Fisher Heck Architects
- 2 Bexar County Comissioners Courtroom, San Antonio Fisher Heck Architects
- 3 Hotel Settles, Big Spring Norman Alston Architects
- 4 Bendit House, Houston Curry Boudreaux Architects





Rehabilitation

- 5 Plaza de Armas Building, San Antonio Ford, Powell & Carson
- 6 Herff Homestead, Boerne Alamo Architects
 - Ellis Alley Enclave, San Antonio
 Ford, Powell & Carson and Mainstream Architects
- 7 Quiroz House, Galveston Ford, Powell & Carson







Recognition

- 8 Knights of Pythias Hall, Cuero Fisher Heck Architects
- 9 M&L Transfer and Storage Warehouse, Amarillo Charles Lynch, AIA
- 10 Sulphur Springs Post Office, Sulphur Springs ARCHITEXAS



11 Kiest Park Pergola, Dallas

Norman Alston Architects

Conservation

- 12 Sam Bell Maxey House State Historic Site, Paris
 Quimby McCoy Preservation Architecture
- 13 Covert Monument, Austin
 Silver Lining Art Conservation, Bartlett Stone Carving
 and Vault Fine Art Services

Preservation Planning

14 Austin Historic Cemeteries Master Plan

AmaTerra Environmental, McDoux Preservation, John Milner Associates

Texas Media Award

"Restore"

Mark Birnbaum

Heritage Education Award

Architectural Styles of Dallas Exhibit and BookletPreservation Dallas

Truett Latimer Award for Preservation Professionals

Bruce MacDougal

Executive Director, San Antonio Conservation Society

Alamo Award for Successful Advocacy After a Loss

Downtown Dallas Historic Preservation Task Force Historic Storefront of Main and Elm Streets





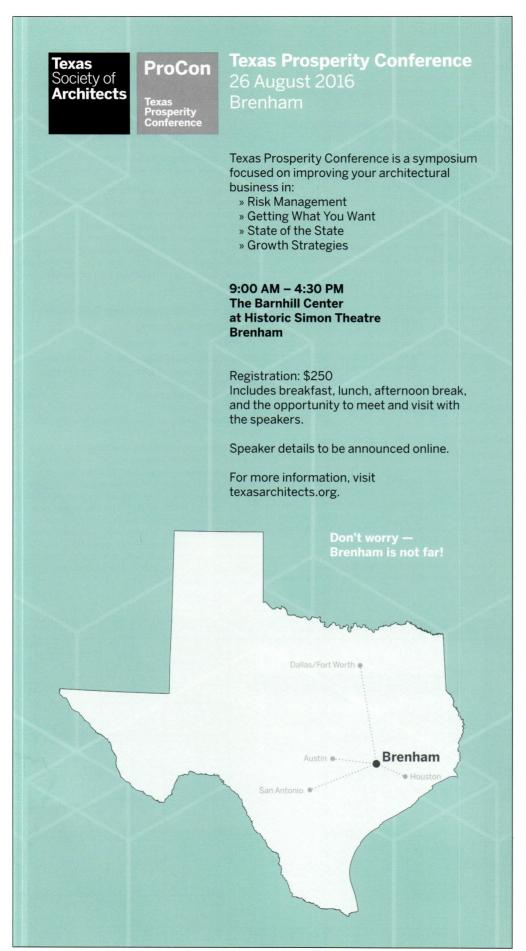


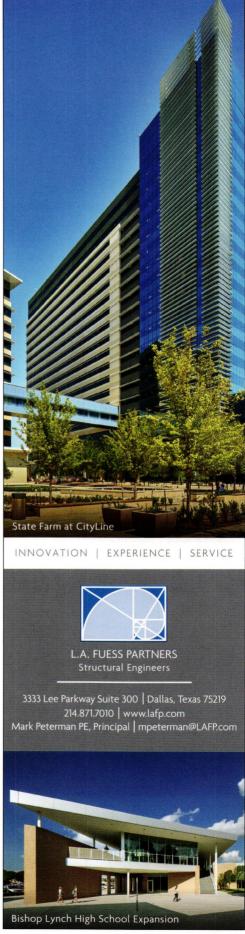












Resources

Casa di Luce, Dallas

Contractor Parkview Homes

Consultants Structural Engineer: Datum Engineers; LIGHTING DESIGNER: Architectural Lighting Alliance; KITCHEN DESIGNER: Bulthaup; A/V DESIGNER: Dallas Sight and Sound

Resources rain screen: Dee Brown; WOOD TRUSSES: Frisco Lumber; MILLWORK: Harvest Construction; SLIDING DOORS: Fleetwood Windows and Doors (Window Tradition); SKYLIGHTS: Super Sky; OVERHEAD COILING DOORS: Southwestern Steel Doors (Hollywood Door); WOOD FLOOR AND TREADS: Woodwright Hardwood Floor Company; STATUARY WHITE MARBLE: Walker-Zanger; TILE: Horizon Tile; FIREPLACE: Sparkfire (1st Choice Chimney); PLUMBING FIXTURES: TKO Associates; GEROTHERMAL SYSTEM: Crawford Services

Bluestem, Cresson

Resources concrete MASONRY VENEER: Acme Building
Brands; STANDING SEAM METAL ROOF: Tinwell Sheet Metal;
STRUCTURAL INSULATED PANELS: Roof: Chapman Building
Systems; STEEL WINDOWS: A & S Window; KITCHEN CABINETRY:
Bulthaup; PLUMBING FIXTURES: Duravit & Dornbracht (Morrison
Plumbing Company); HEATING, VENTILATING, AND AIR CONDITIONING (HVAC): Daikin (Studio HVAC), American Standards (main
house HVAC); ELECTRICAL: Delta Lighting (HLA)

Franklin Mountain House, El Paso

Contractor Cullers + Caldwell

Consultants STRUCTURAL ENGINEER: Harris Engineering Services: **MECHANICAL:** Unico

Resources OPENINGS: Western Window Sytems (Pella Windows & Doors); FINISHES: Cement Tile (Avente Tile), Marble Tile + Bath 2 and 3 Tile (Arizona Tile); EQUIPMENT: Wold, Subzero, Bosch, GE, Lynx, Vent A Hood (Builders Source); PLUMBING: Kohler, Duravit, Lacava, MTI (Fergusons); HEATING, VENTILATING, AND AIR CONDITIONING (HVAC): Unico

Hart Woodson House, Austin

Contractor Dalgleish Construction Company

Consultants STRUCTURAL: Stenstrom Schneider; INTERIOR FURNISHINGS: Blair Burton Interiors

Resources CONCRETE FOUNDATION: Austin Concrete Development: CONCRETE POLISHING: Modern Crete: STUCCO: Acronolis Stucco; STRUCTURAL STEEL: Dennis Steel; CABINETS (WALNUT): Kingwood Fine Cabinetry: CABINETS (WHITE LAMINATE): Kiva Kitchen and Bath; FRAMING: Hill Country Framing; WOOD DOORS (INTERIOR): BMC Millwork: WOOD TRIM: Modern Design and Construction; INSULATION: Dray Insulation; ROOFING: Quality Roofing: GLASS WALLS AND DOORS: Morris Glass: GARAGE DOORS: Cowart Door Systems; PAINTING/DRYWALL: Dingwall Painting and Remodeling: TILE INSTALLATION: Taylor and White Custom Stone: COUNTERTOPS: Decorum Architectural Stone; HARDWARE: Alexander Marchant; APPLIANCES - REFRIGERATIOR, RANGE, DOUBLE OVENS, MICROWAVE, MINI FRIDGE, VENT HOOD, WARMING DRAWER: Sub Zero Wolf: APPLIANCES - ICE MAKER: Scotsman: APPLIANCES - OUTDOOR KITCHEN: Fisher & Paykel: APPLIANCES - WASHER AND DRYER: LG: APPLIANCES - DISHWASHER: Bosch: PLUMBING: FTC Plumbing: PLUMBING FIXTURES: Morrison Plumbing Supply: HEATING, VENTILATING, AND AIR CONDITIONING (HVAC): Efficient Air Conditioning: SHADE SYSTEMS: Texas Sun and Shade: ELEC-TRICAL/LIGHTING: Precision Electric; AV AND AUTOMATION/ELEC-TRONIC SAFETY AND SECURITY: Sterling AVI; LANDSCAPE: Sullivan Landscape: IRRIGATION: Southern Landscape: POOL: Johnson Custom Pools; DESIGN SOFTWARE: Autodesk

Harrell House, Houston

Contractor Thomsen Company

Consultants Interior Design: Kuhl Linscomb; **LEED RATER:** PSL Integrated Solutions; **LANDSCAPE ARCHITECT:** Tim Hansen,

ALSA, Landscape Architect; STRUCTURAL ENGINEER: Matrix Structural; CIVIL ENGINEER: Andrew Lonnie Sikes; LIGHTING DESIGN: Lighting Design Solutions; METALWORK DESIGN & FABRICATION: George Sacaris Studio

Resources Custom Metalwork: (Front entry sidewalls, MASTER BATH BOXES, TRELLIS, POOL CANOPY, FIREPLACE): George Sacaris Studio; ACRYLIC PANELS AT POOL CANOPY: Regal Plastics; TPO ROOF MEMBRANE: Alvarez Sheet Metal: STOREFRONT WIN-DOWS & DOORS: YKK-AP (Haley-Greer); VELUX SKYLIGHTS: Velux (Alvarez Sheet Metal); PORCELAIN FLOOR TILE: Imola (Thorntree Slate): BATH WALL TILE: Horizon Tile: INDIANA LIMESTONE -EXTERIOR TILE, TREADS, AND COPING: Bybee Stone Company: KITCHEN AND BATH CABINETS: Bulthaup (Kuhl-Linscomb); AUTO-MATED ROLLER SHADES/ELECTRICAL WALL ACCESSORIES: Lutron (Facilities Electric): PLUMBING SHOWROOM & SUPPLIER: Elegant Additions: HEATING, VENTIL ATING, AND AIR CONDITIONING (HVAC): Premier AC & Heating: A/V & SECURITY CONTROL SYSTEM: Savant (Symbio Lighting & Control): TYPICAL RECESSED LIGHT FIXTURES: Delta Light, USA (Putterman, Scharck & Associates); DECORA TIVE GLOBE OUTDOOR LIGHT FIXTURES: Manamana (Putterman.) Scharck & Associates); OUTDOOR LED RETROFIT LIGHTS IN EXISTING PORCH CEILING: Cooper - Halo (Putterman, Scharck & Associates) BREAKFAST/DINING ROOM LIGHT FIXTURE: Artemide; **ELECTRONIC SAFETY AND SECURITY:** Symbio Lighting & Control: DRIVABLE GRASS PAVING: Soil Retention; POOLS: Monarch Pools; **REVIT**: Total CAD Systems

Ridge House, Jackson Hole, Wyo.

Contractor Dziezyc Construction

Consultants civil/STRUCTURAL ENGINEER: Jorgensen Associates

RESOURCES MASONRY: Oakley Stone (Brown Dog Masonry);
STEEL: Rigby Steel & Fabrication; WOODS, PLASTICS, COMPOSITE:
Falls Cabinets; KITCHEN MILLWORK: Bulthaup; WOOF FLOORS:
Tigerwood (Flooring Alternatives); ROOFING: Salt River; OPENINGS: Unilux Window, Marvin Windows (OMNI VIEW Window and Door); PAINTING: Ellis Painting; DRYWALL: Reilly Drywall; MOTORIZD SHADES: Fish Creek Interiors; APPLIANCES: Miele Appliances (Bulthaup - Dallas); RUGS, FURNITURE, FURNISHINGS: B & B Itaila, Moltini (Scott & Cooner); ARTWORK: Tayloe Piggott Gallery; MECHANICAL: Wyoming Mechanical; HEATING, VENTILATING, AND AIR CONDITIONING (HYAC): Mountain West; GAS FIREPLACE: Sparks Modern Fireplaces: ELECTRICAL: Jackson Hole Electric

Hotel Emma, San Antonio

Consultants co-developers: Silver Ventures, Woodbine Development; CIVIL: Pape-Dawson Engineers; LANDSCAPE ARCHITECT: Rialto Studio; INTERIOR ARCHITECTURE: Roman and Williams; STRUCTURAL: Danysh & Associates; M.E.P.: Blum Consulting Engineers; LIGHTING: Studio Lumina; ACOUSTICAL: Dickensheets Design Associates; TECHNOLOGY: Strategic Technology Services; BUILDING ENVELOPE CONSULTANT: WJE Associates; ARCHITECTURAL PRESERVATION CONSULTANT: Jfetzer

Resources Masonry: Acme Brick; CEMENT TILE: Redondo Tile and Stone; SIGNAGE/DESIGN: Giles-Parscale; SIGNAGE/EXTERIOR PAINTED: JAM Designs & Signs; FABRICS – ROBES/EMPLOYEE UNIFORMS: Dos Carolinas; ART – GUIDES: Wildsam Field Guides; ART – FRAGRANCES: Soular Therapy; HANDCRAFTED ART: Melissa Guerra Latin Kitchen Market; METAL ART SCULPTURE/CHANDE-LIERSS/SIGNAGE: Flux Metal Studio; FURNITURE – ENTRY TABLES/BENCHES: Peter Glassford; FURNITURE – CUSTOM TABLES: Peter Zubiate Studio Furniture

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PROJECT, O'Connell Architecture – PRESENT; LEED: Holos; COST
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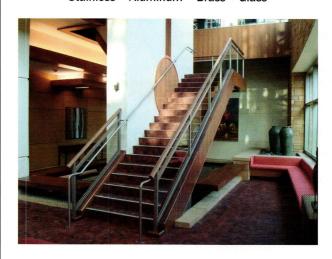
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Rauser Design's Perfect Wall House

he "perfect wall" concept was developed by Joseph Lstiburek of Building Science Corporation, a consulting and architectural services firm based in Westford, Mass. The idea is simple: Place cladding, insulation, and air/water/vapor barriers outside the structure to protect it and the interior from moisture and drastic temperature changes. If done correctly, a perfect wall system should provide superior thermal performance and increase the lifetime of the building (500 years is one quoted figure).

A new house in East Austin — designed by Eric Rauser, AIA, and Rebekah Rauser of Rauser Design and built by Risinger Homes — is putting the system to the test. Designed for a bachelor, the two-story, 1,450-sf residence relates to the changing landscape of the neighborhood, where single-family homes are giving way to multifamily infill developments whose size is constrained only by a profusion of protected heritage trees.

The wall assembly, from the timber framing out, is 1-in-by-6-in pine boards, 1/2-in OSB, a 40-mil peel-and-stick air/water/vapor barrier, 4-in silver foil-faced polyisocyanurate insulation, 1-in-by-4-in pressure-treated lathing, and 24-gauge corrugated metal siding pre-painted white. The roof has a similar makeup, the only difference being that it has six inches of insulation and a thicker weather barrier. Since the house is designed without overhangs, this barrier is able to wrap the entire house without breaks.

Inside, the architects left the wood framing — standard 2-by-4s on 16-in centers — exposed and painted white, giving the interior a rustic quality and making it much easier to spot leaks, should any occur, as well as for the structure to dry out if it gets wet. Resting on a concrete pierand-beam foundation, it is also easy to access every part of the house for repairs. A ductless 3-head mini-split mechanical system — one head upstairs and two downstairs - delivers hot and cold air with a heat exchanger for exhaust and intake, and a separate dehumidification system to keep everything nice and dry. The house earned a HERS rating of 39, much better than the HERS 100 rating of today's standard residential construction, putting it a stone's throw from net zero status.

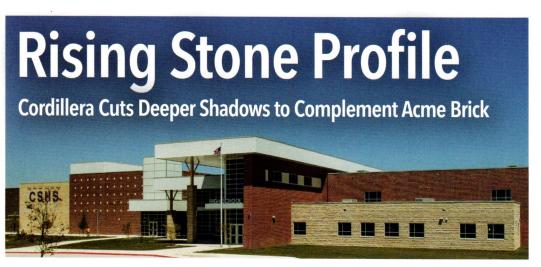


Left With the cladding, insulation, and weather seal all outside the structure, the architects were able to leave the framing exposed on the interior. Below The lack of large overhangs allowed the house to be completely wrapped with a water, air, and vapor barrier, making for a very tightly sealed envelope. The corrugated metal siding and standing seam roof are typical of East Austin.



Texas Architect

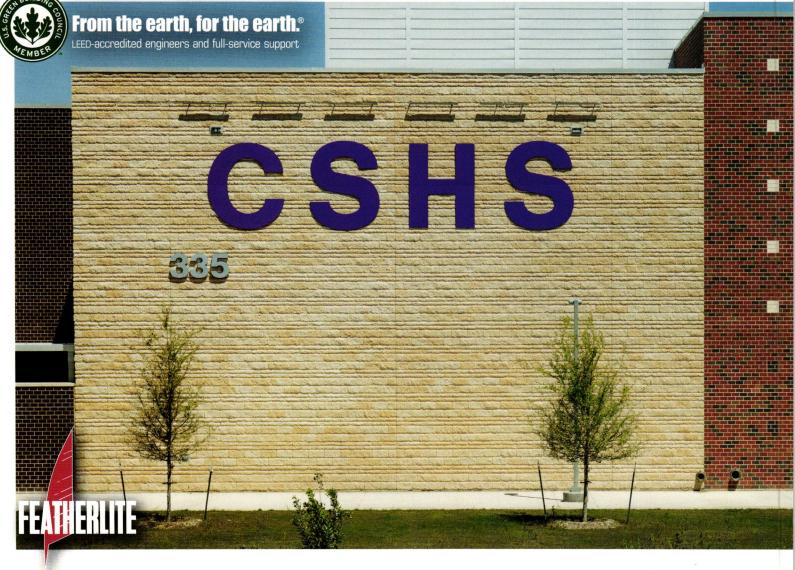




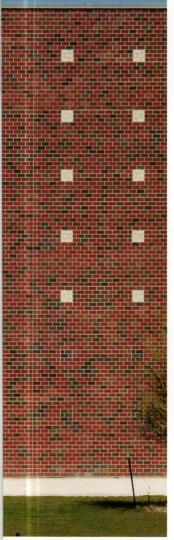


Cordillera once only meant parallel mountain ranges, and Carrizo Springs described a small farming and ranching town. Now, the legacy of Eagle Ford shale is a higher profile city and high school, reflected in the pitched edges of Featherlite's Cordillera Stone Masonry Units. An expanded student population enjoys a spacious but efficient two-story campus around a daylit central stair and cafeteria. Cordillera walls and columns divide and enclose the spaces, with contrasting walls of Acme Brick in four regionally appropriate blends from three plants. Bright and bold, these elements elevate the high school to symbolize the region's successful transition in scale. Masonry brings low maintenance, design flexibility, LEED regional sourcing, and long-term life cycle value.













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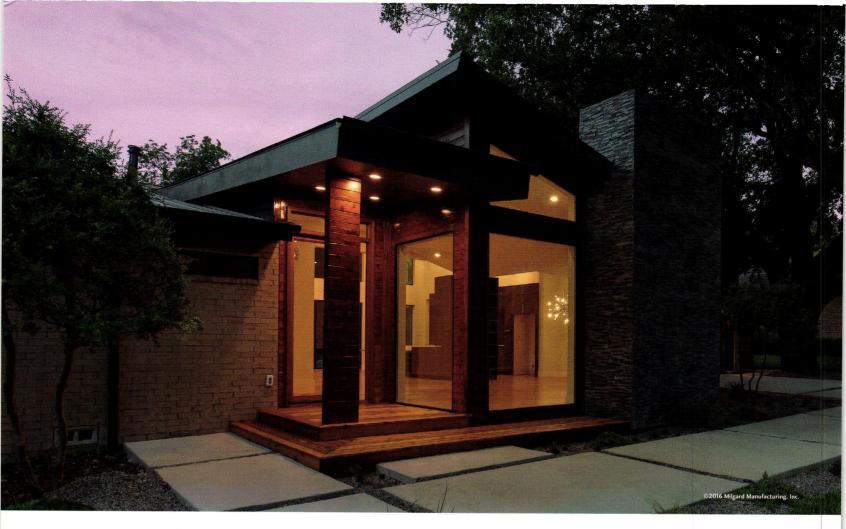




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A New Building in Bryan, Designed for a Student Design Competition, May Soon Rise

by Eurico R. Francisco, AIA

Architectural competitions have been common in Europe now for quite some time. In fact, many if not most public buildings on the continent are the result of competitions, and there is a general understanding that an open selection process based on the strength of ideas will imbue public structures with genuine civic values. For whatever reason — legal liability, an occasionally cumbersome process, funding protocols, etc. — competitions are not as common in the U.S. This is unfortunate because competitions have been known to stir ideas, provoke debate, and launch firms which otherwise would not thrive in environments that favor business connections over skill and familiarity over inventiveness.

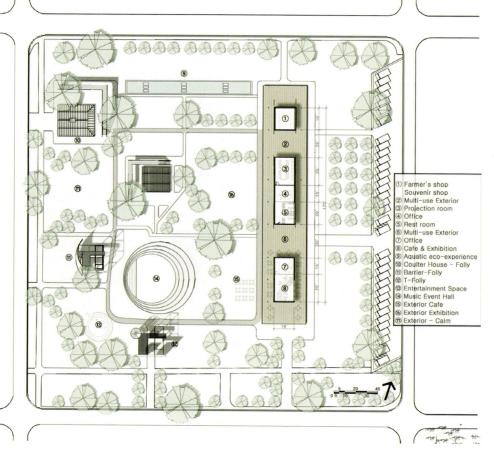
A recent student competition organized by faculty at the Texas A&M University (TAMU) College of Architecture aims to change that. The TAMU competition is loosely modeled on the Virginia Prize competition organized by AIA Virginia — the popular "weekend competitions" — which recognizes the best submissions from architecture schools in that state. Over the years, the Virginia Prize has not only addressed issues of social interest in the public realm (a mixed-use fire station, a train station, and a wind farm, to name a few), but also brought exposure to talented students. It is well known,

by the way, that firms from northern Virginia and Washington, D.C. will seek those students out as potential new hires.

Assistant Professor Ahmed K. Ali, a recent transplant to TAMU College of Architecture, decided to tackle the issue of a historically significant but underutilized city block in Bryan, Texas, as the site of a 2015 student competition. The block sits just east of downtown, and is home to two of the oldest structures in Bryan, an 1872 servants' quarter and a separate carriage house. Gifted to the city in 2001 by the Hoppess Foundation of Houston, which also sponsored the competition, the site has since remained undeveloped and vacant. The competition brief asked for a new visitor center for the Brazos River Valley to be designed on the site, and for the incorporation of the existing structures into the overall proposal via adaptive reuse. The stated goal was to activate the area by creating a place where the community could meet, and where visitors to the Brazos Valley would be greeted with facts and information about the county.

The winning proposal was submitted by Jaechang Ko, a first-year Master of Architecture student at TAMU. Ko's proposal features a long, airy, and intriguing one-story pavilion running north-south. The pavilion manages to

The winning proposal by TAMU student Jaechang Ko is a long, airy, onestory pavilion.



Left The pavilion anchors the new public square, which includes existing buildings, an amphitheater, and a water feature. Below The new structure reflects the scale of the existing buildings.



bring order to the previously loosely organized site, and at the same time serves as a backdrop to the existing and two proposed new smaller structures, which Ko nicknames "follies". Both new structures are similar in scale to the existing buildings. The first is a symbolic gateway, and the second functionally supports the amphitheater at the center of the block. "Folly Square" is therefore born — a city block that blends new and old, order and playfulness, past and present, building and landscape. The design includes a water feature on the northern edge of the block, nicknamed the "eco-pond", which also recalls the Brazos River — the reason for Bryan's existence.

The Hoppess Foundation is currently engaged in fundraising for the construction of the project. TAMU faculty, students, and Bryan's representatives believe that the project could be built soon. It probably won't be easy, but wouldn't it be encouraging to see it done?

Eurico R. Francisco, AIA, is an architect in HDR's Dallas office.



Al/Adek

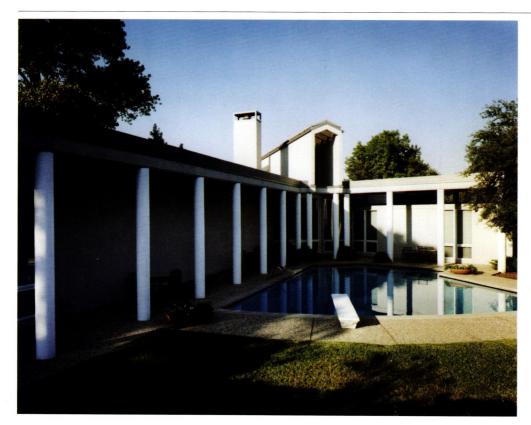
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Emery O. Young, Jr., AIA 1932 – 2016

by W. Mark Gunderson, AIA

Above The linear central gallery of the Otero residence splayed open to embrace a swimming pool at its southern end. The family room and bedrooms for the two daughters each enjoyed a view to the pool.

Noted Fort Worth architect Emery O. Young, Jr., died January 2, 2016, at the age of 83. His firm, Emery Young Associates, was established in 1971, and his work was heavily grounded in modernist precepts; one of few such practices in Fort Worth in the 1970s and '80s and the most recognized. The corpus of work was primarily residential in nature and spoke to the careful engagement of built form in the landscape as well as to an almost-Miesian sumptuousness and restrained, flush vocabulary in interiors.

Emery was born in Post, Texas, where his parents lived on the caprock just northwest of town. He was simply not cut out for the farm life of the 1930s in that place. He attended architecture school at Texas Tech (where he was known by close friends as "E.O.") and graduated in 1954. Emery found the love of his life — Barbara Lee — and first danced with her while at a Stan Kenton performance in Fort Worth. They were married 51 years and raised a son and daughter.

He served two years in the army and then worked for Wilson, Patterson, Sowden, Dunlap and Epperly from 1957 to 1960. He worked for two years as a designer with Wyatt C. Hedrick before a brief stint with HKS and then joined Albert S. Komatsu & Associates in Fort Worth where, over eight years, he became Associate Partner and Director of Design. He designed a number of highly regarded projects while there,

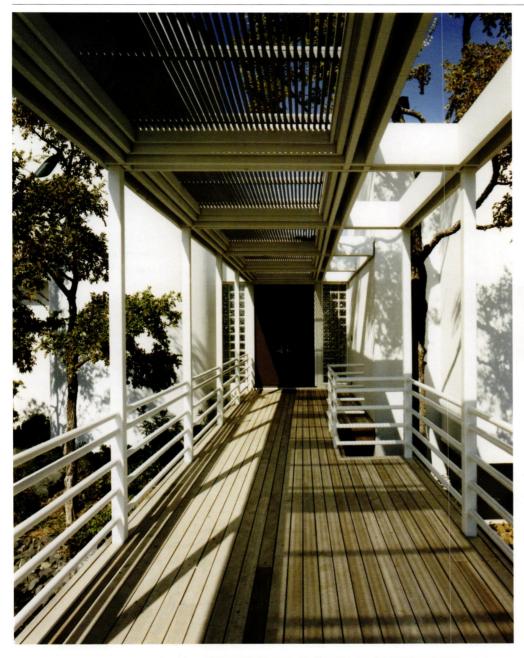
including the Cullen Davis residence. After a year with Envirodynamics in Dallas, he started his own practice as Emery Young Associates in Fort Worth. The practice was never more than two employees besides himself.

Significant residential work from his office included the 1979 Axe Residence in Arlington, Texas; 1981 Kornfeld residence; 1982 Minker residence; 1986 Otero residence; 1987 Sotman residence; and the 1993 Geesbreght residence in Mira Vista. A 1980 finish-out for Trouve and finish-out for Metro in Sundance Square in the mid-80s stand out in his small body of commercial projects. An unbuilt project for Mr. and Mrs. Thurman McGaugh was particularly eloquent architecturally. Many of the houses were courtyard typologies incorporating water elements as focal points and were very often splayed open to the site or arrayed along the perimeter to views. In section, many embodied a kind of 'caprock' relationship to a lower living area, perhaps a subliminal evocation of his youth.

Emery served on more than 30 committees for AIA Fort Worth and was chapter President in 1975. In 1979, he was the inaugural recipient of the Charles R. Adams Award for Design Excellence. The award was not given again for 11 years. He received 11 design awards from AIA Fort Worth and two from the Texas Society of Architects — one for the James "Tonny" Foy residence and another for the Shady Oaks Townhouses on Roaring Springs Road freelancing with Albert Komatsu.

Refinement of form and detail, elegant proportions, and a use of exquisite materials were the signature 'voice' of architect Emery Young. His rarified sensibilities attracted wealthy and erudite clientele, and his hand-drawn working drawings on large (30-in x 40-in or larger) sheets were the envy of his professional peers. Sensitive site plans, exquisite sections, framing plans, and large-scale details were composed on a sheet with no inch to spare. No architect in the region drew as carefully and in as fine a hand as Emery and his office, and none would have detailed finish work to the 1/32nd of an inch.

He cared intensely for cooking and gardening his entire life and these loves, in conjunction with his family and his architectural practice, formed the centerline of his existence. Dinner parties with friends, dancing, and social and cultural activities provided counterpoint. His friendships with those in the art and design community, such as Tonny Foy, were strong and lasting conversations. A number of his residences were built by



Clockwise from top

left A trellised walkway bridged a landscaped swale at the entrance to the Geesbreght residence. The Geesbreght kitchen viewed from the den and corridor above. An axial water court with small fountain formed the entry sequence at the Kornfeld residence in a gated community in west Fort Worth.





Steve Rapfogel, whose right hand, Charles Ivy, could be both challenged and chagrined by Emery's stringent requirements. Emery officed for years in the 1898 Pollock-Capps residence on Penn Street before moving to the Roundhouse Office Building on West Vickery, now destroyed for the Chisholm Trail Parkway.

In 1994, architect Frank D. Welch, FAIA, said of Emery that he had "... scrupulously produced a body of distinguished, small-scale designs to earn the highest regard by his peers in Fort Worth and beyond. He possesses that city's modernist conscience unalloyed by the vicissitudes of transient design fashion. He quite clearly and unselfconsciously sees architecture as an art and is unwavering in pursuing that goal. That makes him unique. This sometimes-lonely quest has placed Emery Young at the very top of his community of architects."

Author Lisa Germany wrote of Emery's work, "What struck me most forcefully about his work was his sensitive handling of light. He harnessed the sometimes-oppressive power of this force and made it dance for his clients or glide over sculptural surfaces revealing elegant lines and details. Where possible, he allowed it to enter rooms, generously blurring the lines between inside and outside — a quality he reinforced as well with thoughtful choices of materials and colors. ... This element of grace is what I saw and felt in Emery Young's houses."

W. Mark Gunderson, AIA, is an architect in Fort Worth.

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New Air Traffic Control Tower to Put Wings Over San Antonio's Stinson Airport by Aaron Seward

San Antonio's Stinson Municipal Airport is set to get a new air traffic control tower. Located in the Mission Trails area south of downtown, Stinson is the second oldest continually operating general aviation airport in the United States (the oldest is College Park Airport in Prince George's County, Maryland). Established by the Stinson Family in 1915, it has a history that goes back to the early days of flight, and a terminal that was built by the Works Progress Administration in the 1930s.

Though updated during a renovation in 2008, the terminal's antiquated control tower could not be made to meet current Federal Aviation Administration standards. To bring the facility up to specifications, TxDOT hired AJT Engineering of Cocoa, Florida — which specializes in air traffic control towers — to design a new tower for the site. The resulting utilitarian structure was out for bid when it caught the eye of San Antonio District 3 Councilwoman Rebecca J. Viagran, who decided that such a visible project in this historic quarter of the city needed more of an inspiring face.

Viagran teamed with AIA San Antonio and TxDOT to host the Stinson Municipal Airport Traffic Control Tower Replacement Design Competition, which called on local architects to submit ideas for turning the tower into a civic icon. Sixteen proposals were submitted and deliberated by a jury that included Chuck Armstrong, FAIA, from Corgan Associates in Dallas; Daniel Hart, FAIA, principal with Parkhill, Smith & Cooper in Midland; and Sue Ann Pemberton, FAIA, principal of Mainstreet Architects in San

Antonio. The winning entry, "Wings Over Stinson," was a designed by HiWorks + Work5hop.

"The approach we took was to assume the core would stay as designed and that we'd apply a treatment to it that would harken back to the history of the site," says Brantley Hightower, AIA, of HiWorks, who worked on the proposal with Jay Louden, AIA, and Rebekah Perez, Assoc. AIA, of Work5hop. "We were taken with early fabric-wing aircraft design that created these translucent glowing structures."

With this inspiration, HiWorks + Work-5hop designed fabric wing simulacrums with modern materials — structural steel and tensile membrane fabric — which they hung from the concrete panels of AJT's tower core. Lights integrated within the "wings" activate at night, causing them to glow with colors tuned to the season — red, white, and blue for the Fourth of July; green for St. Patrick's Day, etc.

The project is currently out for bid and completion is expected in the middle of 2017.

A Texas Architect at the Paris Climate Talks

by Aaron Seward

The Paris COP21, which took place at the end of 2015, was the first global climate summit to include a dedicated "Building Day." Held on December 3, it brought attendees together to call attention to the opportunities that changes to our built environment could play in mitigating climate change. Among the world leaders and government representatives, members of the

business and investment communities, and journalists who showed up for the event were several architects, including at least one from Texas: Rives Taylor is AIA of Gensler's Houston office.

"We were over there doing recon, having tracked the climate conversation with the U.N. for some time," says Taylor. "We were intrigued that for the first time the U.N. recognized how big a part buildings have on the demand side of the climate change equation."

According to the United Nations Environment Programme, buildings are the largest single contributor to greenhouse gas emissions, responsible for more than 30 percent of total global output. If current construction and building operation practices continue, that number is expected to double by 2050.

COP21 asked all of the 192 participating countries to determine what they needed to do to limit global warming to below 2°C. At Building Day, several strategies were put forth to make sure the built environment does its part. Free exchange of information was encouraged, in particular open communication and transparency in setting sector goals for emissions reductions. Formation of public-private partnerships was promoted as a way to raise funds and share knowledge and technology; and increasing efficiency — of building systems and envelopes, as well as the scaling-up of retrofits — was discussed as a way to streamline new and existing building stock.

Taylor had something to say about the architect's role in achieving these goals: "Our job is to bridge public-private opportunities," he says. "We're the coach for a process that isn't just design-construct, but also long-term operation. As Texans, conservation is what kept us alive in this irascible place of the world. It took a lot of time to do more with less, but we took pride in our resiliency, if you will."

Among the other highlights of COP21 was "Paris Ice Watch," an outdoor installation by Icelandic-Danish artist Olafur Eliasson. The installation comprised 12 blocks of glacial ice—totaling 100 tons—that fell off Greenland. They were plucked from the North Atlantic, planted in the plaza facing the Pantheon, and arranged in a circle to resemble the face of a clock. "That part of the city is maybe 1,000 years old," says Taylor. "This glacier was 25,000 years old. It melted in three days. It really put into perspective our position in the scheme of things."

Aaron Seward is editor of Texas Architect.



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At 685 ft, the Independent will be the tallest residential tower west of the Mississippi.

The Independent Ups the Ante on Austin's Urban Ambitions

by Ashley Craddock

On January 11, 2016, 11 Austin city leaders broke ground on a whimsical and well-appointed signifier of Texan self-regard: the aptly named Independent. With four tiers whose precise volumes are stacked 58 stories high like so many overhanging blocks, the glass-clad residential tower resembles nothing so much as a highend Jenga set — or, as state senator and former Austin Mayor Kirk Watson gleefully describes it, "the wildest Lego set ever."

At 685 ft tall, the Independent clocks in just a hair over the height of another downtown residential tower, the 683-ft Austonian. Still, the difference is enough to allow the lead development team to credibly declare it "the tallest residential tower west of the Mississippi," a designation that lead architect Brett Rhode, AIA, says was important to them.

Marketing puffery aside, the building's form arose from the strictures of the particular city block on which it will sit. Block 24, located at the northeast corner of West Third Street and West Avenue in downtown Austin, is 1.7 acres bounded at every edge by yet another design challenge. Negotiations with the city led to a mandatory setback to the north and east to

preserve Shoal Creek and access to Ladybird Lake. To the south is a 72-in water main, which traverses the site and clips the southwest corner. Limitations to the northwest had to do with a long-standing legislative requirement to preserve Austin's Capitol view corridors. "We had to deal with a lot of issues," says Rhode, principal at Austin-based Rhode Partners. "We considered a bar-type, wider, broader structure that was maybe 35 stories tall. But in terms of the views available and distance from other structures nearby, that approach presented drawbacks."

Rhode was born in Lampasas, raised in Copperas Cove, and trained in architecture at UT, but while living in New York in the 1980s and '90s he began to love "going tall." Hoping to get his clients excited about the idea of a skyscraper, he took Aspen Heights CEO and founder Greg Henry to New York to see the sights. The plan worked. "We took the trip for inspiration and, well, we got inspired," says Henry.

On completion, the Independent will have 491,000 sellable square feet (out of a total of 950,000), with 13,500 square feet of retail on the ground floor. The 370 residential units will range from 675-sf one-bedroom units to 3,485-sf three-bedroom units, all with floor-to-ceiling glass windows overlooking the city. High-end amenities on the ninth and 34th floors will include a dog park and lounge, children's play areas, a

pool, fitness rooms, a private movie screening area, and a sky lounge and spa.

The January groundbreaking for the building represents, in many senses, a watershed for Austin's urban ambitions. In fact, the Independent has already been many years in the making. The project is the final chapter of a complex redevelopment effort involving several neighboring properties that had been owned by the city: the Seaholm Power Plant, the Green Water Treatment Plant, and the Austin Energy site (a.k.a. Block 24). City leaders tout the project as a win, not just for future residents of the building, but for the city as a whole - and perhaps it is. City staff, led by the Economic Development Department, worked long and hard to ensure that the deal included such key community benefits as a public plaza that connects the Third Street footbridge to West Avenue, trail improvements along Shoal Creek, contributions of approximately \$2.7 million to the City of Austin's Affordable Housing Trust Fund, and \$1 million for City infrastructure.

The joint development partnership behind the project includes Austin-based Constructive Ventures and Aspen Heights; and CIM Group, which has offices nationwide. Completion is expected in 2018.

Ashley Craddock is a writer and editor based in Austin.

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LECTURES
Marc Fornes
7:00 p.m., 6:15 p.m.
reception
The Magnolia Theatre
3699 McKinney Avenue,
Dallas
dallasarchitectureforum.
org

David Breslin: Architecture + Art: Remembering
Thomas Colbert and Bill
Stern
7:00 p.m.
University of Houston,
Gerald D. Hines College of
Architecture & Design
4200 Elgin Street,
Houston
aiahouston.org

Wednesday 30

LECTURE
Marlon Blackwell: Figures
and Types
5:00 p.m.
Jessen Auditorium
200 West 21st Street, University of Texas at Austin
soa.utexas.edu

APRIL

Saturday 9
EVENT
Celebrate Architecture Gala: Rendezvous
Houston
7:00 p.m.
Silver Street Studios
2000 Edwards Street,
Houston
aiahouston.org

Monday 11

LECTURE
Eric Höweler: Going
Public
5:00 p.m.
Goldsmith Auditorium
399 West 22nd Street,
University of Texas at
Austin
soa.utexas.edu

Wednesday 13

LECTURE
Deborah Berke
7:00 p.m., 6:15 p.m.
reception
The Magnolia Theatre
3699 McKinney Avenue,
Dallas
dallasarchitectureforum.
org

Tuesday 19

LECTURE
AIA Austin Luncheon
Speaker Series: Simone
Wicha
11:30 a.m.
The Highball
1120 South Lamar Boulevard, Austin
aiaaustin.org

Thursday 28

SYMPOSIUM Gulf Coast Green 2016 Midtown Arts and Theater Center 3400 Main Street, Houston aiahouston.org

Friday 29

EXHIBITION OPENING
Rivane Neuenschwander:
Secondary Stories
SPACE: The Linda Pace
Foundation Gallery
111 Camp Street, San
Antonio
lindapacefoundation.org

FEATURED



John Grade: Canopy Tower
Betty and Edward Marcus Sculpture Park at Laguna Gloria, Austin thecontemporaryaustin.org
PERMANENT

A new site-specific installation by Seattle-based sculptor John Grade opened at Laguna Gloria in late February. Titled "Canopy Tower," the work is an Ipe wood structure, shaped like the horn on a phonograph, suspended from three trees in the lower grounds of the Betty and Edward Marcus Sculpture Park. The large volume is hung high enough above the forest floor that visitors can stand inside of it. The

upper portion of the sculpture moves in the wind, creating fluctuations in the gaps between the wood panels that causes the daylight spilling in to dance.



Ann Veronica Janssens
Nasher Sculpture Center, Dallas
nashersculpturecenter.org
THROUGH APRIL 17

Belgian artist Ann Veronica Janssens creates installations that seek to provoke an "experience of excess, of the surpassing of limits," and "situations of dazzlement." Contingent on the architectural spaces they inhabit, her work uses spotlights, projections, fog, and other materials to heighten viewers' perception. Janssens' exhibition at the Nasher, her first solo show in the U.S., presents a series of sculptural proposals that accompany the visitor from the entrance of the museum to the garden, where a pavilion filled with thick artificial fog suffused with vibrant colored light provides a disorienting experience where you can really get lost.





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Paperwork

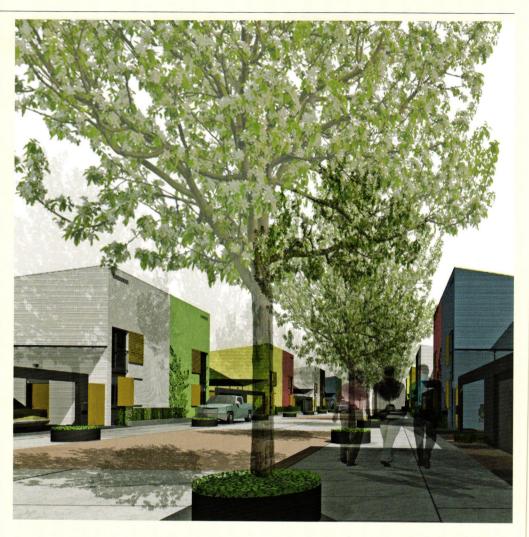
Reverse-Engineering the Rent: Prototype Housing for Modest Means

by Jack Murphy, Assoc. AIA

Typically, a house is the most expensive purchase a person makes. Home-ownership remains one of the boxes to be checked in pursuit of the American dream. As an emotional imperative, the dream of home-ownership generates trillions of dollars in value — known as the housing market — but its logic is prone to overextension and failure, as seen in 2008's economic meltdown. Housing in Texas urban areas is increasingly expensive, meaning that fewer people are able to own their residence and reap the economic benefits of owning a home.

To help some families make this crucial transition, Edward M. Baum, FAIA, created "Prototype Housing for Modest Means," a design proposal for affordable housing in Dallas. Baum's Prototype begins with the efficient design of a fourplex. Cruciform CMU walls divide the two-story units, providing fire resistance and muffling sound. Bathrooms are stacked, and flexible space on the second story enables the unit to be expanded to include as many as four bedrooms. Interiors would be fitted out with IKEA components, and an attic fan cools the unit before the use of air conditioning is required.

Outside, a single angled metal roof caps a facade of veneer brick that is painted various colors. Brick as a material, explains Baum, is both "aspirational" and cost-effective: It signifies a middle-class permanence, and in Dallas it prices out cheaper than stucco. Sliding HardiePanel screens mounted on Unistrut channels shade inward-opening casement windows. Each unit has its own partially covered outdoor area for secure parking and leisure. Scored concrete presents a uniform street material to both pedestrians and cars, and tree planters help calm traffic noise. The perspectival procession of solid/void,



A unified paving strategy and robust planters define a streetscape for both people and vehicles.





the units' minimal fenestration, and the fluid woonerf streetscape give the images a Dutch quality, an urban effect highly desirable in the sea of sprawling North Texas subdivisions. The layout fits 14 units per acre, but the more stunning spec is the cost: \$80/sf! Though the cost was estimated four years ago and doesn't include the price of land, it is still astonishingly low.

This proposal delivers on its title "Reverse-Engineering the Rent." To learn about this housing typology and the people who will likely be its residents, Baum studied apartment complexes in central Dallas, which are largely populated by working-class Hispanic families. He learned that secure covered parking is critical for low-income families, as they often keep work trucks at home overnight, stocked with tools or materials, and that each family often has multiple cars to provide transport to jobs or school. His proposal delivers 2.5 spaces per unit, on and off the street. Baum asked the question, "How can rent be converted into ownership?" and translated the average monthly rent paid by a family into a mortgage payment, extrapolating from this the overall principal of the hypothetical mortgage. That amount set the budget for each unit.

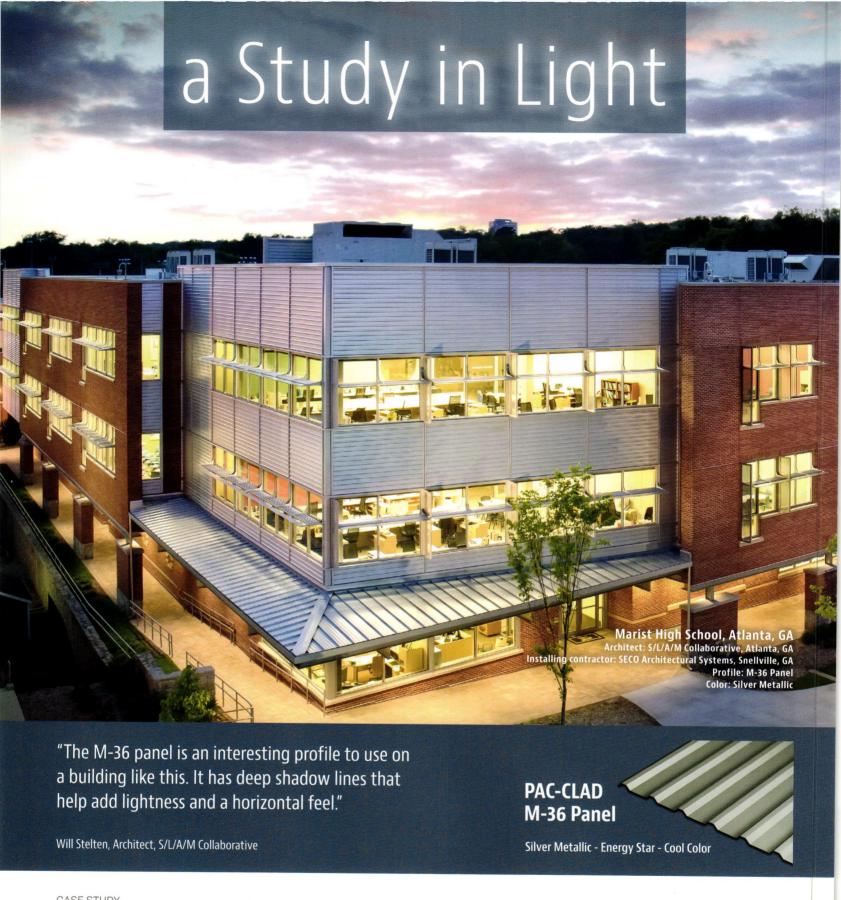
Design of this Prototype began in 2010. Throughout, Baum worked closely with his client, Vision Impact, a Dallas nonprofit that provides housing to low- and moderate-income families. Don Romer, a builder, leads the organization, and he provided feedback during the design process. The scheme won unbuilt awards early on, including an American Architectural Award and an award from Residential Architect in 2011. It also appeared briefly in the "On the Boards" section of the January/February 2012 issue of *TA*. Baum's proposal includes block-sized urban strategies, and he has "test-fit" the arrangement on potential sites in and around Dallas, but currently there are no plans to implement the strategy.

Baum's careful work is the result of a career concerned with smart Modern architecture. Hailing from Indiana, he studied at the Harvard Graduate School of Design, and after receiving his M. Arch he worked for Josep Lluís Sert in Cambridge, Mass. Baum recalls the office's concern with details, a focus that is increasingly rare in contemporary work. "Really good architecture pulls itself together when you're a foot away from it," he muses. He fashioned a career between teaching and independent practice, eventually serving as the Dean at the University of Texas at Arlington School of Architecture from 1987 to 1999. His courtyard houses on Throckmorton Street were widely published (they received a state Design Award in 2004), and his Dallas Police Memorial, designed with

John P. Maruszczak, stands along Akard Street next to I.M. Pei's City Hall downtown. Baum now lives and works in Brooklyn, though he retains active projects in the Metroplex.

Radical ideas of access, economy, and simplicity are embodied in this architectural proposal. Such themes can be traced to origins in the Modern movement, which sought, in part, to open the possibility of design to a wider audience. Baum took this precept to heart. His previous courtyard houses, for example, were realized using only products from big box construction stores. Budget limitations can make one grow weary, but Baum believes that "good design proposes ideas that account for the facts. Constraints are liberating." Simplicity and affordability also increase the chances of a building being realized to match its original architectural vision, instead of going under the inevitable scalpel of value engineering. "So many buildings fail because they're trying to look like expensive buildings, but they don't have the money," he adds. Baum's Prototype offers a method for building dignified, handsome housing in a pleasing configuration at an affordable price. This, in his words, is "what the Modern movement promised."

Jack Murphy, Assoc. AIA, is an architectural designer at Baldridge Architects in Austin.









by Rita Catinella Orrell

Germany, Austria, and Sweden are just a few of the nations represented by the designers and manufacturers in this roundup of international product design, ranging from high-strength cement tiles to silk window curtains.



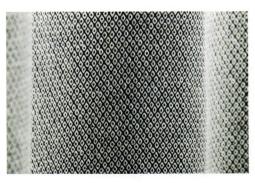
Paiova 5 Tub Duravit duravit.us

Originally released by Duravit in 2012, the Paiova 5 bathtub has been updated by the Vienna-based design firm EOOS to be streamlined to fit any bathroom space. No longer limited to corner spaces, the geometrically shaped tub comes in two styles: a sculptural design that expands into the room or a built-in version for customized installations. The 22.8"-high tub pairs with Bluetooth and LED technologies and features massaging backrests that can be adjusted to allow for an ergonomic sitting position or a flat recline.



Flo Lumina m2l.com

Available in the U.S. through M2L, Flo is a minimalist LED light designed by the London-based architecture and design firm Foster + Partners for the Italian lighting brand Lumina. The varnish-coated aluminum-and-steel lamp has been updated in a range of matte, bright colors for commercial or residential interiors. Flo is now available as a desk lamp, bedside lamp, and floor lamp in black, white, silver, bronze, green, blue, orange, yellow, and red options.



Zoom Collection Kinnasand kinnasand.com

Designed by creative director Isa Glink for the Swedish brand Kinnasand, Zoom comprises 24 textiles made from materials such as cashmere, silk, and linen in combination with soft wool and man-made fibers. Intended for window treatments, the collection is characterized by contrasting yarn twists, metallic mineral coatings, relief prints with natural fibers, and subtle patterns. Zoom also includes Icon, a handmade silk rug available in 13 shades. Kinnasand is available through several retailers in the U.S., including Luminaire in Miami and Chicago.

Products



Beso Chair Artifort m2l.com

Beso is a versatile trio of upholstered chairs by the Iranian-born, Netherlands-based designer Khodi Feiz for Artifort. Ideal for dining applications, the collection includes an armless chair, an armchair, and a barstool available in textile or leather upholstery. Beso is offered in a wide range of base options, including a four-legged base in powder-coated steel or oiled wood, a powder-coated or polished aluminum five-legged base, or a powder-coated sled base. The seating line is available in the U.S. through M2L.



Cementiles by India Mahdavi

Bisazza bisazza.com

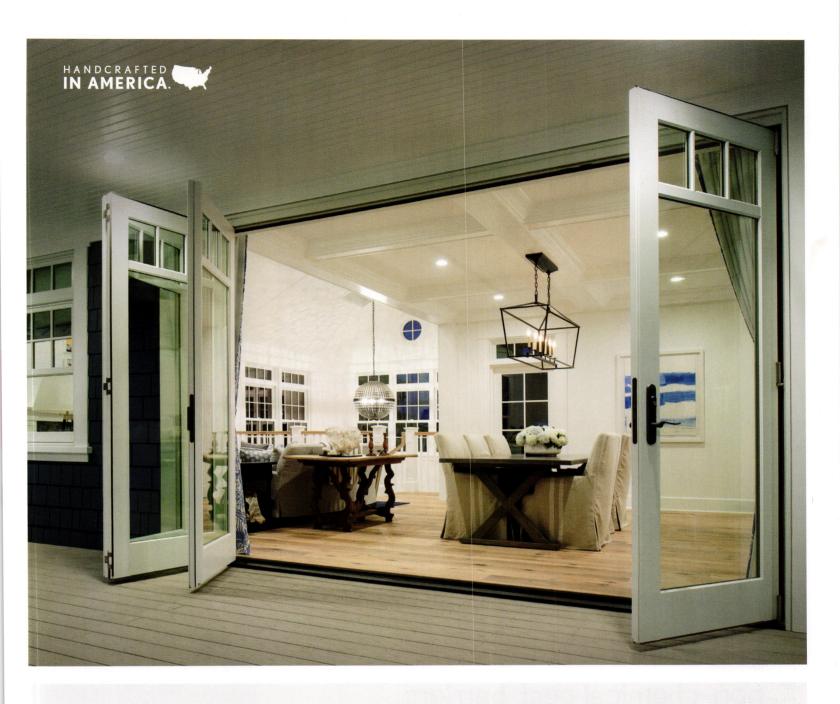
Part of the larger Cementiles collection for the Italian tile maker Bisazza, Butterfly is a new tile pattern designed by the Paris-based architect and designer India Mahdavi. Made entirely by hand using high-strength cement blended with colored oxides, Butterfly measures 20 x 20 centimeters and features a pattern of two half-circles with a contrasting background that creates a winged shape. The pattern is available in four muted colorways.



Planophore

Vitra vitra.com

A collaboration between British designers Edward Barber and Jay Osgerby and Swiss furniture maker Vitra, Planophore functions as a dual-purpose room divider and bookshelf. Inspired by aircraft wings, the solid shelves have rounded bottom edges and appear to float on vertical aluminum panels that can be rotated to serve as functional shelf dividers, allowing for multiple display configurations. Planophore comes in various heights and widths, from a deep sideboard to a tall unit with five shelves.



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Mho's you architect South X South Austin Residence | Scott Ginder, AIA, principal of Forge Craft Architecture + Design "We knew this would be a challenging project, because of the lot's steep slope, tight setbacks and floodplains. Scott Ginder, the experienced architect we hired, created a stunning, creative structure that fits our needs and blends into the beauty that surrounds the house." - Melanie McNearney, homeowner

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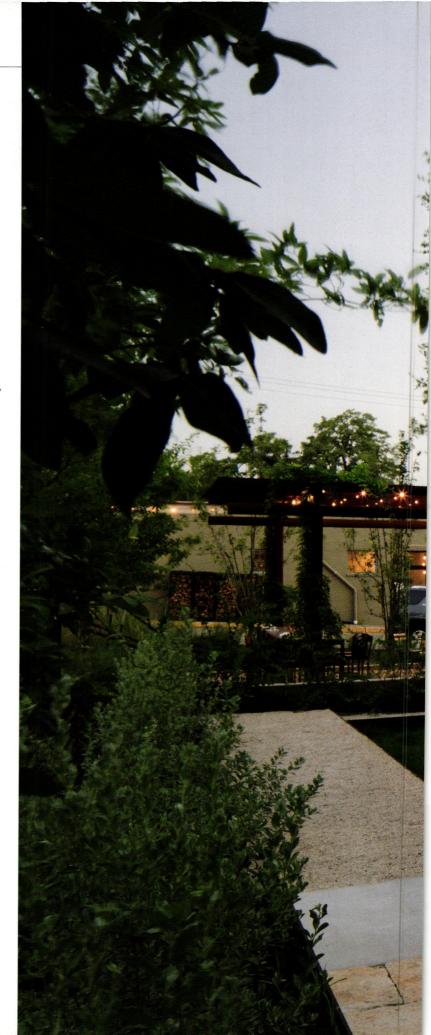


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AN ACTIVIST CLIENT IN AUSTIN'S HERITAGE NEIGHBORHOOD,
JUST NORTH AND WEST OF THE UNIVERSITY OF TEXAS,
COMMISSIONS AN ARCHITECTURAL THINK PIECE OF A
HOUSE TO SAVE A PROMINENT SITE FROM THE RAMPANT
MARCH OF STEALTH DORMS.

by Aaron Seward

Project Rio Grande Residence
Architect Charles Di Piazza, AIA & Chris Cobb, AIA
Design Team Charles Di Piazza, AIA; Chris Cobb, AIA; Andrew Fulcher
Photographer Paul Bardagjy





Open House



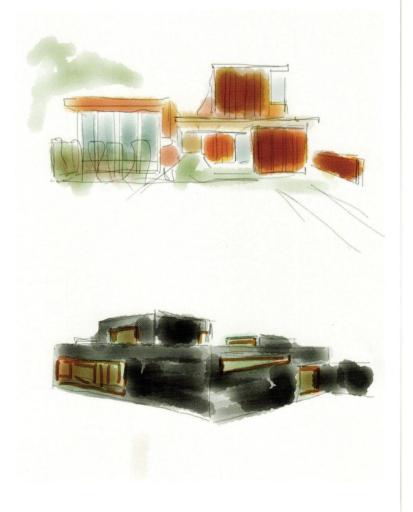
Opening spread The house forms an intimate relationship with its neighbor, Texas French Bread. Left The design is a response to the site's heritage live oak tree.

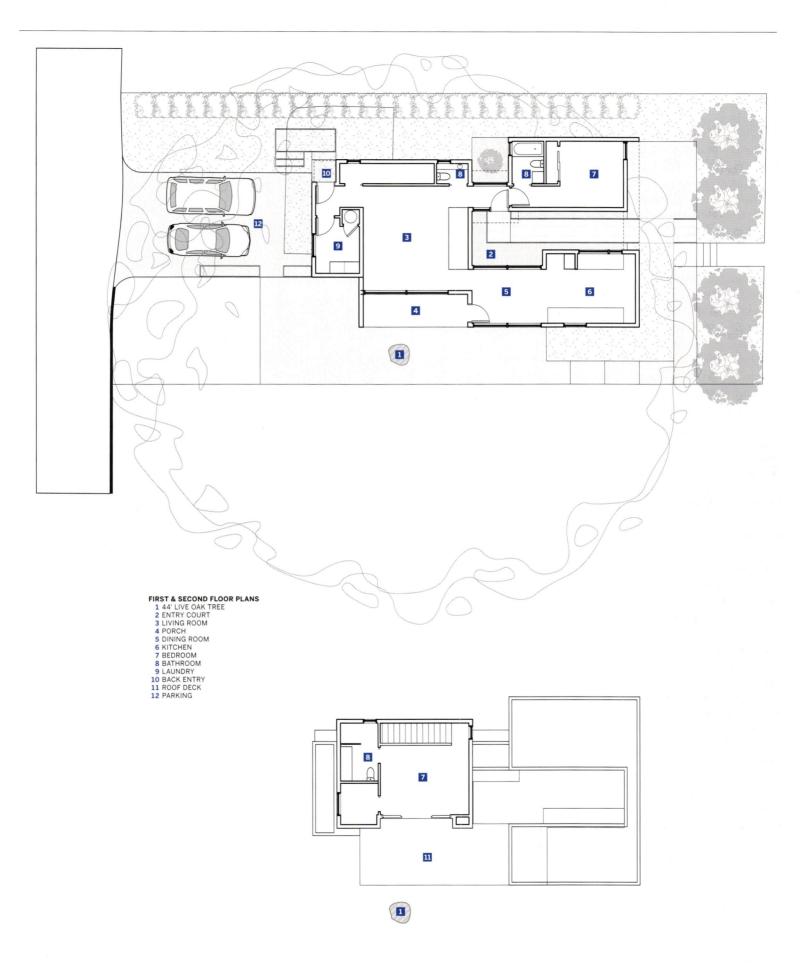
Below These water colors express how the materials will change over time: The weathering steel will darken, while the Ipe wood insets will become lighter in color.

or several years now, real estate developers out for a quick buck have been buying up single-family and duplex homes in central Austin, demolishing them, and erecting code-compliant structures on the lots that look like big houses from the outside but are in fact apartment buildings housing as many as six un-related adults. Rooms in these cheaply made and unattractive structures go for around \$1,000 per month, which, when all is tallied, amounts to a tidy profit for the slumlord. For neighbors, however, these Trojan Horses are real nuisances, creating parking, trash, and noise issues, not to mention corrupting the character and scale of their idyllic enclaves.

While public officials debate what to do about the citizen complaints that these so-called "stealth dorms" have invoked (City Council voted to temporarily reduce the number of unrelated adults who may live in a single dwelling unit from six to four in March 2014, a measure that is set to expire in March 2016), some homeowners have decided not to wait to see whether or not the government will take decisive action. One such person, a highnet-worth individual who wished to remain anonymous for this article, has been buying up homes in the Heritage neighborhood just north and west of the University of Texas with the goal of enforcing the campsite rule: leave it better than you found it.

One of her acquisitions is the property adjacent to Texas French Bread on Rio Grande Street — a through-lot like all the others on this singleloaded block that also open on Salado Street to the west. The previous owner was something of an eccentric who had made a number of alterations to the existing bungalow, including suturing an RV onto the back as an extension. He had also paved the yard almost entirely with concrete. Charles Di Piazza, AIA, and Chris Cobb, AIA, who the new owner hired to see about renovating the house, came to the conclusion that there wasn't much to save. Instead, they convinced the client to build a new home on the site, a piece of modern architecture that would respond respectfully to





the neighborhood in scale and massing while forming a close bond with the site's main asset: a 44-in diameter, 350-year-old live oak tree.

"The client decided that as long as the bulk and massing stayed sympathetic to the neighborhood, she was comfortable with a contemporary treatment: flat roof, metal siding, spare interior — She was open to that, even though it was not in her go-to idea," says Di Piazza, a UT Austin architecture professor, originally from France, who also got a bachelor's degree in art as well as his M. Arch. there in the 1990s.

Di Piazza and Cobb went through an extensive design process in collaboration with the client, including building three physical models, before arriving at a scheme that all agreed was appropriate. Part of the challenge was that there was no clear program. The client wasn't sure what she would do with the house once it was finished. "It's very difficult to design without a specific program," continues Di Piazza. "We created flexible space. It can be used as a two-bed, two-and-a-half-bath house, but the rooms allow for bigger congregations, the display of art, and there is an openness to the landscape. Early on, there was the idea that it could be used for Texas French Bread VIP events."

Rio Grande House is a criticism, in a way, of the typical bungalow, which is dark on the interior. Here, Di Piazza and Cobb carved a court-yard into the face of the building to bring daylight to the center. The spaces flow around it in a U-shaped plan and, and as you approach the front entrance, which is also in the courtyard, you catch your first glimpse of the big live oak through the window walls that side the dining room.

The architects sought to establish a sense of movement in the interior by varying the ceiling heights. The guest suite, which is directly to the right of the entrance, has a 12-ft-high ceiling. The ceiling drops to 9 ft high through the corridor, living room, and dining room (all moving around the U plan) until it leaps up to 12 ft again in the kitchen. While it is spare and minimally detailed, Di Piazza and Cobb gave the interior a sense of warmth with white oak flooring and a Douglas fir ceiling. The master suite is on the second floor, and it opens to a roof deck, which is perhaps the best "room" in the house. Here, you are beneath the sheltering branches of the live oak: private and in touch with nature while remaining a step away from the comforts of inside living.

To get the building close enough to the tree to form this relationship (actually, there wasn't room enough on the site to do anything *but* get close to the tree), the architects had to rely on some advanced structural engineering. The house is supported on a 9-in-thick steel-reinforced concrete structural slab that rests on 25-ft-deep piers. The shafts for the piers were excavated with an air spade to make sure that they did not impact on any critical roots. The corner beside the tree cantilevers nine feet from the last pier, a move made possible by a steel-braced frame that integrates with the primarily wood-framed structure.

The house is clad in weathering steel and the window punctures and decks with Ipe wood. (The purpose was to make the house recede into its surroundings as much as possible and, indeed, when I visited, having parked next door at Texas French Bread, I didn't even notice it, even though the sightlines were completely open.) The one exception to this cladding is a stainless steel screen made up of diagonal rods that slides across the deck and dining room window wall. This screen was designed by local artist John Christensen. "There are so many hard lines in the house that the play of the diagonals creates a counterpoint, some relief," says Cobb. "It references the nature of the tree, not in a direct way, but in recalling the foliage and the way light plays through foliage."

Aaron Seward is editor of Texas Architect.





Above Views from the living room (top) and master bedroom (bottom) focus all attention on the tree, which becomes the biggest presence in the room.

Open House





Left To get the house as close to the tree as possible, the architects cantilevered the structure 9 ft from its last pier. A stainless steel screen offers a bit of geometric relief from the otherwise orthogonal building.

Below The kitchen was designed for entertaining. The ceiling jumps from 9 ft up to 12 ft, giving the space a sense of movement.





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Import/Export

Architecture, at its best, is an internationally aware practice that takes into consideration a globally shared body of knowledge and expertise while paying careful attention to local factors of climate, culture, and construction. Texas has long benefited from a strong business community that has brought big names of world architecture fame to build monuments here, but it is also home to its own wealth of design talent that is increasingly working beyond the borders of the state.

In this issue of *Texas Architect*, we feature a number of stories that examine this flow of information and design as it moves in and out of the state in large and small ways. We learn about a Houston firm that specializes in architect of record services and has worked on some of the most prominent projects in Texas, and we hear from a Fort Worth architect who collaborated with Architecture for Humanity to design a school for earthquake-ravaged Haiti. We see how local expertise in sports and healthcare facility design is opening some Texas firms up to work around the globe, and we get an update on two projects currently underway in the state, designed by some of the biggest names in international architecture.

Whether focusing on the import or export of architectural services, the stories in this issue describe how fertile international — and national, for that matter — collaborations can be. Take note: The world is only becoming a smaller place.



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Behind the Scenes

Kendall/Heaton Ronnie L. Self, AIA

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Sportsman

Bryan Trubey HKS Ryan Flener, Assoc. AIA

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Healthcare International

Bispedjerg Hospital. Copenhagen *WHR*

Florence Tang, Assoc. AIA

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Ceverine School, Haiti West Architecture with Architecture for Humanity Tommy Stewart, AIA

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Linda Pace Gallery, San Antonio Adjaye Associates with Alamo Architects Patrick Michels

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Cross Culture

Rolex Building, Dallas Kengo Kuma with HDF Michael Friebele, Assoc. AIA



Behind the Scenes

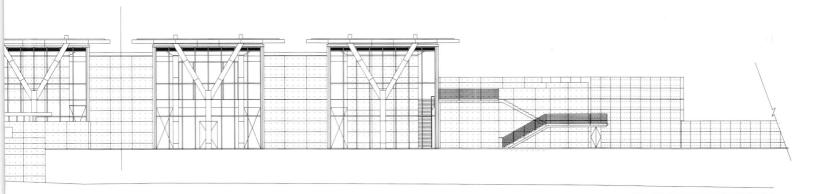
KENDALL/HEATON COULD BE THE MOST PROMINENT TEXAS
PRACTICE YOU'VE NEVER HEARD ABOUT. FOCUSING SOLELY ON
ARCHITECT OF RECORD SERVICES, THE FIRM HAS COMPLETED
SOME OF THE STATE'S HIGHEST-PROFILE PROJECTS, DESIGNED
BY A CAST OF THE WORLD'S MOST FAMOUS ARCHITECTS.

by Ronnie L. Self, AIA

Architect Kendall/Heaton Associates

Photographers Timothy Hursley, Matthew Carbone, Joe Aker, Robert LaPrelle,

Paul Hester, Elizabeth Felicella **Drawings** Kendall/Heaton Associates

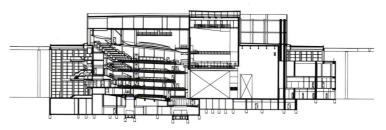


MODERN ART MUSEUM OF FORT WORTH EAST ELEVATION

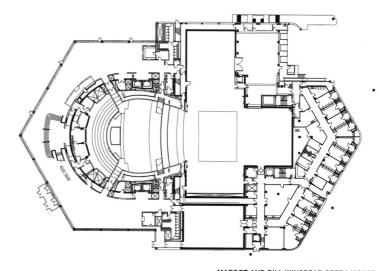


f God is in the details, Kendall/Heaton Associates is a prophet. Since 1978, this discreet Houston firm has been the hidden wizard behind many noteworthy buildings in Texas and beyond — designed by such internationally famous architects as Tadao Ando (Modern Art Museum of Fort Worth), Norman Foster (Winspear Opera House in Dallas), REX Architecture and OMA (Wyly Theatre in Dallas and Milstein Hall at Cornell University), Rafael Moneo (Audrey Jones Beck Building for the Museum of Fine Arts, Houston), Renzo Piano (Kimbell Art Museum expansion in Fort Worth), Kazuyo Sejima and Ryue Nishizawa, SANAA (Toledo Museum of Art Glass Pavilion in Toledo, Ohio), Yoshio Taniguchi (Asia Society Texas Center in Houston), and others. Kendall/Heaton Associates is a unique practice exclusively devoted to the role of architect of record. They collaborate with design architects and manage details be they architectural, technical, production, contractual, or administrative. They act as facilitators and problem-solvers. They are the people behind the scenes that make things work.

Before founding their office, Bill Kendall and Jim Heaton were both partners in the office of S.I. Morris Associates in Houston, Morris was the architect of record for downtown Houston's landmark Pennzoil Place (1975) designed by Johnson/Burgee and developed by Gerald D. Hines. Bill Kendall helped manage the project for Morris. With that experience, Kendall and Heaton focused their own firm specifically on architect of record services. One of their first major commissions was again with Johnson/Burgee for 101 California Street, a 48-story high-rise in San Francisco. More importantly, the project's developer was again the Houston-based Gerald D. Hines. Over the years, Kendall/Heaton has realized numerous high-rise buildings throughout the United States with Hines and architects such as Pelli Clarke Pelli, Robert A.M. Stern, Pickard Chilton, SOM, and HOK. With the Alice Pratt Brown Hall for the Rice University Shepherd School of Music (1991) by Ricardo Bofill and the Glassell Junior School of Art and Administration Building (1994) for the Museum of Fine Arts, Houston by Carlos Jiménez, the firm began to diversify and expand into the market for cultural institutions. Clients for cultural projects apparently placed great value on the management skills that the firm had developed in its commercial projects.



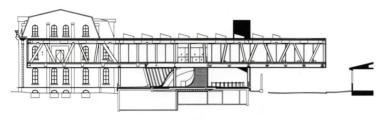
MARGOT AND BILL WINSPEAR OPERA HOUSE SECTION



MARGOT AND BILL WINSPEAR OPERA HOUSE PLAN

Opening spread Kendall/Heaton architects traveled to Japan to learn the culture and quality of Ando's craft.

Above They conducted a world-wide search to find the products necessary to match Foster's expectations.



MILSTEIN HALL

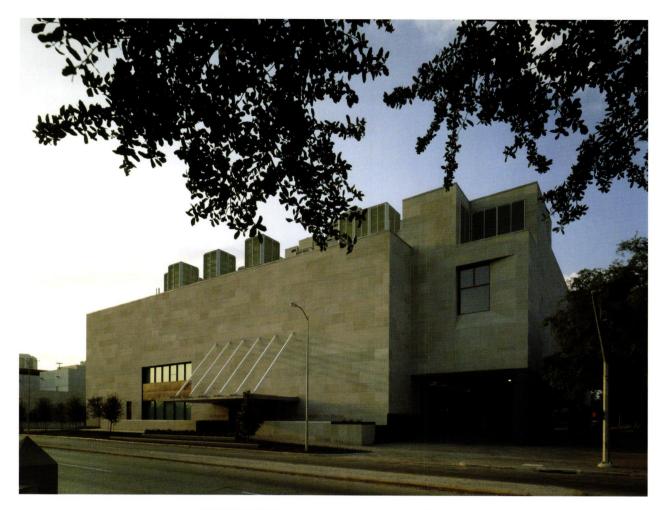
Though Jim Heaton died in 1992 and Bill Kendall in 2013, their firm continues to thrive with 88 employees: 74 architects including 15 principals, seven interior architects, and seven support staff. The firm does not run on a studio system; rather, architects follow designs from beginning to end and move from one project type to another in order to form well-rounded professionals and maintain a consistent culture of quality and knowledge across the firm. The belief is that lessons learned from one building type can often lead to unexpected benefits when applied to other building types. And there are certainly many lessons learned, and many skills added to the firm's professional repertoire as each new design architect shares his or her own values, experience, and knowledge.

Kendall/Heaton's collaboration with Tadao Ando for The Modern in Fort Worth is something of a lucky coincidence. When Osaka-based Ando was seeking a local collaborator for The Modern, Kendall/Heaton was not yet as well known for their cultural projects. As the story goes, Ando asked Renzo Piano (who was then completing the Kansai International Airport in Osaka) if he could recommend an architect of record in Texas. Piano's suggestion was the Houston firm of Richard Fitzgerald with whom he had worked for the Menil Collection. Fitzgerald, having closed his firm in the meantime, suggested Kendall/Heaton — and the match was made.

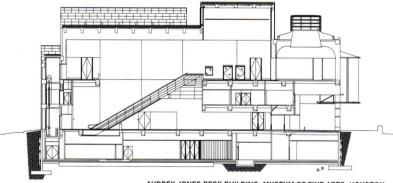
For the Modern Art Museum, Kendall/Heaton traveled to Japan to visit Ando's projects and job sites in order to better understand the methods necessary to match the quality of his trademark concrete. There they found dozens of carpenters wearing soft slippers as they moved across meticulously crafted formwork. Upon returning to the U.S., the architects plunged into extensive research and sought out various formwork systems and concrete placement techniques. They then made multiple mock-ups until they arrived at a finish that met Ando's standards.



In Rotterdam, Kendall/ Heaton architects had the unhappy task of informing Koolhaas that he would have to either reduce the dimensions of the cantliever at Milstein Hall or fireproof the truss. He decided to reduce the dimensions.



Kendall/Heaton architects found a company in Chicago that could replicate the bronze samples that Moneo brought with him from Spain for the interior of his MFAH building. The company retains the four-chemical, 19-step process as proprietary information.



AUDREY JONES BECK BUILDING, MUSEUM OF FINE ARTS, HOUSTON SECTION

At the Winspear, one of Norman Foster's preoccupations was the precision of the curtain wall that surrounds the volume of the performance hall: Mullions should be minimal in size, and their corners should be sharp. Foster's desired glass type was not commonly available in the United States, and paint finishes were to be of a specific color and texture. Kendall/ Heaton sought out the few companies worldwide that had the capacity to deliver an acceptable product, and the firm Seele, headquartered near Munich, was selected. In the end, virtually a complete curtain wall system made in Germany was imported to Dallas.

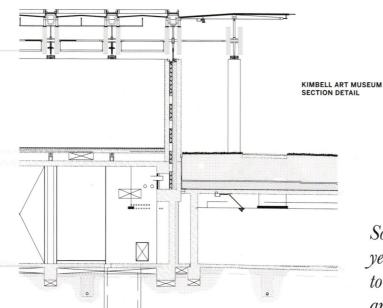
Rem Koolhaas' Milstein Hall is an expansion of the College of Art, Architecture, and Planning at Cornell University. The project is dominated by a large elevated mass, the "horizontal plate," that links two pre-existing buildings, houses studio spaces, and cantilevers almost 50 feet toward another, smaller building, the Foundry. The cantilever is critical to the formal composition. Initially, it was even bigger, pushing closer to the one-story, wood structure Foundry building.

During an early design review with Koolhaas at his office in Rotterdam, the team was grouped around a model to discuss the structure. From the back of the room, Kendall/Heaton had the unhappy role of pointing out that the exposed steel trusses of the cantilever would require fireproofing because of their proximity to the Foundry. Though Koolhaas was not pleased and resisted, the cantilever was eventually reduced to just a little less than the dimension that would have required fireproofing.

Rafael Moneo brought relatively small bronze samples from Spain to Houston to be replicated for interior and exterior finishes for his Audrey Jones Beck Building for the MFAH. A subcontractor in Chicago was found who eventually succeeded in reproducing the dark bronze tone using four different chemicals and 19 distinct steps. When the acceptable "formula" was concocted, the contractor retained it as proprietary information.

Travertine was the original material Renzo Piano considered for cladding his Kimbell Art Museum pavilion in Fort Worth. The stone would be a response to Louis Kahn's earlier building that it faces. When he changed his mind and decided to use architectural concrete instead, Kendall/Heaton was off on another adventure with this fluid material. Piano admired the concrete work that Tadao Ando had achieved for his renovations to the Palazzo Grassi in Venice, and he wanted to use this Italian example as a touchstone but obtain an even higher quality finish. In order

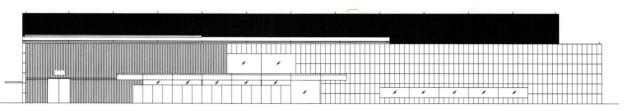




Piano admired the concrete Ando had achieved in his renovation of the Palazzo Glassi in Venice. He wanted to do one better for his Kimbell addition. Kendall/Heaton was off on another adventure.

Some of the Italian specialists stayed for over a year and formed a team with U.S. subcontractors to realize the project. Little was left to chance, and even Italian concrete vibrators were shipped to Texas in order to guarantee the desired effect.

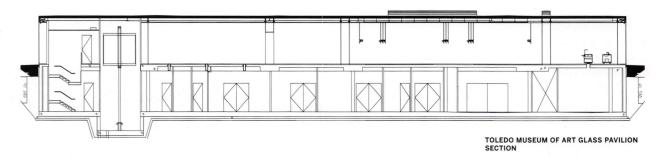
Taniguchi likes limestone from a specific level of one quarry in Germany. Kendall/Heaton made multiple trips to make sure that the stone being cut for the Asia Society in Houston matched those specifications.



ASIA SOCIETY TEXAS CENTER NORTH ELEVATION



So minimal is SANAA's
Toledo Art Museum Glass
Pavilion that well into the
design phase Kendall/
Heaton had to assure
others on the team that
the project had progressed
beyond bubble diagrams.





to achieve that goal, the same Italian concrete consultants and contractors came to Fort Worth to assist in developing specifications and executing mock-ups. Some of the Italian specialists stayed for over a year and formed a team with U.S. subcontractors to realize the project. Little was left to chance, and even Italian concrete vibrators were shipped to Texas in order to guarantee the desired effect.

If Piano opted for concrete over stone for the Kimbell, limestone is a key material for Yoshio Taniguchi's Asia Society Texas Center. Taniguchi is partial to a Jura limestone from specific quarries in Germany, and the coloration and figuring he desires come only from a certain depth in the quarry — Level 14. Kendal/Heaton made a trip to Germany to verify that the stone being quarried for Houston met the quality of the sample approved by Taniguchi. As with many of the projects with international architects, Kendall/Heaton also researched American metal products and finishes to find close matches for those that Taniguchi typically specifies in Japan.

Kendall/Heaton was selected as architect of record to collaborate with SANAA on the Toledo Art Museum Glass Pavilion. (They were already known in Toledo, having worked with Pelli Clarke Pelli on the Owens-Corning World Headquarters there.) SANAA's building appears extremely simple, but it is technically complex. Most everything in the building, including the structure and roof thickness, has been reduced to a minimum. The finished plan of discreet, rounded, glass-enclosed forms within a square envelope appears diagrammatic. Well into the design phase,

Kendall/Heaton was obliged to assure others on the team that the project had indeed progressed beyond simple bubble diagrams!

One of the keys to Kendall/Heaton's success is that they modify the way they work to suit each different design architect and each new

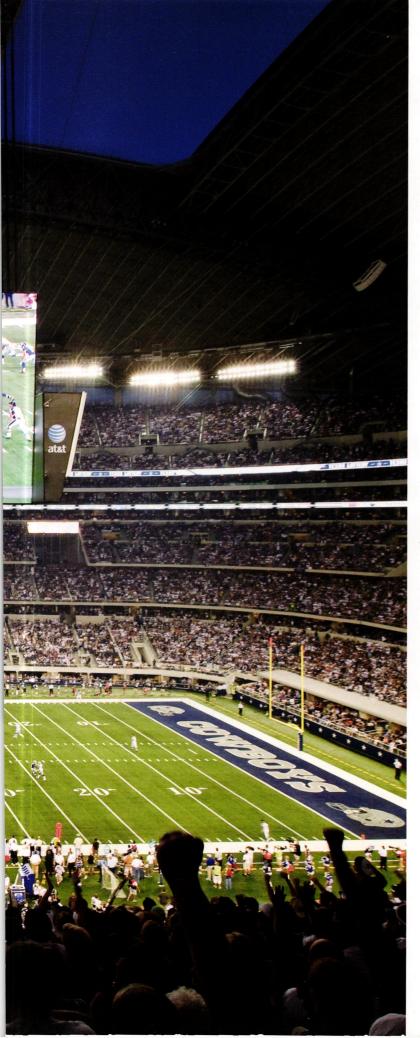
project. Some design architects send team members to work in their office, but most do not. Some maintain control of all details; others do not. Sometimes, Kendall/Heaton has a contract with the client; sometimes, with the design architect; and sometimes there is a three-way contract. They believe that it is critical for both the design architect and the architect of record to be involved from beginning to end of the project to achieve the design intent and a high level of quality. In most every case, Kendall/Heaton accepts full legal liability for the project.

Web meetings and Revit models have made professional life easier, compared to the old days of frequent flights and FedEx. Over time, Kendall/ Heaton has found that there are differences in what architects and clients in different countries view as "quality." Europeans expect a much longer life for roofing systems, for example, and also anticipate a higher unit cost on enclosure systems. Building codes are no longer all that different from one place to another.

For an architect of record, success is also in the details. By tapping into the experience and talents of numerous other architects, engineers, and consultants as well as a variety of materials and methods of construction around the world, the 10th floor of the Post Oak Boulevard tower that houses Kendall/Heaton's office has become a unique sanctum of professional know-how.

Ronnie L. Self is an architect based in Houston.





Sportsman

HKS ARCHITECT BRYAN TRUBEY, FAIA, DESIGNS STADIUMS AROUND THE WORLD. HE SEES THESE BUILDINGS AS THE ULTIMATE CIVIC SETTING, DRAWING PEOPLE OF ALL CULTURES TOGETHER IN THE SPIRIT OF COMPETITION.

by Ryan Flener, Assoc. AIA

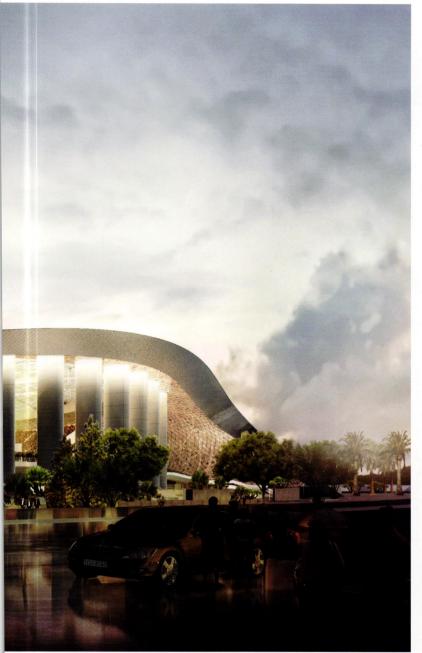
Photography and renderings courtesy HKS



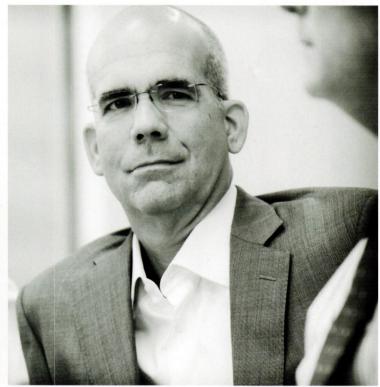
he transformation of sport from a religious-ritual-turned-spectacle into a 1.5 trillion dollar worldwide marketplace says a lot about our global culture. "God, family, and the Green Bay Packers," right? Since the eighth century BCE and the original Olympic games, sports culture has captivated our innate desire to compete and gather as humans. Throughout modern history, sports have largely defined who we are as people, and how we collectively handle conflict and resolution through the perceived social norms of our time. It is for this reason that sporting event venues have, save for technology- or comfort-based improvements, gone utterly unchanged since ancient times. The architecture of the stadium has remained civic, political, social, religious, artistic, and academic, all at once, and as such, its design and construction have never been more complicated than in today's climate of hyper-obsession with sports entertainment. Enter the world of Bryan Trubey, FAIA.

A fourth generation Oak Cliff and Dallas native, Trubey doesn't immediately strike you as the guy you'd expect to include in such exuberant productions as AT&T Stadium or U.S. Bank Stadium, the soon-to-be home of the Minnesota Vikings. Trubey is soft-spoken on a tall, healthy frame, and he prefers time with his family over all things work or sport. If you stick around him long enough, you might even hear a slight drawl, but don't let it fool you; he's a sharp and well-traveled man, a perfect fit to navigate the outrageous world of sport and stadium design.

After graduating from Texas A&M in 1983, Trubey took a job in Kansas City with another firm's sports practice. There, he led the design and production of the national stadium in Hong Kong, a reference point from which AT&T stadium likely stems. When HKS decided to enter the sports and entertainment market in the early 1990s, Trubey moved back to his hometown to help start the new endeavor. Over the course of 20 years,

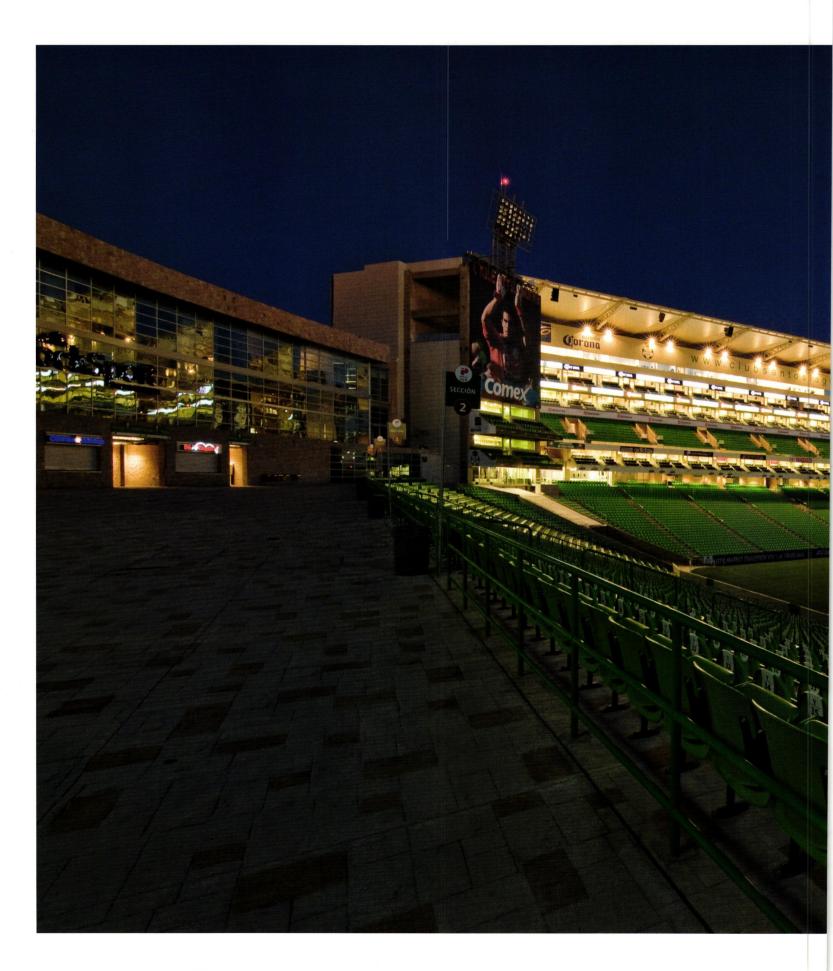


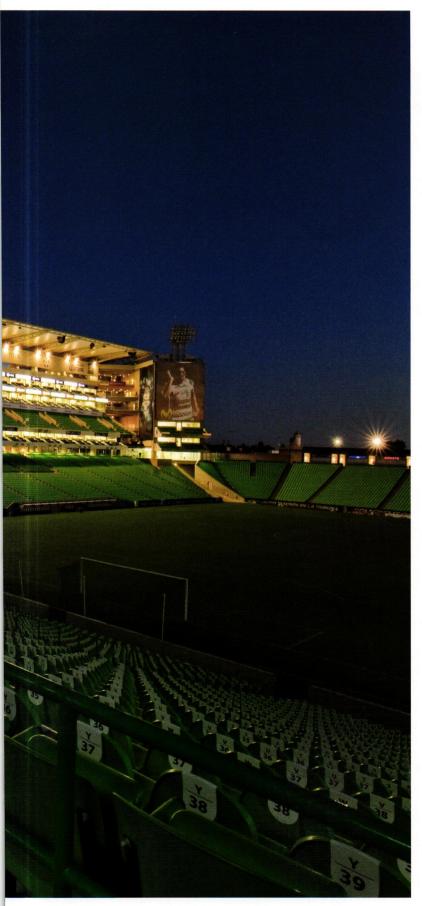
If you stick around him long enough, you might even hear a slight drawl, but don't let it fool you; he's a sharp and welltraveled man, a perfect fit to navigate the outrageous world of sport and stadium design.





Opening spread AT&T
Stadium, Arlington
Above left Los Angeles
Stadium
Above Bryan Trubey,
FAIA.
Left Al Jouf concourse,
Saudi Arabia





Estadio Corona, Torreon, Coahuila, Mexico

Trubey and his team — which is now a global effort — have designed projects in a variety of contexts for various sports franchises throughout the world, a process that is always changing and progressing. There's one element, however, that remains constant, and that is the civic nature of the spectacle: Trubey's focus is the innate enjoyment that people experience in such a stadium environment.

"It could be argued that the stadium is the ultimate civic setting, and likely has been for a long time," says Trubey. "And while that has been complicated or propelled by way of television rights, advertising, etc., the stadium is still developed for the users' experience. There are basic principles that one should follow to be successful, and what we create must be beautiful. The other reason they come to HKS is because we are the only ones who have consistently evolved these types of projects over the years, alongside a few other competitors, and have developed the data to show an owner how to achieve optimum performance in terms of sustainability, revenue generation, and user experience, whether that's London, Sydney, São Paulo, or Dallas, Texas."

The hard part, not surprisingly, is politics. Fortunately, projects of this scale are often part of a larger master plan. They involve creative funding efforts, or there may be some political agenda entwined around the big picture. "Many times we are the most experienced entity at the table. We are primary contributors to the strategy around all these issues." says Trubey.

At the end of the day, Trubey was excited to do right by his hometown. He's lived the dream of designing a stadium for his home team — the Dallas Cowboys — and engaged a market that previously didn't exist here. On the concept of "import/export" Trubey states, "You know, architecture isn't always about business, but it is an interesting thing to be able to bring such a market and economy back to Dallas. That idea not only allows HKS to flourish, but the city at large [as well], and that really took off with AT&T Stadium. Having the chance to export such a wealth of knowledge to the world and give back through specialized architectural skills is a transforming endeavor."

Trubey is proof that the world of sports and entertainment is not always lavish or over-indulgent, but disciplined and well-rounded; not muddled or partial, but concise and complete. He is an exception to the rule in an environment where the rules are always changing.

Ryan Flener, Assoc. AIA, is an intern architect at Good, Fulton & Farrell.

Healthcare International

WHR, WORKING IN COLLABORATION WITH ARUP AND KHR ARKITEKTER, RECENTLY WON A COMPETITION FOR A NEW HOSPITAL IN DENMARK. THE DESIGN COMBINES THE BEST ASPECTS OF EUROPEAN AND AMERICAN APPROACHES TO HEALTHCARE.

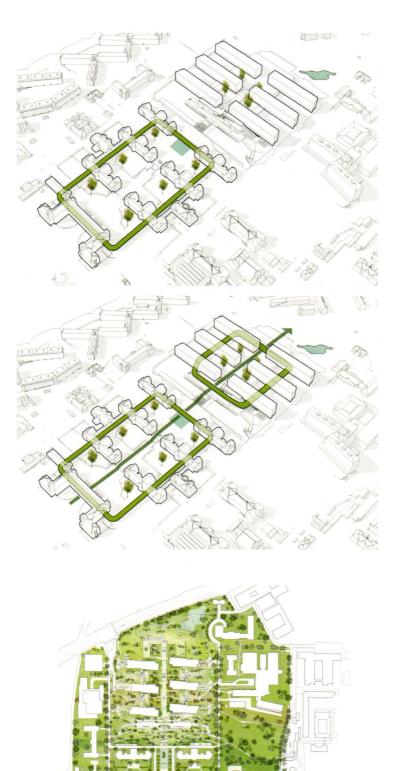
by Florence Tang, Assoc. AIA

Project Bispebjerg Somatic Hospital
Client The Capital Region of Denmark
Architects KHR Arkitekter, WHR Architects
Design Team KHR: Lars Kragh, Mikkel Beedholm, Martin Kock,
Casper Olsen, Anotonio Gammicchia; WHR: Anthony Haas, FAIA;
Sara Shumbera, Associate AIA; Kyle Basilius, AIA
Renderings WHR Architects









he winning scheme for a new hospital in Denmark by WHR Architects, in association with KHR Arkitekter and Arup International, reflects a respect for its 100-year-old historical context in Copenhagen while offering Danish health care an infusion of American healthcare design.

Anthony Haas, WHR principal, said the Danish government launched a healthcare campaign years ago to bring high quality care to their citizens. They sought international best practices for new methods to deliver health care and wanted to apply those lessons for a blended solution. The capital region of Denmark's vision to provide world-class health care included a 2020 hospital and psychiatry plan to provide a framework for the development of the region's healthcare services into the future that also stipulated funding.

They sought innovative ideas and creativity to improve and rebuild 30-to 40-year-old facilities. When Haas met Adam Tier Jacobsen, a Danish architect, at a healthcare conference five years ago, a relationship began that reached a crescendo with this competition. Jacobsen was part of a delegation touring the U.S. to better understand this country's healthcare delivery.

"Danish competitions are timely and expensive. Teams we faced were fierce," says Haas. "To win it is very exciting. It's an opportunity to explore and grow and to better understand what we have to deal with to improve the health of patients. We have assembled a great team."

The intense international competition included jurors focused on proposals addressing four main tasks: architecture, functionality, sustainability, and economy. The competition was outlined in a 150-page brief citing the site's national historic significance, environmental principles and patient strategies, planning and traffic, and hospital functions for somatic and psychiatric needs, as well as technological and structural needs, implementation, energy and water consumption, and operation.

When Haas met Adam Tier Jacobsen, a Danish architect, at a healthcare conference five years ago, a relationship began that reached a crescendo with this competition.

Stage One of the juried invitation-only competition was from April to August 2014; a shortlist of three teams was then extracted to advance to Stage Two in early 2015. By November 2015, Proposal 73416 — the consortium of KHR, WHR, and Arup — was announced as the winning team.

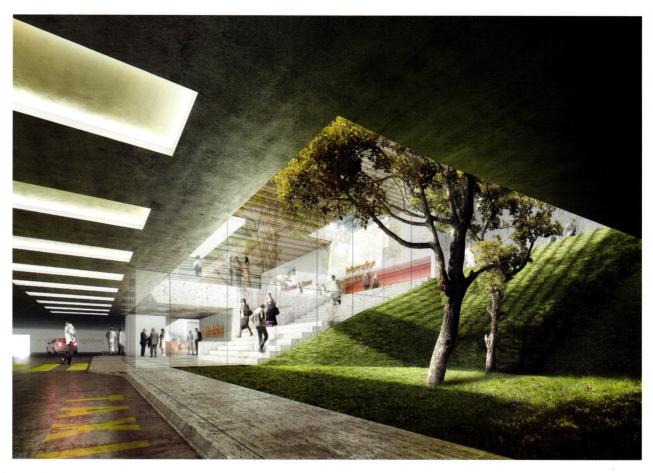
WHR, a national healthcare firm with offices in Houston, Dallas, Raleigh, New York, and Copenhagen, has completed various major projects for Houston Methodist, St. Luke's, and Memorial Hermann in the Texas Medical Center and Houston suburbs. When the delegation from Denmark visited Houston, WHR was able to give them tours of 11 million square feet of projects in a concentrated hub that highlights innovative advances to create healing architecture.

"While the Danish government maintains a high quality standard of health care to all Danish citizens, unfortunately there has not been any

Right A covered ambulatory entry protects visitors from the weather.

Facing Inside, wayfinding is indicated clearly and multiple modes of vertical circulation are provided.

Facing below Outside, terraced pathways lead to the public entries.



major new hospital development in the last 30 to 40 years," says WHR associate Sara Shumbera. "As a result, many of their facilities are aging rapidly, and since they have not completed any significant renovation projects, Danish health care's architectural expertise is also in turn very limited. Although healthcare is run differently between our two countries, the Danish visitors liked the Texas Medical Center's attention to the patient experience, privacy, safety, high outcomes, and especially liked the flexible and adaptive design solutions."

In contrast, in the Danish facilities most patient rooms are semi-private, each accommodating two to three patients. The team also saw in the existing Danish facilities a lack of efficiency and flexibility due to little prior planning for what healthcare architects now know is the inevitability of future growth. "These facilities may have been robust in the past but are not capable of adapting to changes, challenges, and advancements in the current global healthcare industry," says Shumbera.

WHR's hybrid proposal comingles and merges medical treatment typologies of both cultures with six new brick and glass towers coupled with four connecting gallery spaces in a park campus. The Bispebjerg (pronounced "Bish-bee-beer") Somatic Hospital is projected to be a \$240 million project and will be phased into an existing medical campus to include private single patient rooms, an emergency department, and diagnostic and treatment facilities. The Medical campus has several other projects under design and construction, including a psychiatric hospital, a laboratory/logistics building and a recently completed parking garage.

The bed towers are designed with gallery spaces to reduce the number of elevators and amount of public circulation and to function as a lobby access point that receives natural light from internal courtyards.

"We design our hospitals to feel more like home. That gives the patient warm, refreshing, and soothing feelings," says Haas. "You always feel best when you are in the security of your home. In Copenhagen, the hospital public spaces feel stark and open, and as we go further, we will see whether we can add warmth and influence that."

Because of its geographic location, Denmark has long, bright summers and equally long, dark winter days with relatively cool temperatures and rain. Given these conditions, the design team tried to create hospital spaces that amplified sunlight, efficiently maximized face time with patients with less circulation/stretched-out facilities, and integrated the concept of private rooms into the Danish socialized medical system. (Denmark provides health care for all of its citizens at no cost. Individuals are assigned to hospital zones similar to school zones.)

The proposal includes "Wintergardens" for park views, art installations, and engagement with nature. The built structures open to many courtyards that give access to natural light, including a lower-level parking garage/drop-off zone with a dramatic light well puncturing the space with a planted courtyard tree.

Blending the outside and inside is a difficult challenge given a hospital's complex mechanical ducting needs, but the team has not shied from the request. "Everyone can see the gardens. This way people will not look back at the machine," says Shumbera. "It really is a hospital in a park."

Programmatically, the hospital departments are organized to ascend though the towers, starting with mechanical/utilities and linens in the basement; emergency and surgery on the ground floor; and ICU, offices, and clinics on the lobby level. The higher levels are for individual patient rooms, with nurses' stations positioned to be visible to all the stepped



rooms. The rooms include large windows with views, as well as beds positioned to allow patients to look into the corridor. The new rooms also include French balconies with doors that have grates for fresh air.

Another strategy for making the building more open for its users includes raising the site to greet visitors with translucency. As they make connections through the glass walkways between the bed towers there are views of the park and surrounding historic buildings. The steps allow visitors to climb up and down the courtyards and experience the natural setting.

The team is currently in the beginning phases of collecting user process data and room-by-room components. They are meeting with various physicians and clinicians to understand and identify how the new design accommodates and adapts to healthcare delivery. In addition to solving the architecture and engineering challenges, they want the architecture to supplement new operational ideas. The project includes various phases, and WHR's team is mainly based in Denmark, with strong connections to the Houston office.

"The intent of the consortium was never to design a new American hospital for Copenhagen but to fuse the best healthcare practices from Denmark, the United States, and around the world," says Shumbera.

The diverse makeup of the WHR, KHR, and Arup team includes architects and engineers from America, Denmark, Germany, Spain, Turkey, Ireland, Italy, and Sweden using today's technology to work across time zones and languages. "The rewarding part of this experience and this project is the cultural intervention and understanding how international healthcare works, which we hope will not only breed new ideas in Denmark but also help us change our work in Texas," says Haas.

Florence Tang, Assoc. AIA, is a design professional and journalist based in Houston.







For Humanity

FORT WORTH ARCHITECT TOMMY STEWART, AIA,
DESIGNED A SCHOOL FOR EARTHQUAKE-RAVAGED HAITI,
AN ENDEAVOR HE CONSIDERS TO BE AMONG THE MOST
PROFOUND EXPERIENCES OF HIS LIFE.

by Tommy Stewart, AIA

Project Ceverine School

Client Stiller Strong, Save the Children

Architect Architecure West with Archietcure for Humanity

Design Team Tommy Stewart, AIA, Design Architect;

Eric Cesal, Regional Program Manager Haiti; Darren Gill, Architect of record

Photographer Tommy Stewart, AIA

hat better product of Architecture than a smile on the face of a child?

Following the earthquake that added insult to the injury already consuming the people of Haiti, there came a call from Architecture for Humanity for architects to help. As third responders, our efforts would focus on stabilization first and only later on reconstruction. In my 12 or so trips to Haiti over four and a half years, I watched this process and how our architectural training and use of design added value to the recovery and to the lives of the Haitian people. Answering that call was one of the most profound experiences of my life.

During its time in Haiti, Architecture for Humanity with its volunteers and in-country staff completed many worthwhile projects. Our work included various new and renovation school programs, several community master plans, urban planning, and construction of Phase One for a new community, medical facilities and clinics, houses, art installations, and other interesting and challenging programs. This story is about one project of which I am particularly proud: the school at Ceverine near Maissade in Haiti's Central Plateau. Along with our partners Save the Children, Stiller Strong, and Ecofa Construction SA, we were asked to address the problems of an undersized, poorly constructed school with limited resources. This conversation began for me between trips to Haiti with a Skype call while at home in Fort Worth.

Eric Cesal, the AfH in-country director, called to ask that I look at the project and sketch up a few ideas. Located a difficult four-hour drive north of Port au Prince — about 80 miles away — the site was in the center of a remote rural community. The program was simple: add two classrooms for a secondary school, repair the existing building as needed, and add a new kitchen and latrines for an expected student body of 300. I was given the coordinates and found the site on Google Earth. With this information, the project began.

The concept was obvious from the first conversation: use simple forms, local labor, and local materials as much as possible. Supplement that with skilled labor and materials from Port au Prince to create well-ventilated, light-filled education spaces and secure support facilities. Proper detailing and achievable construction would be necessary to ensure this facility was built and would continue to serve the community for years to come.

My next trip to Haiti included a site visit to the school. Upon arrival, we found that conditions were not what we expected. The adjoining landowner had fenced in the site, reducing the area available for new construction, and there was more slope across the site than anticipated, requiring additional retaining walls and steps — yet the program and budget remained the same. Notes, photographs, and estimates of the slope were made, and later, in the office, the design was modified based on this information. The modified design was the basis for the construction documents.

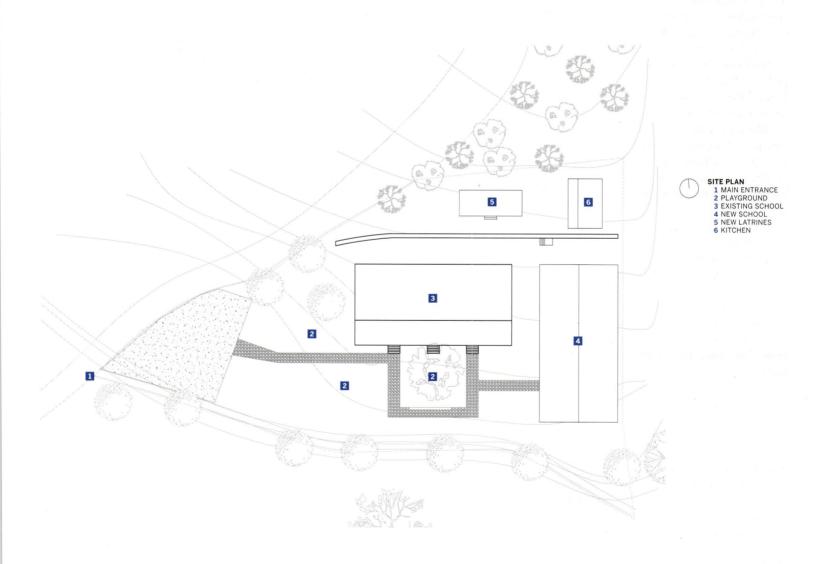
Eric Cesal and Darren Gill took the design and advanced it in ways that were absolutely unbelievable. We did not just build a school; we created long-distance working relationships — no, friendships — that blended in the most sophisticated ways. Our in-country architects worked with me, both in the U.S. and in Haiti, to complete the construction documents. This process taught me so much about collaboration, about alternative ways to produce architecture, and about construction, that I must say "thank you" to the team for this eye-opening experience.

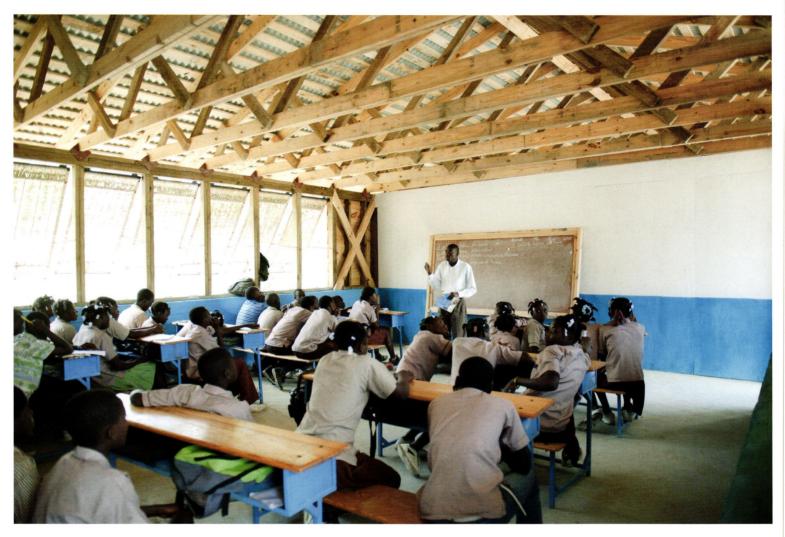
Consider this: The office was made up of people who spoke English, those who spoke French, and those who spoke Haitian Creole. Some spoke two or all of the languages, while many of us spoke only one. We worked in two different measurement systems, metric and imperial units. The language of



The porch was brightened by changing the base color from brown to a Caribbean Blue wainscot with bright white above. This color scheme provided a counterpoint to the surrounding environment.







construction was Haitian Creole with a smattering of French, and all measurements were metric. Communication became critical; learning to talk to each other, to write, and to draw in such a way that we could fully understand what was being communicated was an everyday learning experience.

Eric Cesal and Darren Gill took the design and advanced it in ways that were absolutely unbelievable. We did not just build a school; we created long-distance working relationships no, friendships — that blended in the most sophisticated ways.

As designed and constructed, the school is a tight grouping of four buildings opening to a fenced-in court. The original classroom building, mostly reconstructed by this project, is the largest building on site and sets the stage for the arrangement of the other buildings. Adjacent to, and at a right angle to, that building are the new secondary classrooms, with the kitchen and latrine located away from the court in a more private area. This is a simple arrangement to us but, as I learned, one that perfectly reflects the hierarchy of life in Haiti: a gate opening to a very public court followed by the somewhat private yet still public space of the classroom

3/4 2016

buildings with the private functions hidden away from the public view. The arrangement is inviting and friendly, yet respects the sensibilities of both the occupant and the visitor.

A major component of every Architecture for Humanity program is the education of the local population, and several aspects of the Ceverine school design allowed us to address this core component of our service. Trained construction workers were taken to the site from Port au Prince to teach local builders proper construction techniques. The trades that were addressed included concrete work, masonry, and carpentry. Additionally, the design allowed an opportunity to use steel frame sisal screens and doors, thereby reintroducing an underutilized Haitian industry to the community: sisal weaving, an almost-lost art that was used to create beautiful vet functional door and window coverings. Local craftsmen were engaged to design, weld, and weave these beautiful and useful elements of the buildings. Our carpenters learned how to build connections that would allow trusses to span a distance without sagging; masons learned how to build walls that would not fail; and all the workers learned the value of light, ventilation, and sound control in a school environment.

We take so much for granted in the U.S. — clean water at the tap, electricity at the flip of a switch, waste removal that we can't see and don't have to think about. It's not so simple in Haiti. The design included four 500-gallon water tanks, part of a rainwater collection system that provides all of the school's water. Where power is provided, it comes from a diesel



Facing Operable sisal screens provide daylight and cross ventilation in the classrooms.

Left The relationship of the buildings, fences, and retaining walls reinforced the concept of the traditional Haitian enclosed courtyard while keeping the view across the adjoining landscape.

Below The doors are also covered with sisal screens.

generator and is very limited at best. To address sanitation, a composting toilet block was designed and sized for the population of the school. While this was obviously an improvement, it also created a new job: Waste is managed in place and, after being partially composted, is removed for further processing nearby. The end product is sold and used by local farmers to enhance crop yields.

My last trip to the site took place shortly after project completion. Darren and I walked a punch list and noted things that could have been done better and things that were done well. From this information, a lesson-learned report was created and shared with everyone working for Architecture for Humanity. We all learn from others' successes and failures and use that, too; as AfH founder Cameron Sinclair said so often, "Design like you give a damn."

While the finished building and the kids' smiles are lasting images, the process of designing, documenting, and constructing the school changed how I think about those processes. The AfH team included Irish, Germans, English, Haitians, and Americans working in imperial and metric units. Narratives took place in Haitian Creole, French, and English. Of course, all building was completed using local materials and methods. Our self-imposed requirements included meeting California earthquake standards and Caribbean hurricane standards all in the context of Haiti. In all, this has made me not just a better architect, but I hope a better person — one that thinks on a more global scale. I want to express my sincere thanks to Eric Cesal and Darren Gill for their leadership, and to Ryan Behring, Brett Ferguson, Stacey McMahan, and so many others for this life-changing experience.



Tommy Stewart, AIA, is an architect in Fort Worth.



Attention Getter

LINDA PACE COMMISSIONED LONDON-BASED ARCHITECT DAVID ADJAYE TO DESIGN HER FOUNDATION'S "RUBY CITY" IN ORDER TO RAISE SAN ANTONIO'S PROFILE IN THE WORLD OF INTERNATIONAL ARCHITECTURAL CELEBRITY.

by Patrick Michels

Project Linda Pace Gallery
Client Linda Pace Foundation
Architects Adjaye Associates, design architect;
Alamo Architects, architect of record.



Facing The building's small footprint leaves room for visitors to stroll around and take in its bright exterior.

Above Ruby City will open onto a revitalized San Pedro Creek, anchoring a long network of creekside parks and trails. Kanjo. The building's profile and its exterior, however, came entirely from Adjaye and his response to the surroundings.

"David got what Linda wanted," Kanjo says. "He works with the terrain and the cues of geology and the landscape."

From the beginning, for instance, Adjaye's design oriented Ruby City to face the San Pedro Creek — a bold decision, given the state of the waterway, which is typically shallow or dry with weedy, trashstrewn banks. "Adjaye was very focused right at the beginning on the creek," says Irby Hightower, FAIA, founding principal at Alamo Architects, the project's executive architect. "He was always focused on making that connection."

In the years since the project's inception, San Antonio officials and civic supporters have devised a plan to re-imagine the creek as a winding urban park — an affirmation of the potential Adjaye saw when he pointed his museum toward the water, and a perfect vantage point from which dog-walkers and joggers can appreciate San Antonio's latest architectural gem.

Hightower says Ruby City is the first project for which Alamo has served as architect of record, a job the firm took because of its long relationship with the Pace Foundation. While the job has been mainly logistical—navigating City Hall and recommending materials suited to the local craftsmen—Hightower says the journey has been an inspirational one. "It's really fun," says Hightower. "It's certainly doing a building in a way that we wouldn't normally, so it's great to see somebody else's process."

"I don't know of any other building designed like this in San Antonio, so it's going to be interesting to see how people react," says Hightower. But he's betting on a warm reception. "I think it's going to be extremely well-received. It's red and it glitters — why would you not like that?"

Patrick Michels is a writer based in Austin.

Cross Culture

A DALLAS DEVELOPER FROM SWITZERLAND HIRES A
JAPANESE ARCHITECT TO DESIGN THE NEXT PHASE OF HIS
SIGNATURE UPTOWN DISTRICT, HARWOOD. KENGO KUMA'S
DESIGN FOR THE NEW ROLEX TOWER IS A HUMAN-SCALE
HIGH-RISE THAT RELATES TO THE STREET.

by Michael Friebele, Assoc. AIA

Project Rolex Building

Client Harwood International

Architects Kengo Kuma and Associates, design architect;

Harwood Design Factory, architect of record





hen Rolex opened its service center on the north side of downtown Dallas in 1984, the landscape looked vastly different than it does today. Dallas had boomed in the early 20th century, yet a series of master plan studies never materialized, and its growth was incoherent. In 1957, a freeway loop seemed to be the answer to all the traffic problems in the inner city, but this reactionary effort backfired. Debates, designs, and proclamations still seek ways to bridge, redirect, or outright remove the loop that should have solved the problem but didn't.

By the 1980s, the adverse effects were felt along the northern edge of Downtown; the neighborhood had become a few homes and structures scattered among vacant lots. Gabriel Barbier-Mueller's Rolex Building was the first new commercial construction along the periphery of what would become the Uptown area, and thus Harwood International and the Harwood District were born.

Mueller's focus channeled his Swiss heritage and international market experience in a way that would decidedly change the Dallas real estate market. The Harwood District would attract tenants in the manner of the hospitality industry, with 24/7 wraparound services.

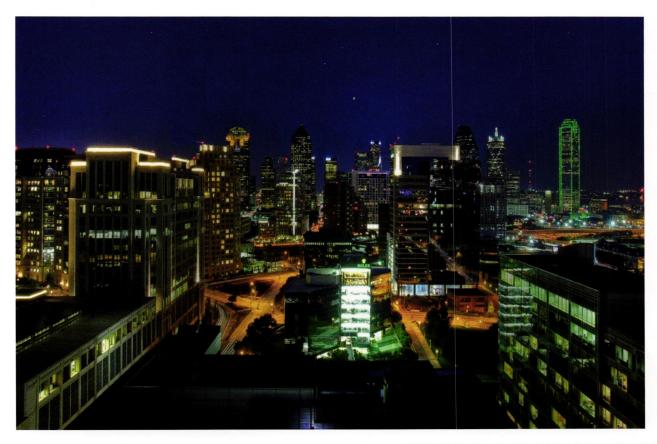
Semicircular in plan, the Rolex Building conformed to the sweeping turn along Field Street, directing traffic toward the Dallas North Tollway. The smooth curvature of the facade reflected the skyline like a canvas punctuated by a mullion rhythm that fades into the reflection. With a predominant entrance along Field, the Rolex Building would ultimately set the tone for

a slate of international designers that influenced the greater district. Today, similar intentions are going into the planning of a new Rolex Tower.

Uptown boasts one of the country's most dramatic evolutions in modern urban development: the transformation from infill to a skyline dotted with office and residential towers brimming with excitement as though it had happened overnight. The Harwood District has reveled in this change, with most of its 18-city-block footprint either built out or under conceptual development. Victory Park, the Dallas Arts District (with the Perot in view), and the Woodall Rodgers Deck Park (now known as Klyde Warren Park) further contribute to the vitality Harwood is experiencing.

As the master plan has evolved, landscape design has become an integral link. Nearly all the structures share this common thread and Bleu Ciel, the latest residential addition, is slated to feature the largest landscaped deck in Dallas. Designed by Japanese landscape architect and Portland Japanese Garden curator Sadafumi Uchiyama, the roof deck integrates the interior and exterior seamlessly, augmenting expansive views of Downtown while passively cooling the deck during warmer months.

For the new Rolex Building, Uchiyama introduced Mueller to Japanese architect Kengo Kuma. Kuma's first U.S. commission came in the form of a winning competition entry for a Cultural Village that is to be integrated with the Portland Japanese Garden. Harmony between nature, vernacular, and design is central to Kuma's work. The mid-level intention behind the tower is an oddity for such a building and program type in Dallas.



Left The original Rolex Building was the first office building to be developed in Uptown. Today, it sits within the foreground of an evolving district.

Below The twisted form gives the building a sense of drama from the street and creates unique views from various floors.

Kuma's purpose here is to create a human-scaled piece within the district that would harmonize well with the street below and the density surrounding the site. A simple extrusion of seven stories twists to define a series of terraces. From a broader perspective, the twist responds to the formal orientation of the Perot Museum, establishing a clear dialogue with the street and neighborhood beyond.

Harmony between nature, vernacular, and design is central to Kuma's work

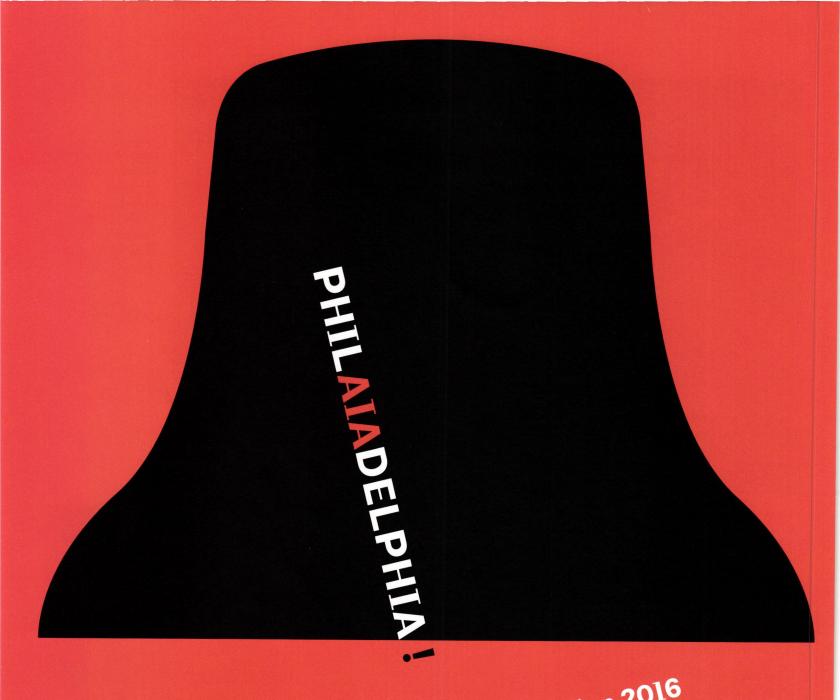
Landscape is integrated throughout the form. Terraced gardens are introduced into the edge of the slab through a reverse beam that positions a planter box along the periphery of each level. Interior reverse beams create a continuous slab surface underneath, providing an unobstructed view. The landscaped roof conceals mechanical systems. The gardens, designed and curated by Uchiyama, satisfy Mueller's directive to create no blind walls within the district.

The natural connection plays a key role in the interior environment, as well. The service center function of the tower requires an immense level of control, from lighting to climate. The larger footprint at the base accommodates the service area program, and terraces and landscape work in tandem to control daylight intrusion. Upper levels house administrative functions with closer proximity to views and access to the garden, while lounge and break areas occupy the roof.

The pair of Rolex buildings "bookend" the 30 years between their respective completions. Both anticipate the future. Both salute a developer who took the long view toward a greater connection with the urban environment.

Michael Friebele, Assoc. AIA, is an associate with the Dallas office of CallisonRTKL.





Let architecture ring

AIA Convention 2016

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The architecture and design event of the year why you shouldn't miss it aia.org/convention





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Intersecting Interests

Robert Irwin at the Chinati Foundation, Marfa Jen Wong

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Regarding the Grotesque

Spineway, San Antonio Kevin McClellan, AIA



Set to open in July 2016, the Irwin Project will be the Chinati Foundation's largest acquisition in over 10 years. The opening will coincide with a major anniversary event for the Foundation.

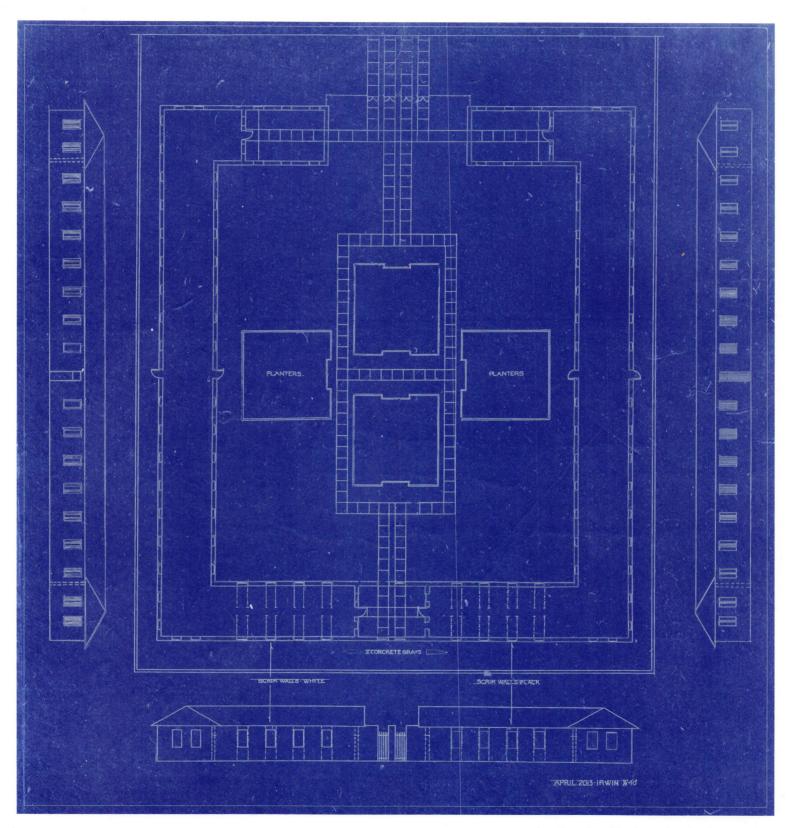
INTERSECTING INTERESTS

Artist Robert Irwin's reconstruction of a hospital at the former Fort D.A. Russell in Marfa dismisses disciplinary boundaries between art, architecture, life, and culture.

by Jen Wong

In 1971, the Los Angeles-based artist Robert Irwin embarked on a solitary driving tour of the country's perimeter. A year earlier, he had completed an installation at the Museum of Modern Art that — while unnoted by the art world — had led to an important personal breakthrough, leading him to leave his studio for good and embark on a new phase of a career in which he has routinely questioned and shed the inessential. The MOMA installation transformed a small, squat room through three site-specific interventions indicated by the title of the work: "Fractured Light" — "Partial Scrim Ceiling" — "Eye Level Wire." For the first time, "instead of overlaying my ideas onto that space, that space overlaid itself on me."

At a rest stop in West Texas — seemingly in the middle of nowhere — Irwin sat with his customary Coke in hand, when by chance his friend Donald Judd walked by. Judd, then based in New York, was contemplating the creation of a new form of museum, one that would house installations in a permanent space intended for that



An early version of the plan predates the placement of a cluster of basalt columns in the courtyard, and shows a break in the southern corridor that has since been erased.



A substantial cast concrete retaining wall allows the building to sit on a flat plane set into the sloping 3-acre site. Extensive subsurface drainage systems handle occasional torrential rains. purpose. "Somewhere, a portion of contemporary art has to exist as an example of what the art and its context were meant to be," Judd later wrote. Irwin and Judd discussed their work, then parted ways. This chance encounter would be their first and only meeting in Marfa, Texas.

Judd realized his vision on the former site of Fort D.A. Russell in Marfa, with the establishment of the Chinati Foundation in the late 1970s. The almost-too-good-to-be-true story comes around full circle with a major project by Irwin, now 87, set to open this summer at the location of the fort's former hospital. It will be Irwin's largest permanent project and the only free-standing structure dedicated to his work. "There's no place you can go to see the quintessential Irwin artwork," says Jenny Moore, executive director of Chinati. "We're incredibly honored to do this for Bob, and, frankly, for art."

Built in 1919 as a barracks and converted to a hospital in 1921, the 13,000-sf, C-shaped building had concrete walls and floors, and a tar-paper roof. When Irwin first encountered the hospital in 1999, it was in ruins. The floors and roof were gone. Walking between the crumbling walls, Irwin was struck by the "Dutch-landscape" view captured by the 3-ft-by-5-ft window openings that ran along the walls in rough 10-ft intervals. Framing a view 18 inches higher in the absence of a floor, the line of windows revealed a thin strip of land while exaggerating the expanse of sky so quintessential to the West Texas landscape. "I fell in love with the building from the very beginning," said Irwin, in a 2012 interview. He described it as "very functional, very straightforward, low-key, but ... amazingly right for that situation."



Irwin considered several schemes throughout the project's 15-year gestation. Early proposals preserved the existing structure in its dilapidated state, introducing additional elements such as a wooden lattice structure in one version and translucent colored roofs and windows in another. The final scheme is a strategic reconstruction — facilitated by San Antonio-based firm Ford, Powell & Carson — that retains the footprint and general volume of the original building while elevating its capacity for heightened perception through refined proportion, rhythm, and light. A further series of interventions divides the building experientially into light and dark.

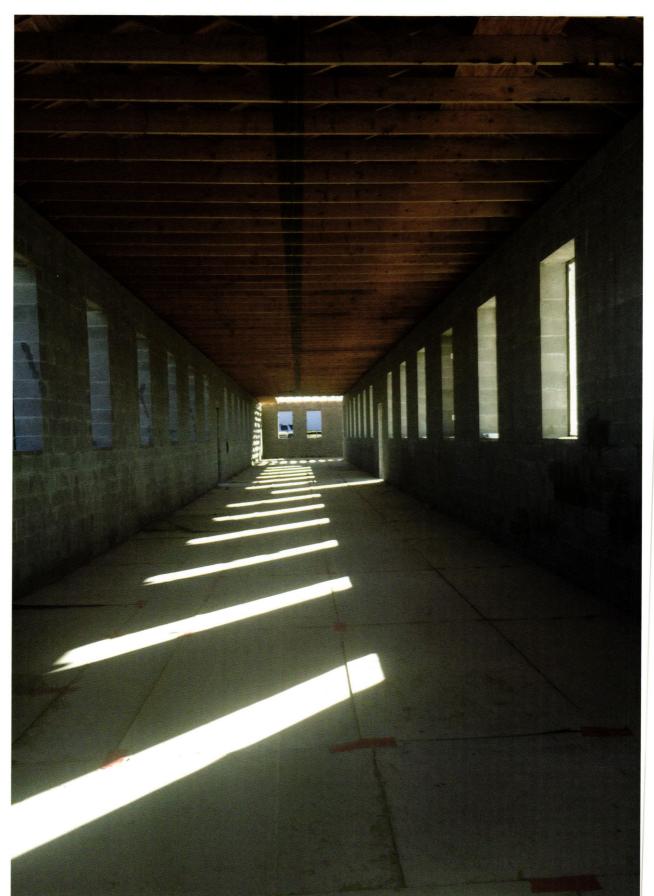
Though the project is under construction, the essentials - floor, roof, walls, and openings - are in place. In the center of the courtyard sits a magnificent cluster of basalt rock pillars. The pillars, which rise from the back to confront the entry, are bound by Corten edging and will be flanked by two rows of paloverde trees. Visitors may enter the building from either wing, and the gable roofs have been pulled back to create transitional vestibules open to the sky. The concrete floor sits below the original elevation, and the windows have been placed at 61 inches, preserving the view inspired by the ruins. The concrete floors and plaster walls will be tinted white in the west wing and gray in the east. These 200-ft-long wings will be bisected lengthwise by a floor-to-ceiling scrim that catches



Top The reconstruction by Ford, Powell & Carson corrects the windows to exact 10-ft centers, refining the architectural rhythms that elevate Irwin's subtle explorations in perception and light.

Bottom The Irwin Project sits on the northern edge of the Chinati Foundation's 340-acre site.





"The effect of the windows is constantly changing," says Irwin. "The whole time you are inside, you're dealing with the outside—the sky." Floor-toceiling scrim will span the east and west corridors, catching the shifting light.



Above FP&C leaves its mark with refined details, such as the paired fir outriggers, which will be set apart from the heavy-dash plaster with clean reveals.

Right Irwin drafts his own projects and makes final architectural decisions in drawings and onsite.



the ever-shifting light from the rhythmic windows. The windows will be manipulated with tinted film in a pattern yet to be determined. The impossibility of visualizing such interventions is inherent in Irwin's work, which requires one's presence to perceive the heightened conditions of space and light he has created.

Framing a view 18 inches higher in the absence of a floor, the line of windows revealed a thin strip of land while exaggerating the expanse of sky so quintessential to the West Texas landscape.

Over the past 16 years, FP&C has played a critical, though quiet, role at Chinati, renovating the barracks and stables for the Dan Flavin Installation, Wesley Gallery, and Temporary Gallery. Though the Irwin Project shares similarities with the previous Chinati renovations - exposed concrete floors, heavy-dash plaster, and corrugated metal roofs — the elevated role of this building calls for heightened detailing and materials. "There's been a huge effort to make [the building] fit in, but make it just a bit more special," says FP&C Principal John Gutzler. Such details can be seen in the roof, with a deeper overhang, paired fir outriggers, and a thin steel edge; in the extra deep 16-in structural CMU walls; and in the custom windows, designed to disappear.

Irwin's decision to rebuild the hospital brings to mind the following statement from Judd, in reference to the Fort Russell structures: "Due to the prior existence of the buildings, my interest here in architecture is secondary. If I could start over, the two interests would be congruent." Though Irwin's conception is not parallel (the building remains the generator), the project represents a new phase in his trajectory. Intervention and site have merged. It is thus a slight departure from other projects - the lower Central Garden at the Getty Center, and Dia:Beacon in which he has already dismissed disciplinary boundaries between art, architecture, and landscape architecture. "Nothing can exist in the world independent of all the other things in the world," says Irwin. Come July, the resulting insights of the integration will be revealed.

Jen Wong is the director and curator of the Materials Lab at The University of Texas at Austin.



REGARDING THE **GROTESQUE**

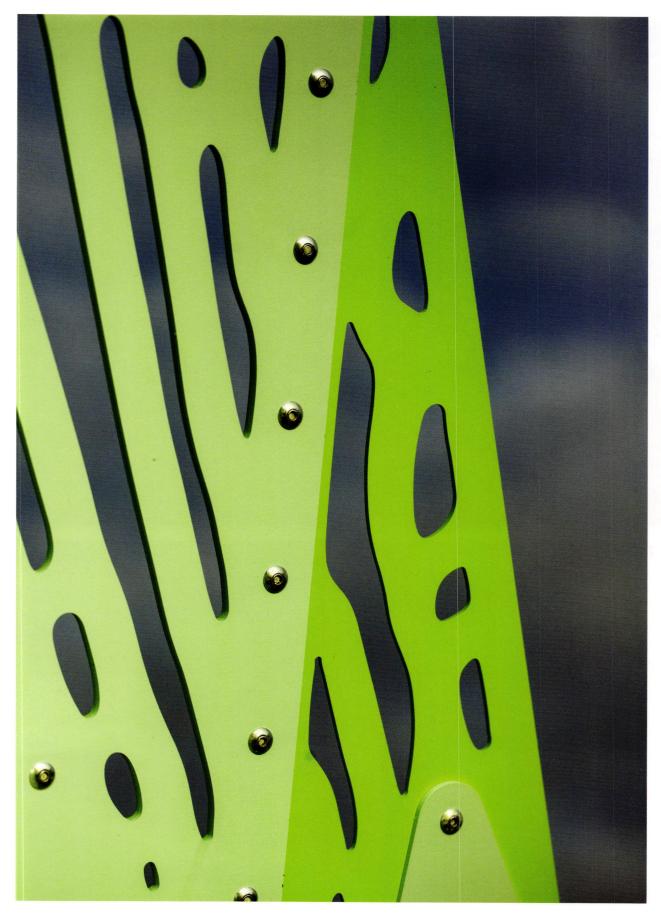
Marc Fornes' new installation "Spineway" in San Antonio straddles the boundary between art and architecture. As Kevin McClellan writes, it is "both-and."

by Kevin McClellan, AIA

On a cold autumn day in 2006 — overcast and uncharacteristically windy — the conversation in the air centered on the role of aesthetics. It was in London — Clerkenwell to be more precise - while walking along Bowling Green Lane, when Marc Fornes presented to me his theory of the new, and how "grotesque" it appears (to many). Having studied art, knowing its history, I agreed completely. We plumbed examples from previous generations of artists and designers, those lauded and important to the course of the broader cultural debate, our conversation a clear reaction to the changing attitudes. Economies in the East and Europe ramped up from the early 2000s, and architectural exploration blossomed as more architects - no longer relegated to paper — produced challenging work. Often the dialogues within the design community focused on the ways in which it was indulgent, odd, and not architecture.

At that time, we both worked for Zaha Hadid and were on projects of varying scales and complexities. Zaha had won the Pritzker Prize in 2004, and commissions flowed in at an incredible rate. Marc's focus project at that time, the Pau Mediatheque, incorporated what was to be the largest carbon fiber shell anywhere. As audacious as it was problematic from the start — attempting something that might never be achieved the project succeeded in its beauty even though its reality was one of stalling and dying. Shortly afterwards, Marc relocated to New York, landing a gig at SOM. That leap from Europe to the United States opened up a new path for Marc, one that led ultimately to what is now a strong and concentrated body of work.

Nearly 10 years later, Marc's work develops enviable formal explorations within a territory not often inhabited by architects, an area that allows for productive research to exist without much resistance, a territory where the grotesque lies supine, immobile, and accepted: art. In that space, exploration is mostly encouraged and as such is useful. Not only does Marc use that space for a broader engagement within the community of architecture; his work does the same for art



perforations create a volumetric display at the highest point.

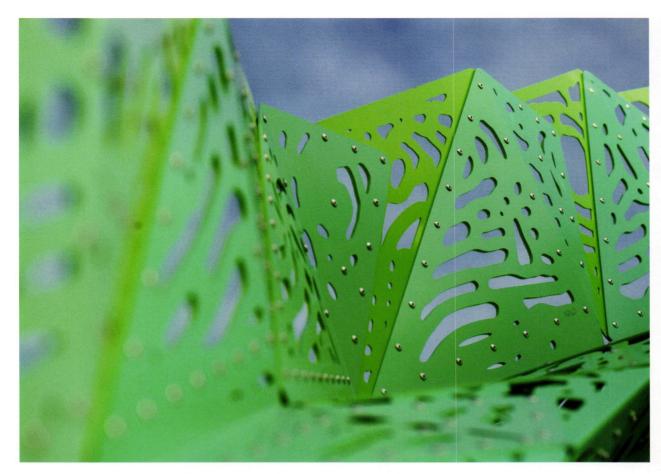
Left Rivets connect the overlapping, multi-colored panels.





Above Pre-cast concrete buttresses provide a durable support and resolve in an architectonic detail how the work meets the ground. Right The interlaced structural elements are reflected in plan as hardscape, divided into paving, greenspace, and paths around the work.





Patterning in the panels is derived first from analysis of the structure and then elaborated into a motif, which both lightens and enlivens the geometry.

where adoption of technology is ploddingly slow. Many designers and architects are taking advantage of this and are jumping into the territory of art, forgoing the notion of architecture being useful and art merely expressive. In this context, it may be understood that their fusion seeks to find a mother form of art and architecture: not one, not the other, but both-and.

These migrants to the art world, for whom Marc is a leader, find an incredible ally in furthering the fundamentally productive method of environmental design, a.k.a architecture. Marc's early work, made of thin sheets of CNC-cut pieces, scaled well indoors when carefully assembled and left alone, but had limits in its ability to span and enclose. So therein, with slow methodical steps, a progression of work and ideas eventually led to larger, more architectonic work that achieves the fundamental element of architecture, statics. And that is exactly what "Spineway" is, a spatial exploration creating an environment that is both place and thing. It steps forward in establishing, within an ever expanding body of work, an agenda that cannot be understood simply as a work of art, which it is not, or architecture, which no one would accept. The research and design schema in this case is swinging for the bleachers and building on a language that is becoming ever more complex, with overlays of patterning and growing structural robustness. It's nearing the ground zero of both-and, asymptotically; nearing but almost certainly never reaching.

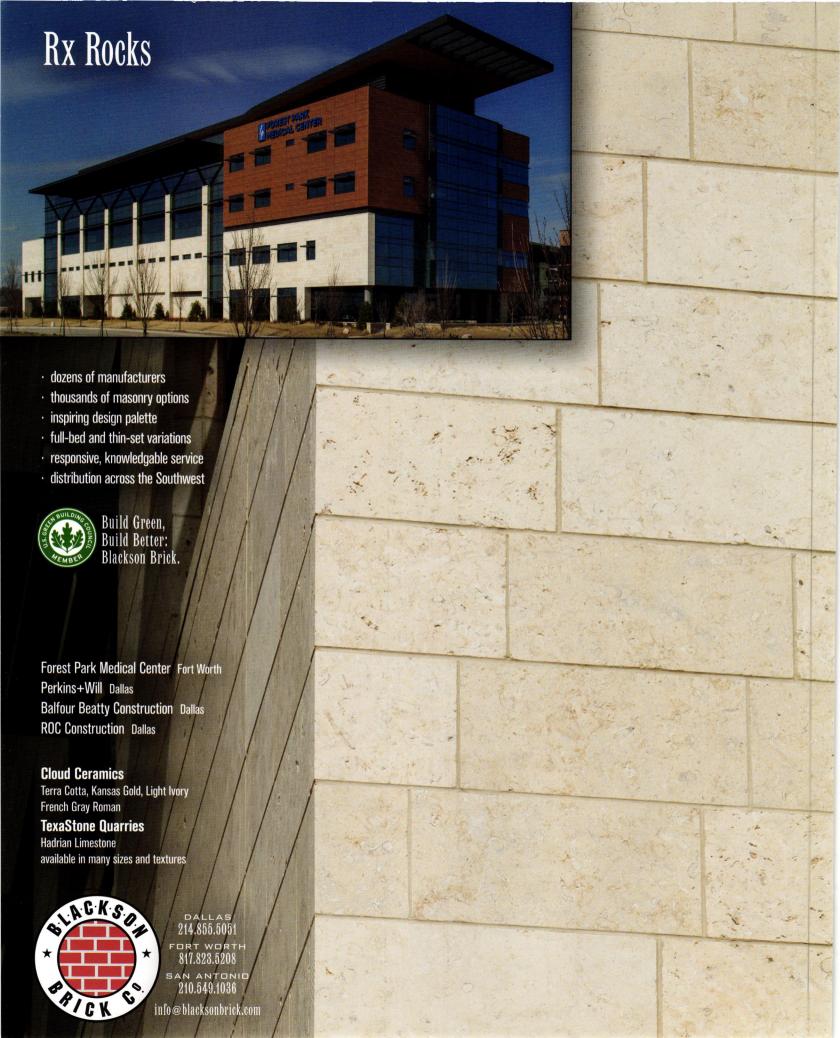
Nearly 10 years later, Marc's work develops enviable formal explorations within a territory not often inhabited by architects, an area that allows for productive research to exist without much resistance, a territory where the grotesque lies supine, immobile, and accepted: art.

Here, then, is a new pattern language, to co-opt and reinterpret the title of Christopher Alexander's seminal work — a language that illustrates the fundamental principal that D'Arcy Thompson posited in his book "On Growth and Form." That formal evolution is incremental given the constant deformation exerted on

"things" by the forces of nature. Read here, nature, as the trial and error, research and exploration of each work that seeks to differentiate itself from the last, seems to be more attuned to its context and fundamentally more developed. It is here that Marc Fornes' work is at its best, where the technical elements of its creation fuse with the aspirations of an eventual work, down the road – like a perfectly evolved being – where it becomes architecture, but still exists more broadly within a third territory of its own making, not either (both-and).

Public Art for San Antonio (PASA) should be lauded for their vision in selecting Marc Fornes to create "Spineway" for a discrete corner lot located adjacent to Woodlawn Lake in San Antonio — an area that desperately needs the work. Their selection is important for two reasons: The first is that the selection panel chose to collaborate in the creation of a body of work — not a singular piece. Secondly, and most importantly, that body of work is most assuredly grotesque, in the most resplendent way. They chose knowing that it would be softened and tempered with age, evolving into a work that is endearing to all.

Kevin McClellan, AIA, is an architect in San Antonio.





Touching Everything

Sarah Whiting, Dean of the Rice University School of Architecture, encourages her students to articulate their architectural ideas for themselves as well as for the general public. Her goal is nothing less than preserving the profession's cultural relevance.

by Catherine Gavin

Sarah Whiting, William Ward Watkin Professor and Dean of the Rice University School of Architecture (RSA), is rethinking the nature of architectural practice from its foundation: architectural education. "Architecture touches everything, and as faculty our job is to open up students' minds to how the world organizes space," she says. "Nothing is more exciting." As architects increasingly face changing and complex economic, environmental, and political atmospheres, Whiting puts forth an incisive discourse. It is a call to action that has shaped her academic and administrative work at RSA as well as her own architectural practice at WW Architecture.

"I think that schools should take on and influence the value of architecture and urbanism," she says, citing her strong opinions and her own desire to help lead Rice in that regard as among the reasons she became Dean in 2010. "I felt that reveling in the fun side of academia and not making the tough decisions was not enough. Innovation is difficult." In addition to her role as an administrator, Whiting continues to teach and write. She has published numerous articles and books, and is a protagonist for the architectural journal Log as well as editor of POINT, a book series of essays on architecture.

Perhaps Whiting has become best known for her criticism. The highly influential article "Notes Around the Doppler Effect and Other Moods of Modernism," coauthored with R.E.

Kaihui Exchange is a business and tourism center in China with an open program.

Somol in 2002 for Perspecta: The Yale Architectural Journal, Vol 33, detailed a shift to a *projective* practice, encouraging architects to go beyond criticism to action through their projects. Today, Whiting calls for the elimination of polarizing paradigms in architectural practice — destructive binaries such as "practice versus theory"

"I felt that reveling in the fun side of academia and not making the tough decisions was not enough. Innovation is difficult."

or "object versus context." Whiting's proposed engaged autonomy embraces the interdisciplinary nature and physical contexts in which architecture is realized, while also demanding that both form and program are essential to architectural expression. In her keynote for the 2015 New Zealand Institute for Architects Conference, Whiting argued: "We are at a very critical time today, both for architectural schools and architectural practice. It is a moment when architecture risks losing its relevance and becoming purely a service industry." She is interested in the multidimensional relationships of architecture, its collective public audience, and how practice can engage the public. Her perspective is fundamental to the RSA program and curriculum.

"We have a responsibility to push the field forward," notes Whiting. Teaching students how to design, how to articulate arguments for architectural ideas, and how to communicate with a general audience is important to Whiting. Also fundamental to her pedagogy is introducing students to the leaders of the field through lecture series, talks, and juries. In order to provide students with real-world experience, the RSA Preceptorship Program, formed in 1968, places undergraduates in sought-after firms across the nation for one year. In 2014, RSA introduced a Master of Arts in Architecture with its Present Future Program currently directed by Professor Albert Pope. "This new program is tied to a faculty member's research and creates a model of collective research,"









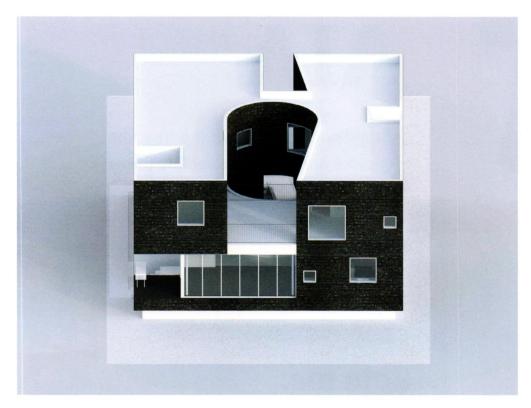
evel 2

Level 3 - Penthouse & Roof Garden









Built in a typical post-war Houston suburb, El House turns inward, relying on views across a circular courtyard to foster relationships among the interior's various levels and spaces.

says Whiting. "Present Future takes on urgent contemporary topics that require a collaborative effort to move them forward. Each cohort is more like a lab, doing a shared project."

Its small size (RSA has approximately 120 undergraduate students and 50 graduate students), helps foster the think tank-like atmosphere promoted on the school's website. Its success is demonstrated in its consistent ranking as a top architecture school. For the faculty and students, Whiting provides a challenging and healthy environment. "Sarah is so supportive of students and faculty, creating a dynamic atmosphere where ideas can develop in thought and in deed. She sets a high standard for rigorous research, design, critique, and the act of making," says Professor Nonya Grenader, FAIA. Architectural historian and senior lecturer Stephen F. Fox notes: "Sarah Whiting is an amazing combination of rigor, discipline, energy, empathy, and imagination. She focuses simultaneously on the big pictures and telling details. She's smart, tough, demanding, gentle, generous, and supportive. She's an intellectual leader — and a caring person."

Whiting feels lucky to do work that interests her both at the university and in her own practice at WW Architecture, which she cofounded with her partner Ron Witte. The firm was awarded a Texas Society of Architects 2015 Studio Award for its Kaihui Exchange project in Changsha, China. The duo just completed a single-family home in Houston. "It is rare to find clients who will support experimental architecture," says Whiting. The Kaihui Exchange and the El House both work off of an internal organization, which Whiting says "creates an entire world." The projects engage form, engendering flexibility and "catalyzing space." Courtyards provide links to a series of views in both projects. When describing the El House, Whiting emphasizes the use of geometry to activate the plan: "Simple moves create spatial complexity in the house; we really enjoyed developing the plans."

Catherine Gavin is a writer based in Brooklyn, New York, and a former editor of *Texas Architect*.



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Danielle Mitchell, Assoc. AIA Member since 2015

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AIA San Antonio Design Awards

The San Antonio chapter of The American Institute of Architects announced the winners of its 2015 Design Awards on Friday, October 30, at a special dinner and ceremony at The DoSeum, the city's new museum for children.

















Honor Awards

- 1 Alamo Brewery, San Antonio Lake|Flato Architects
- 2 Blue Lake Retreat, Marble Falls Lake|Flato Architects
- 3 Naples Botanical Garden Visitor Center, Naples, Fl. Lake | Flato Architects

Merit Awards

- 4 Bluffview Porch House, Dallas Lake|Flato Architects
- 5 House 334, San Antonio Craig McMahon Architects
- 6 Briscoe Western Art Museum Addition & Renovation, San Antonio Lake|Flato Architects Associated Firms: Ford, Powell & Carson and RSP Architects
- 7 Sunshine Cottage School for the Deaf, San Antonio Lake|Flato Architects Associated Firm: Mackey Mitchell Architects

Citation Awards

- 8 Mestizo City, San Antonio Muñoz & Company
- 9 Ravine Retreat, San Antonio Tobin Smith Architect



Recognition













Student Citation Awards

- 1 Museum at Boisbuchet
 Yuma Tanaka, The University of Texas at San Antonio
- 2 San Antonio Museum of Modern Art
 Chase White, The University of Texas at San Antonio
- 3 Center for Children's Skill Development
 Ksenia Nation, The University of Texas at San Antonio

Committee on the Environment Award

4 Presented to Overland Partners for The University of Texas at Austin Liberal Arts Building

Mayor's Choice Award

5 Francis R. Scobee Education Center, San Antonio DHR Architects

Twenty-Five Year Distinguished Building Award

6 John H. Wood, Jr. United States District Courthouse

Formerly known as the Confluence Theater of Hemisfair '68, the circular building was conceptualized by Donald Deskey Associates of New York and designed by Marmon, Mok & Associates. It was converted into Federal offices by Ashley, Garza, Humphris Associates and Cerna, Garza & Raba.

LRGV-AIA 2015 Design Awards

The Lower Rio Grande Valley chapter of the American Institute of Architects honored its best and brightest at the 2015 Design Awards Gala and End-of-Year Celebration on December 16 at the Nuevo Santander Gallery in McAllen.















Honor Awards

- 1 Escamilla Law Firm, McAllen Elevate Architecture
- 2 Harlingen CISD Performing Arts Center, Harlingen Megamorphosis

Citation Awards

- 3 Cavazos Sports Center, McAllen Sam Garcia Architect and NOMA Studio
- **4 RAPIDO, Brownsville and Harlingen** buildingcommunityWORKSHOP

Merit Awards

- 5 Vidal M. Trevino School of Communications & Fine Arts, Laredo
 - Frank Architects and Pfluger Architects
- 6 Bailey H. Dunlap Memorial Public Library, La Feria Megamorphosis
- 7 Harlingen School of Health Professions, Harlingen Rike Ogden Figueroa Allex Architects

25-Year Award

8 Wilson R. Palmer House, Harlingen Built 1950 John York of Cocke, Bowman & York

100-Year Award

9 Thomas Jefferson T-STEM Early College High School, Pharr

Built 1915

Original Architect, M. L. Waller & Co.; Renovation Architect: ERO International





Resources

Rio Grande Residence, Austin

Contractor 22 Construction

Consultants STRUCTURAL: Leap Structure; LANDSCAPE: Ten Eyck Landscape Architecture; ARBORIST: Austin Tree Specialists

Resources concrete: Boothe Concrete; METAL: Black Cloud Welding; WOODS, PLASTICS, COMPOSITE: East Side Lumber, Dakota Permium Hardwoods, G-Town; THERMAL & MOISTURE PROTECTION: Chase Insulation, Austin Roofing and Siding; WINDOWS/EXTERIOR DOORS: Loewen (Exclusive Doors and Windows); INTERIOR DOORS: Donovan Millworks; FINISHES: Architectural Tile & Stone, Moises Painting, Renegade Drywall; SPECIALTIES: Design within Reach; EQUIPMENT: Wilson Appliance; FURNISHINGS: Scott & Cooner; SPECIAL CONSTRUCTIONS: Thompson Woodworks; PLUMBING: Moore Plumbing (The Bath and Kitchen Showplace), RW Webb; HEATING, VENTILATING, AND AIR CONDITIONING (HVAC): Morgan Air; ELECTRICAL: Pure Electric

Bispebjerg Somatic Hospital,

Copenhagen, Denmark

Consortium TEAM Members Design TEAM: KHR Arkitekter, WHR Architects; ENGINEERING TEAM: ARUP International

Consultants LANDSCAPE: Schönherr Landscape; MEDICAL EQUIPMENT: Lohfert & Lohfert; ENGINEERING CONSULTANT: Sweco

Linda Pace Galllery, San Antonio

Consultants PROJECT MANAGER: Norton Company; **ARCHITECT OF RECORD**: Alamo Architects

The Robert Irwin Project, Marfa

Contractor Whiting-Turner Construction

Consultants STRUCTURAL ENGINEER: Dan Ray, PE

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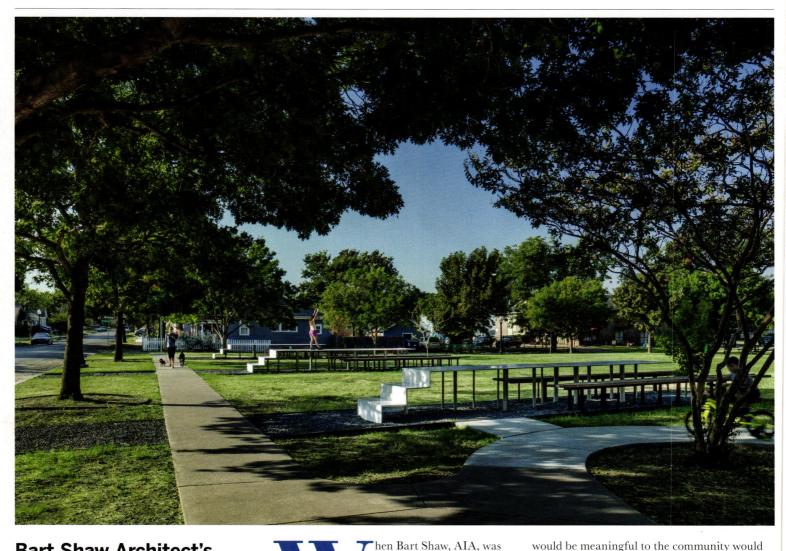
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Backpage



Bart Shaw Architect's "Memory: Fairmount Park"

Shaw's series of three picnic tables recalls the houses that once stood on the site by evoking their walkways and porches.

visiting Fairmount Park in preparation for proposing an installation for the site, he noticed something strange. Sticking out of the grass was an old, rusted sewer pipe. The park, as it turned out, had once been occupied by several houses that were removed sometime in 1990, just before the Fairmount neighborhood was declared a historic district. What remains is a small, empty lawn, hemmed in by streets on all sides, where neighborhood residents play games and enjoy family picnics. The same residents did not like the generic, green vinyl-covered steel mesh picnic tables that the Fort Worth Park & Recreation Department dropped off for their use, so they petitioned Fort Worth Public Art for a more sympathetic replacement. Shaw was one of three artists invited to compete for the job. His winning design, titled "Memory: Fairmont Park," is a series of three picnic tables that evoke the site's lost houses. "I thought that what

would be meaningful to the community would be to create some memory of the neighborhood fabric that had been there since 1910," says Shaw. "What that architecture was about was its porches, a space between the privacy of the house and the public street where you could hang out and meet your neighbors." The three tables are positioned approximately where the front walks and porches of three of the lost houses once stood. A basalt gravel path leads from the street, across the sidewalk, and into the park. Steel pipes emerge from the gravel to support the framework of the tables and benches. The table pipes are stainless steel. The bench pipes are raw steel, meant to rust, and the seating is made out of slats of Massaranduba, a Brazilian hardwood. The street ends of the tables, which are made from white Krion, step up from the ground, much in the manner of porch steps. For shade, Shaw planted a tree at the end of each table. Each is a different type of maple tree, whose uniqueness recalls the unique designs of the houses that once stood there.