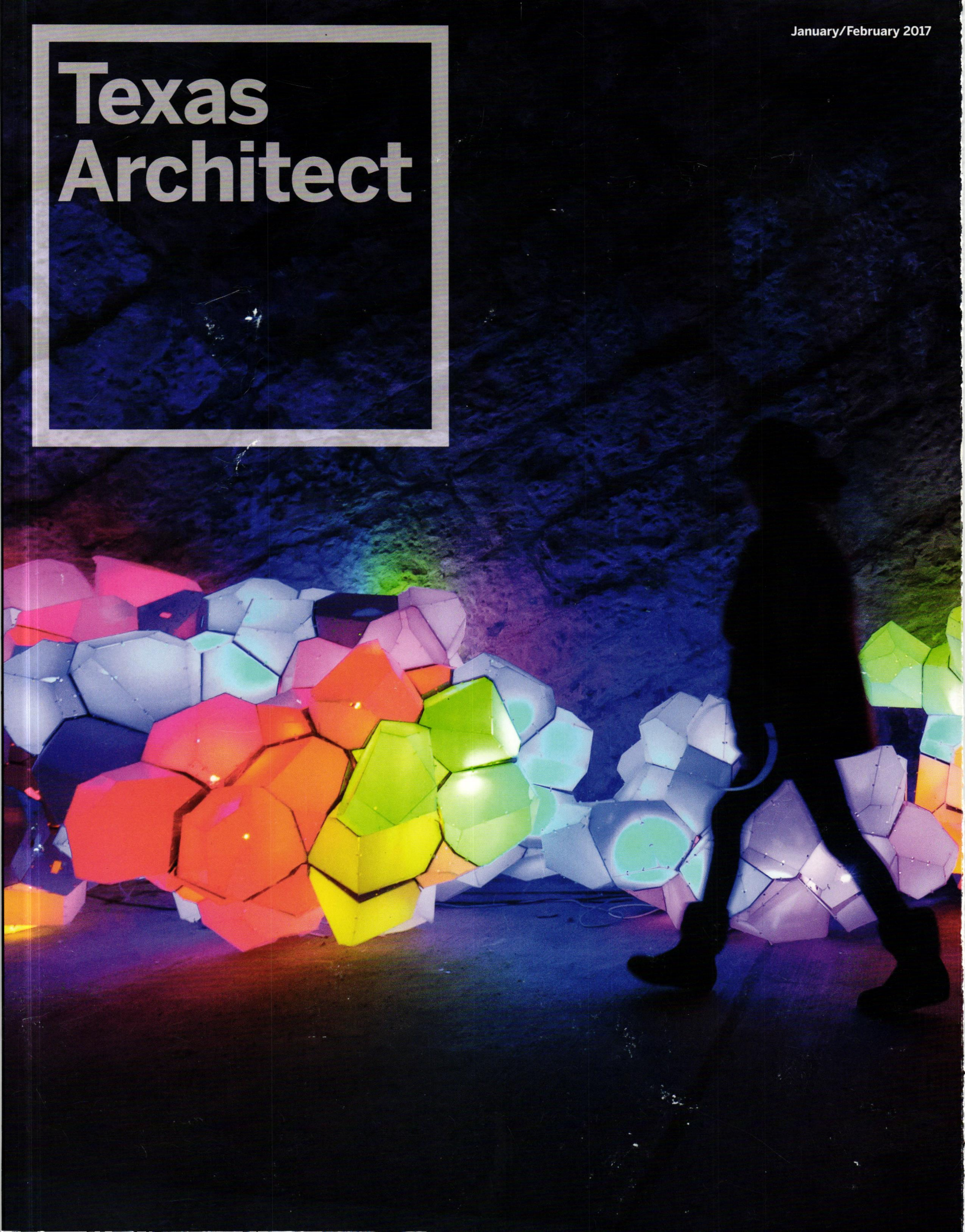



# Texas Architect



The image shows the Phillips 66 Headquarters in Houston, a modern building with a prominent glass facade and light-colored stone accents. The building is set on a raised platform with a landscaped area in front. The sky is clear and blue.

**Phillips 66 Headquarters, Houston**  
architect HOK, Houston  
general contractor Gilbane Building Co., Houston  
masonry contractor W.W. Bartlett, Houston

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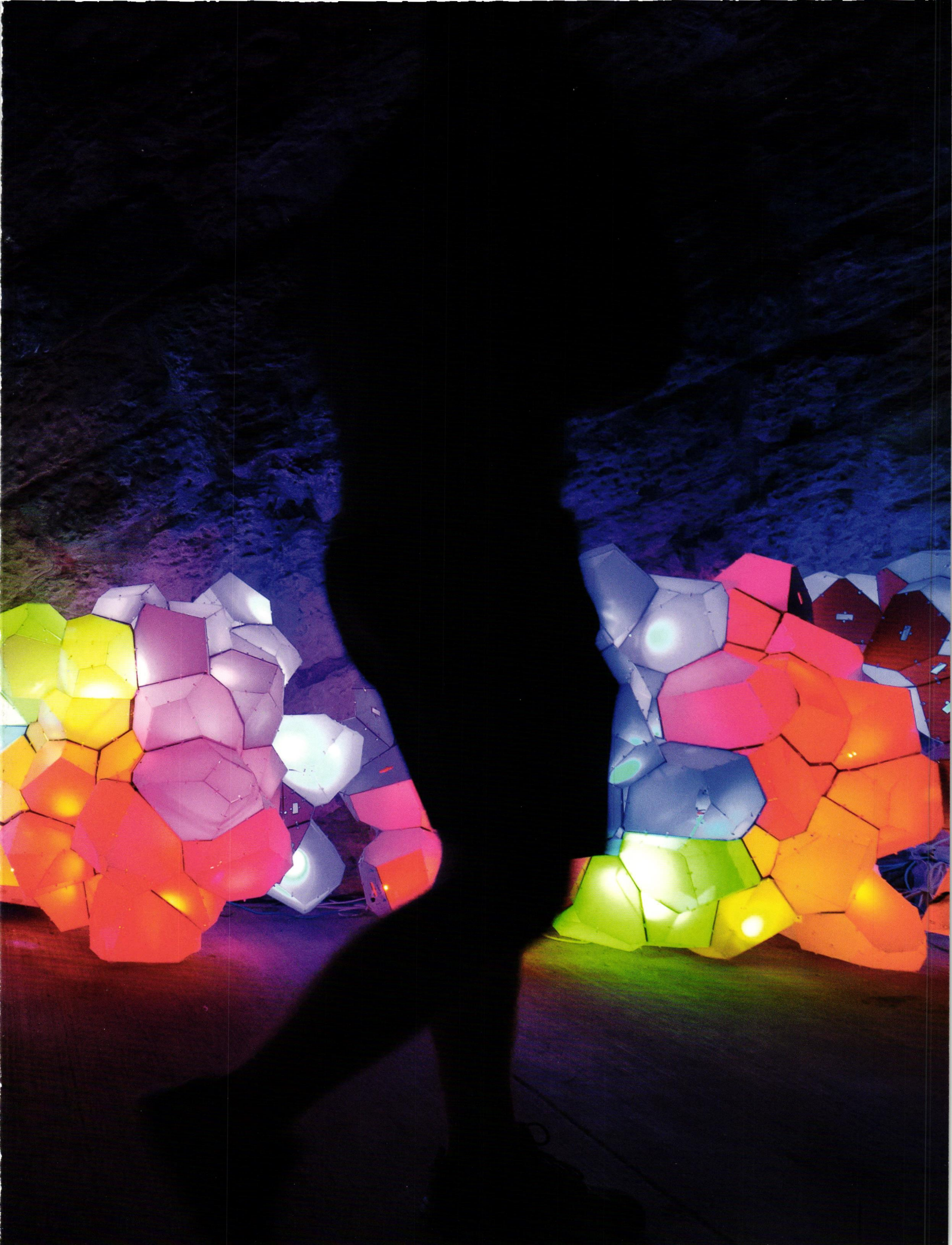


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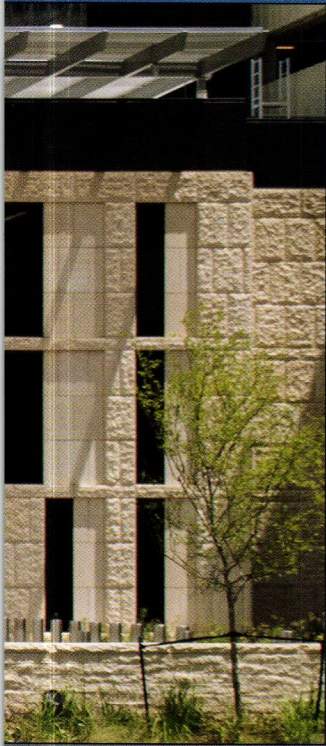
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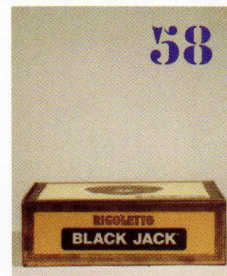
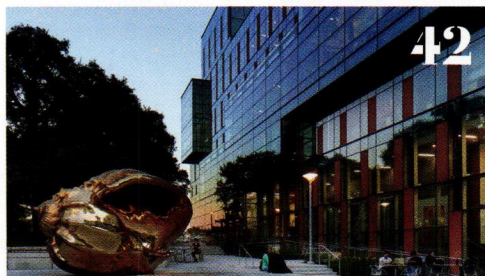
▣ [txamagazine.org](http://txamagazine.org)  
See the winners of a student design competition hosted by Texas Central, the private developer of the Texas bullet train. Video: A panel discussion from the 2016 TxA convention including Debbie Millman, Marion Weiss, Michael Manfredi, and Eric Cesal. Moderated by Aaron Seward.

# 67 01

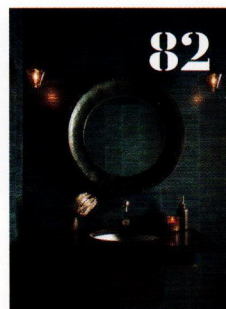
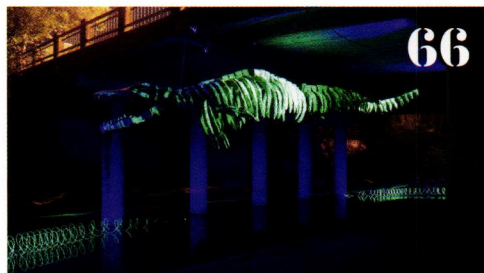
### On the Cover

One of the installations at the 2016 Creek Show in Austin: "Nimbus Cloud," by Autumn Ewalt and Dharmesh Patel, Assoc. AIA, of Animalis.

### Knowledge/Folly



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## Convergence

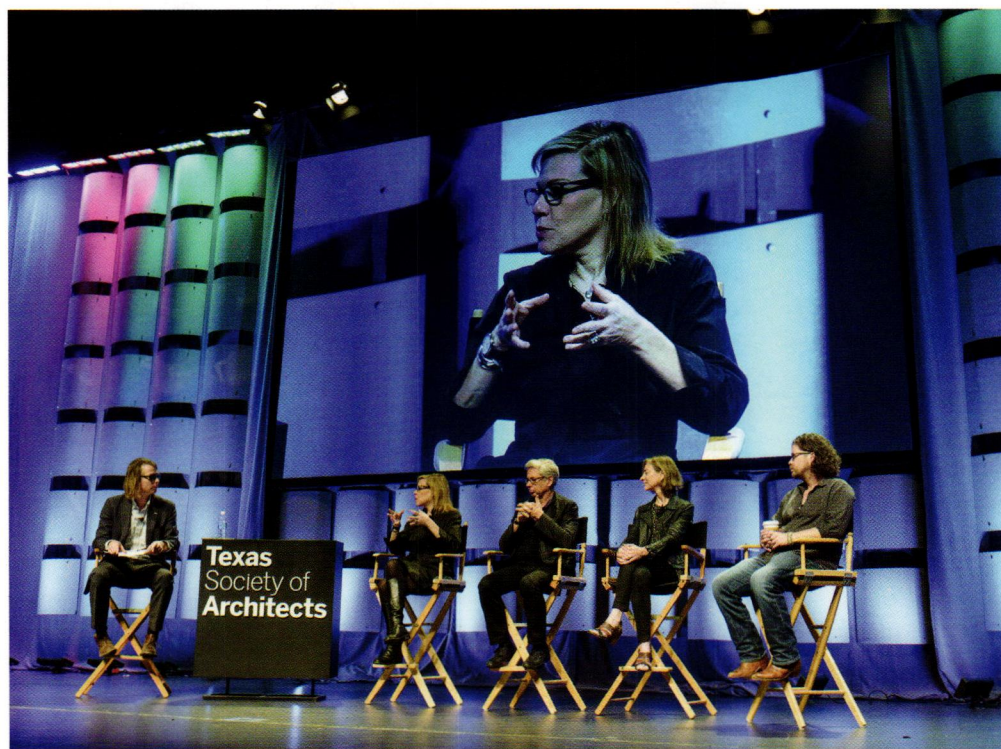
by Aaron Seward

“Convergence” was the theme of the Texas Society of Architects’ 77th Annual Convention and Design Expo. Of the approximately 1,200 architects from around the state who gathered in San Antonio to take advantage of the tours, continuing education sessions, trade show, professional camaraderie, and wonderful culture of that vibrant city, nearly 1,000 of them attended the fourth and final general session on Saturday, November 5. The session opened with a TxA Honor Award presentation (see all recipients in the Recognition section of the November/December 2016 issue of *Texas Architect*); a speech by San Antonio City Councilmember Roberto Treviño, AIA; and a screening of TxA’s latest video, about the Dallas Parks Pavilion Program. The audience was then treated to an hour-long panel discussion with all of the convention’s keynote speakers, moderated by yours truly.

While the panel itself represented a convergence on the stage, each of the keynote speakers embodied the convention’s theme in their own way. Debbie Millman’s popular interview series, “Design Matters,” converges people working in all sorts of creative fields in order to examine this thing we call design in its manifold expressions. WEISS/MANFREDI, the firm of Marion Weiss, FAIA, and Michael Manfredi, FAIA, is a convergence of disciplines, including architecture, landscape architecture, and urban design. Eric Cesal, Assoc. AIA, has made a career of leaping into the convergence of disasters and human settlements, putting his architecture skills to use to help people in the direst states of need.

The panel got started with a list of questions I had prepared in advance. Millman explained that “Design Matters” had grown to include interview subjects who come from outside the traditional world of design because she had become more and more interested in how people design their lives. “I define design as anything that has a deliberate plan,” she says. We also settled on the word “construct” as a descriptor for design as it is found within and beyond the world of physical objects: “Whether that be a brand, a house, or a movement, they are all very much constructs with the same DNA.”

Weiss picked up on this word in her answer to my question about what had motivated her and



The panel discussion pictured included all of the keynote speakers from TxA’s 2016 convention. From left to right: moderator Aaron Seward, editor of TA; Debbie Millman; Michael Manfredi, FAIA; Marion Weiss, FAIA; and Eric Cesal, Assoc. AIA.

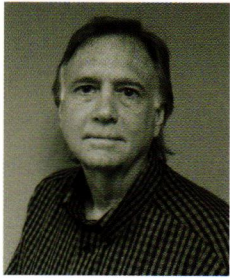
Manfredi to create a cross-disciplinary architecture practice. “We’d say the architecture project over time became more and more constrained by administrative boundaries that said ‘here’s architecture, here’s landscape, here’s urban design, and here’s planning.’ We felt that architecture had become so slenderized as to lose its capacity to construct, or be instrumental in creating public life. So we began our practice with the idea that we could enter competitions that ask larger questions, and began to think about how we might actually allow some project that may be in fact private in nature... to become public in its dimension.” Manfredi pushed the idea a little further: “That hybridity is where we think our world is going. Increasingly, we’re so interconnected in both very positive ways and very negative ways that it’s impossible to see any particular construct as isolated and part of a singular world.”

I invited Cesal into the conversation with a question about beauty, and whether in his work in disaster zones he ever encountered examples of accidental or naïve architecture that affected him in a profound way. Again, the word construct came in handy: “I would say that real beauty is rarely an accident,” he says. “It’s some-

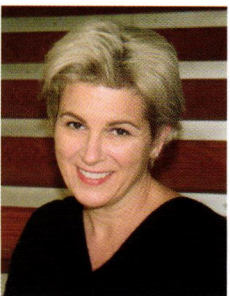
thing that you have to carve out of the world. It’s all around us, but it’s often obscured, specifically by social constructs that we put around it, like ‘Architecture with a capital A,’ which I’m really sick of hearing.” (Full disclosure: I had just used the term. What can I say? It’s pervasive!)

From there, the conversation evolved more or less organically, with questions arising out of answers and the panelists jumping in to add additional thoughts to their colleagues’ responses. We discussed more on the nature of beauty, responses to disaster, architecture as a cure for our increasingly connected-but-isolated culture, the panelists’ impressions of Texas, and their advice on how best to persuade clients. There isn’t space here to report on it all, so if you are interested in hearing more please visit [txmagazine.org](http://txmagazine.org), where we have posted a full-length video of the panel.

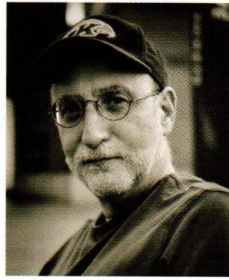
# Contributors



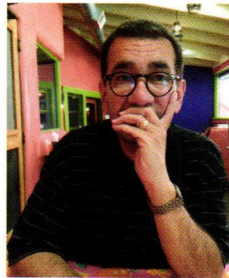
**J. Kevin Story, AIA** is the president of Story Architects in Houston. He received his bachelor's and master's degrees from the University of Houston. Story is an adjunct assistant professor teaching intermediate and advanced design studios at the Gerald D. Hines College of Architecture and Design. Read his account of the 1979 visit to UH by architect/educator John Hejduk on page 58.



**Canan Yetmen** is an Austin-based writer. She is a frequent contributor to *TA* and recently completed her second novel, to be published this year. See her review of the new Dell Medical School building at UT-Austin on page 42.



**Richard Buday, FAIA** is president and founder of Archimage, a 33-year-old digital arts studio engaged in buildings, interiors, short films, broadcast television commercials, illustration and graphic design, websites, interactive media and video games. Archimage has also written graphic novels, a novella for middle-school-age children, two novels for parents of young children, and an ethics course for health profession students in the form of a choose-your-own adventure novel. Buday taught at the UH College of Architecture for 10 years and was principal investigator of two multi-million-dollar grants from the National Institutes of Health studying behavior change. Read his essay on the potentials of storytelling in architecture on page 50.



**Nestor Infanzon, FAIA** is a principal and owner of Nine-Degrees, an architectural design firm in El Paso and New Mexico. See his report on a workshop and exhibition put together by AGENCY Architecture examining border crossings on page 16.



**Jesse Hager, AIA** is an architect with CONTENT Architecture in Houston. He serves as a board director for AIA Houston and member of the TxA Publication Committee. He is also an adjunct faculty member of the University of Houston. In this issue, he reviews the book "Seamless" by Rice professor Jesús Vassallo (page 12).



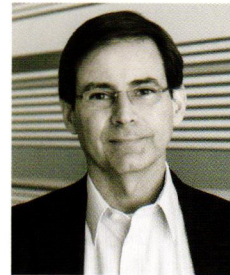
**Andrew Barnes, AIA** is an architect at Oglesby Greene Architects in Dallas. Barnes loves urban Dallas and does his best to be involved in making it a better place. He's fortunate to have made friends with people who share a vision and collectively advocate for a more human-centered city. In this issue, he writes about testing a pedestrian street in Deep Ellum (page 18).



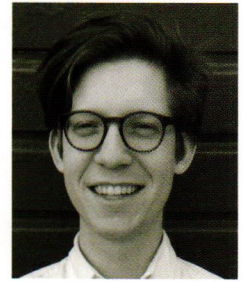
**Christopher Ferguson, Assoc. AIA** is an architectural and broadcast designer with Clickspring Design in Austin and New York. He co-founded DO.GROUP DESIGN in 2014, a product design partnership with a mission to empower young designers with skills to bring products to market. He reports on Austin's annual Creek Show on page 66.



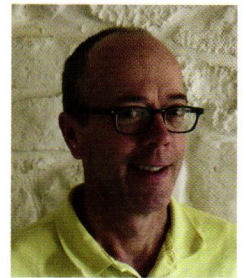
**Audrey Maxwell, AIA** is a principal at Malone Maxwell Borson Architects in Dallas. Read about how she got wired at the new Houndstooth Coffee in Dallas (page 76).



**Eurico Francisco, AIA** is a design principal with HDR in Dallas and works all over the country on different assignments. Yet, it is Texas, where he's lived for almost two decades, that most fascinates him, with its many quirks and hidden treasures. Read about one such treasure, Dallas' Valley House, on page 31.



**Jack Murphy, Assoc. AIA** is a designer with Baldrige Architects in Austin and a regular contributor to *TA*. In this issue, he gets a taste of Juniper in Austin (page 82).



**Craig Kinney, AIA** has spent the past 20 years in San Angelo, Texas, where he started Kinney Franke Architects. He interviewed the new dean of the Texas Tech College of Architecture for this issue (page 22).



**Rita Catinella Orrell** is *TA*'s products editor. For the Knowledge/Folly issue she put together a collection of some of her favorite new luminaires. See page 27.



**Above** TxA's 2016 President, Paul A. Bielamowicz, AIA, addresses the general session at the Annual Convention and Design Expo, held this past November in San Antonio.

**Below** Philip Johnson at his own private mudhole in New Canaan, Conn.



**Despite his mercurial** stylistic whims, Philip Johnson's intellectual insights were reliable. It was therefore all the more disappointing that the introduction to the "Public" feature in the November-December 2016 issue missed an opportunity to reiterate a silver lining Mr. Johnson identified about working as an architect in Texas. The focus of the introduction was on a left-handed compliment Philip Johnson delivered in 1950 remarks about practicing architecture in Houston: "Houston is marvelous. ... Where else can a man walk three blocks from a skyscraper to a museum and fall into a mudhole?"

Yes, there are challenges related to public investment in infrastructure in Texas. However, in 1950, Mr. Johnson also applauded the freedom afforded architects practicing in Houston. I believe this silver lining still exists today for architects practicing in all of Texas. I also believe the projects highlighted in the feature are a demonstration of this.

**Matthew Crummey, AIA**  
Dallas

*The following letter from TxA's 2016 president in response to the AIA's post-election statement, along with the related comments, first appeared on txmagazine.org.*

**In the wake** of the response by AIA members to AIA CEO Robert Ivy's post-election statement, the Texas Society of Architects would like to reaffirm our core values. Above all, TxA is committed to being the voice for Texas architecture,

supporting the creation of safe, beautiful, and sustainable environments.

Furthermore, TxA stands behind AIA's stated diversity and inclusion goals.

TxA acknowledges that much of the presidential campaign rhetoric, prior actions, and statements of the president-elect seem to be in contradiction to our core values and those of the AIA. We anticipate learning more about the intentions of the new administration in the coming weeks and months, and will support those policies aligned with our core values and speak out against those that are not. TxA and its membership will continue to promote the design of spaces that serve our communities and are inclusive, as well as continuing to seek greater diversity within the profession, no matter which political party is in the majority.

Architects have an important role to play in designing and building a more prosperous, peaceful, and sustainable society for the future. We know architects of all political parties will continue to use their skills and voices to promote the highest ideals of design, as our aging infrastructure is renewed, as well as the ideals of our nation, including life, liberty, and justice for all.

**Paul A. Bielamowicz, AIA**  
2016 President, Texas Society of Architects

**This response is** well needed and welcome. I am glad you included the AIA Diversity and Inclusion Goals, because sometimes they seem forgotten. Mr. Bielamowicz, I commend you for your response.

**Donna M. Joye, AIA**  
Fort Worth

**I fully support** equal access to employment and promotion for qualified individuals. The only criteria for hiring or promoting individuals should be, "Are they qualified?" and "Do they have the attitude to 'do the job'?" Nothing else is important. That said, I also believe in a hand up, if the individual is willing to work for it. "Teach a man to fish!"

Only talent, inspiration, and hard work create great architecture!

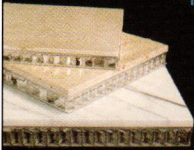
**Howard Templin, AIA**  
Dallas

**Thank you, Paul,** for the well-positioned statement of TxA's commitment and for the all-inclusiveness.

**James White, AIA**  
Texas Tech University



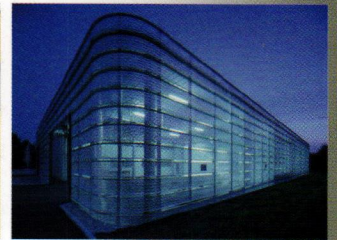
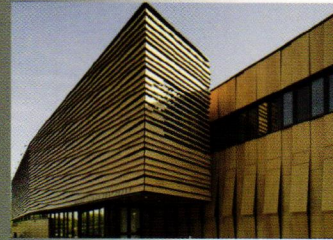
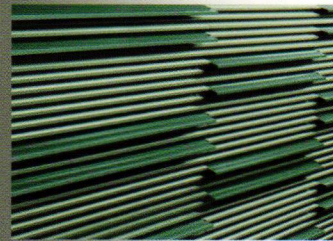
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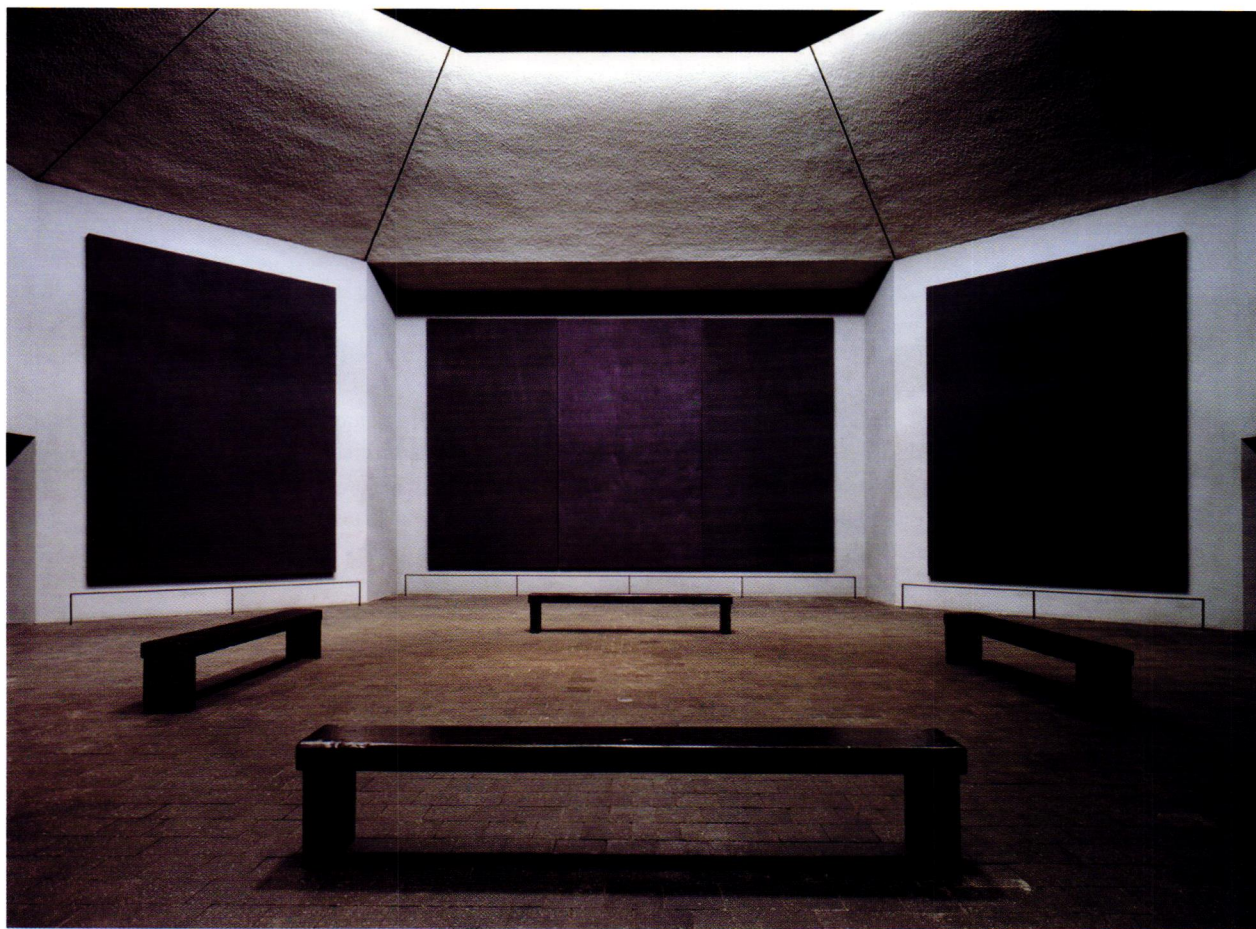
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*ARO has been hired to update Houston's iconic Rothko Chapel to be a better venue for hosting events, while attempting to maintain its original intent as a contemplative space where people can "meet and experience their brotherhood."*

### ARO Working on Renovation and Master Plan for Houston's Rothko Chapel

The Rothko Chapel has hired New York's Architecture Research Office (ARO) to undertake renovation and master planning efforts for the iconic building. Originally designed by Howard Barnstone, FAIA, and Eugene Aubry, FAIA, and completed in 1971, the nondenominational chapel was created specifically to house 14 large-scale works by American painter Mark Rothko.

John and Dominique de Menil commissioned the chapel and the paintings as a gift to the city of Houston. The space was intended to be "an ecumenical house of worship where people can 'meet and experience their brotherhood.'" Today, the space is a self-described "spiritual space, a forum for world leaders, a place for solitude and gathering. It's an epicenter for civil rights activists, a quiet disruption, a stillness that moves." Over the years it has hosted such luminaries as Archbishop Desmond Tutu, the Dalai Lama, and Nobel Prize Laureate Rigoberta Menchú.

To better serve as a venue for large groups, the chapel's board, which is chaired by

Rothko's son, Christopher Rothko, decided it was time for an update.

"Their mission really encompasses both contemplation, which is the experience of being within the chapel, and action," says Adam Yarinsky, FAIA, ARO principal and co-founder. "The impetus behind the project comes from trying to strengthen both of those aspects behind their mission. There has always been an issue with light levels within the chapel and creating better control of daylight within the space, so that's [one] goal."

In addition to improving the lighting, ARO will upgrade interior acoustics, address aesthetic differences between the walls and ceiling, and update weatherproofing and security systems. A new structure on the site will accommodate guest services, conferences, meetings, administrative spaces, and guest housing for visiting artists and scholars — leaving the chapel itself as a quiet, contemplative space. "The goal is to preserve an experience," Yarinsky says. "Any adjustments made must be very carefully considered so you're not changing any quality the chapel has now."

With the new drawing center at the Menil and improvements to the University of St. Thomas

campus, the chapel's district is also changing. ARO's master plan will address these new neighbors by reorienting access to the site. The reflecting pool facing the chapel's entrance, which is home to a Barnett Newman "Broken Obelisk" sculpture, will also be renovated to fix drainage problems and improve lighting. The chapel is working with conservators from The Menil Collection, who are currently tending to the sculpture's deterioration.

The exterior of the chapel itself should remain more or less as-is. "At this stage, we don't anticipate any significant, noticeable change to the exterior of the chapel," Yarinsky says. "There's a quality it has now that is historic, and also, a kind of neutrality it has on the exterior belies the richness that is experienced on the inside. I don't think anyone perceives that to be a problem."

The changes, it is to be hoped, will introduce the chapel to a new generation of activists and community members, opening it up to more events and reasserting its place at the center of Houston's cultural scene.

Alyssa Morris is web editor of *Texas Architect*.

## Book Review

### **Beyond Documentation: Photography's Role in Contemporary Architectural Production**

**Seamless: Digital Collage and Dirty Realism in Contemporary Architecture**

by **Jesús Vassallo**

Park Books, \$39.00

Postproduction has changed the way people, and especially architects, interact with photography. As pointed out by Rice School of Architecture Professor Jesús Vassallo in his new book, "Seamless: Digital Collage and Dirty Realism in Contemporary Architecture," this sort of manipulation has existed almost as long as the medium itself, yet these techniques have, until fairly recently, been the province of the initiated, or else the image bears a collage aesthetic revealing the hand of the manipulator. With the proliferation and ubiquity of digital tools, digital image consumption, and most importantly the production of digital images, photography no longer seems to represent an objective "reality" and is now seen increasingly through subjective and idealized lenses. Manipulation is not only the norm, but the expectation. Nearly everyone is socially obligated to become an image-maker, broadcasting for the world to like, heart, or thumbs up.

Importantly, architecture has long been taught, understood, and proliferated through the use of images. Few of us have been lucky enough to travel the globe to see the great works of architecture or experience cities like Rome, Shanghai, and London. Doubtfully anyone has been fortunate enough to see every great city or every great work of architecture; therefore, our understanding of such places relies on photography. However, with increasing realism, images are being produced that often have no basis in physical reality.

Our relationship to photography starts with the idea that it is mere "documentation," yet photography has always contributed directly to the production of architecture. Through its dissemination, we have long known buildings through little more than images fed to us in periodicals or books, and many buildings today are designed for the "money shot" — the image that will place them at the top of blog and Insta-feeds, or as featured projects on daily consumption websites.

Architects are increasingly called upon to make images; after all, it is the image that reaches the widest audience. In exploring how the digital

image impacts the profession of architecture, Vassallo runs through three case studies — pairs of architects and photographers working in collaboration — to demonstrate how the profession of photography is shaping the practices discussed, and presumably, or potentially, others across the globe. Each chapter begins with a simple title followed by a series of images, unattributed and intentionally blurring the distinction of authorship.

The first pairing is that of Filip Dujardin and De Vylder Vinck Taillieu, with emphasis on the contribution of Jan De Vylder. Ironically, I first came to know Dujardin's work through his "Fictions" series, widely disseminated online. The images are clearly architectural collages, yet seem both familiar and exciting in their presentation, not excluding the possibility of reality. They truly exemplify the seamless quality Vassallo outlines. Gone are the traces of cut lines,

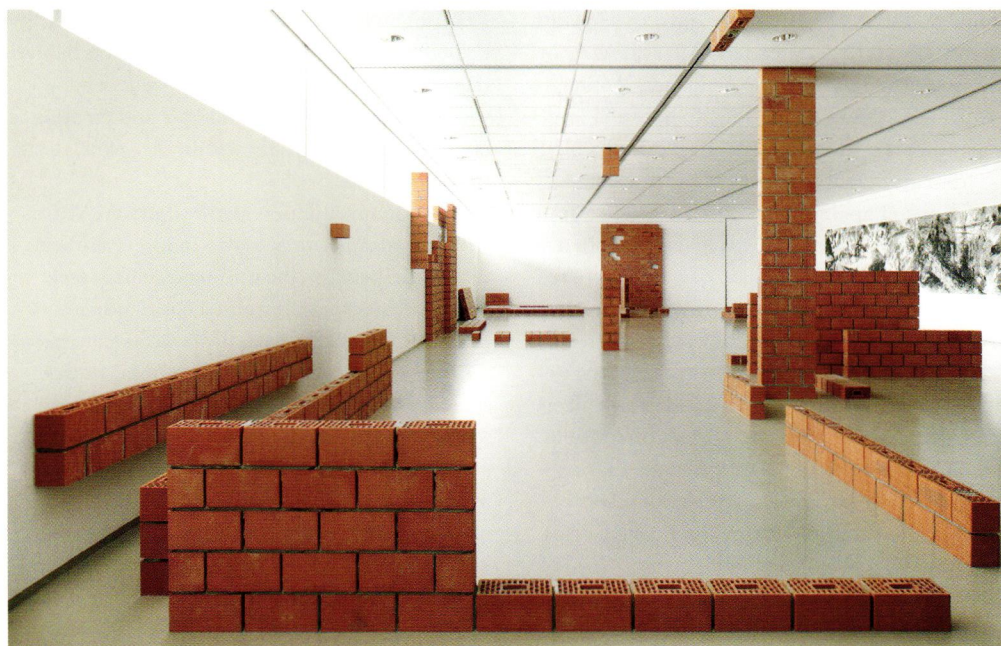
and the images are blended to such perfection that, were they not so fantastic, they could be mistaken for actual buildings.

De Vylder's architecture embraces the everyday, the discarded apparatus of temporary construction. As the pair has collaborated and the architects respond to the cataloging of their work through Dujardin's eyes, their projects have become increasingly collage-like, with collisions between structural systems and infrastructural frameworks emphasized. Some of the recent work, especially the Twiggy Shop in Belgium, looks as if it were designed for the camera. Similarly, the photographer has been pushing his own work to be more architectural — exhibits and temporary constructions made from everyday materials like masonry, and installed in a similar fashion to emphasize the collision between material systems.



**Left** Digital collage from Filip Dujardin's "Fictions Series" (undated). © Filip Dujardin.

**Below** Dujardin's installation titled "Treasures of Nation," produced for De Steiger Menen (2014). © Filip Dujardin.





**Right** “Bildbau No 13,”  
a digital collage by Philipp  
Schaerer (2008). ©  
Philipp Schaerer.

**Below** From Schae-  
rer’s Boltshauser series  
(2011–2012). © Philipp  
Schaerer.



In an age of rapidly proliferating imagery, this dialogue — confined somewhere between specific architecture and its representation in a photograph — makes one wonder where inspiration originates. Curiously, as the collaboration intensifies, there is a blurring of who is the true author of these works, and yet, what shines through is the strong vitality of the authors themselves. The work depends on the specificities of their past interactions, their locality, and their responses to one another.

The second pairing is that of Philipp Schaerer and Roger Boltshauser. Schaerer was a former student of Boltshauser’s and worked in the office of Herzog & de Mueron before starting his own company producing representations. The two were matched for an exhibit on Boltshauser, and their collaboration bears the weight of his esteem. Schaerer works with a digital collage technique that I would argue deviates from the definition of photography. He works with textures, 3-D modeling, and layering to produce images that respond to, most notably, the documentary tradition in photography. His anonymous constructions in the “Bildbauten” series have a neutrality of composition and framing that is similar to that of the Bechers, yet his are digitally constructed objects, without the burdens or richness of a typological framing. The constructions are a formal composition of texture and color, always solely in elevation, and not “designed” objects. He hovers around an industrial vernacular while not utilizing any particular or familiar form.

Boltshauser leverages this collage technique in the exhibit as a manner of displaying his architecture through a new lens. Projects completed over the life of his firm are recomposed as flat two-dimensional elevations overlain on their existing site. The subject is not photographed, only the context. The conflation of the perspective techniques brings an increased attention to the materials, and presents the building as a discrete object. However, Boltshauser sees this as yet another interpretation of the architecture and not necessarily part of the creative process. This is somewhat reversed when he asks Schaerer to collaborate on a competition in which Schaerer produces textural images of what the walls might look like, but Schaerer seems always to be producing for Boltshauser in a manner that essentially fulfills the latter’s requests. While there is surely dialogue, the architecture seems to be wholly Boltshauser’s conception.

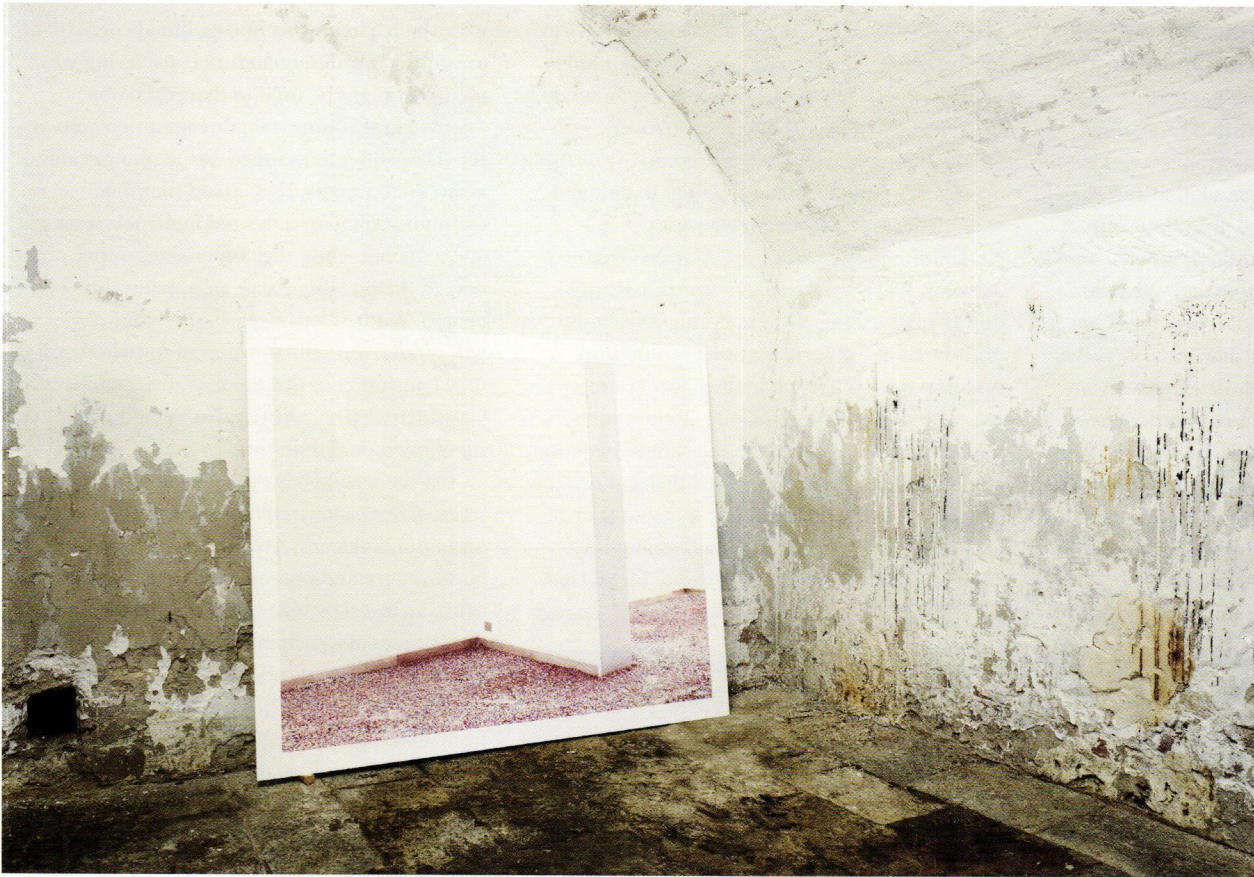
# Of Note

The third and final section of “Seamless” covers Bas Princen and OFFICE Kersten Geers David Van Severen, who are likely the most familiar subjects to many readers. This group has worked and grown together, first with architectural proposals, then increasingly in their respective roles. Their collaboration, like the first pairing, is highly reciprocal. Princen often participates in design discussions throughout the life of a project and is the sole photographer of the firm’s work. Princen himself studied urban environments and is interested in the identification and appropriation of discarded spaces. OFFICE, in its work, often utilizes walls and framing to define a precinct, and take ownership of an empty space. Their collaboration is strikingly illustrated in the “Garden Pavilion,” another found and appropriated space. Here, photos of the spaces are displayed alongside or within the architectural intervention. The interpretation is immediate and reflective. Princen focuses on the moment, a singular idea within each composition. There is never a comprehensive descriptive photo; the work of OFFICE is seen in compelling fragments.

It is significant that all of the image-makers noted here were also trained as architects or architectural historians. Clearly, they share an interest in the built environment and the production of images. These collaborations are of an inherently different nature than those of Jeff Wall with Herzog & de Meuron, or the Bechers with anonymous industrial architectures. The production of these pairs is highly embedded in their personal and intertwined histories. While the processes outlined by Vassallo aren’t necessarily available to all working architects, the pairings outline interesting potentials for collaboration and highlight the increasingly elusive role of image in architecture, raising questions that impact traditional roles of representation and the comprehension of architecture.

Jesse Hager, AIA, is a principal of CONTENT Architecture and an adjunct professor at the University of Houston.





**Facing Page** “Wall Pavilion” by Bas Princen and OFFICE Kersten Geers David Van Severen, Shenzhen (2012), © Photographs Bas Princen

**Top** “Garden Pavilion” by Bas Princen and OFFICE Kersten Geers David Van Severen, Venice (2010), © Photograph Bas Princen.

**Bottom** “Rampelken House” by De Vylder Vinck Tailieu, Ghent (2010–2012), © Photograph Filip Dujardin.



## Workshop in El Paso Connects Artists and Students in Examination of Borders

On October 20 and 21, the Rubin Center in collaboration with AGENCY Architecture, with participation by Crossway Foundation and Angel Cabrales/University of Texas at El Paso, hosted the Border InSecurities Workshop, which focused on the exploration of borders in their physical, political, cultural, and personal meaning. The Rubin Center, on the UTEP campus, serves the local community as well as the student body on issues about art and design in our border town. AGENCY is the practice of two Texas Tech College of Architecture faculty members — Ersela Kripa and Stephen Mueller — that focuses on emerging contemporary cultural issues through architecture, urbanism, and advocacy. The Crossway Foundation was founded by a group

of artists who believe in the power of journeys to inspire better understanding and collaboration across borders. Since its formation, the foundation has supported a series of journeys to over 13 different nations, allowing a select group of emerging artists from Middle Eastern nations to visit and explore the arts in different countries.

To initiate the workshop, AGENCY issued a prompt to the participants from Crossway and UTEP, asking them to curate a selection of three to five objects that they would find essential during a hypothetical border crossing. The objects could include clothes, tools, electronics, keepsakes, etc.; they could be found, bought, or designed; they could be legal or illegal — the important thing was that they be exclusive to the act of crossing the imagined border — nothing from day-to-day life. Kripa and Mueller also asked that the objects “engage

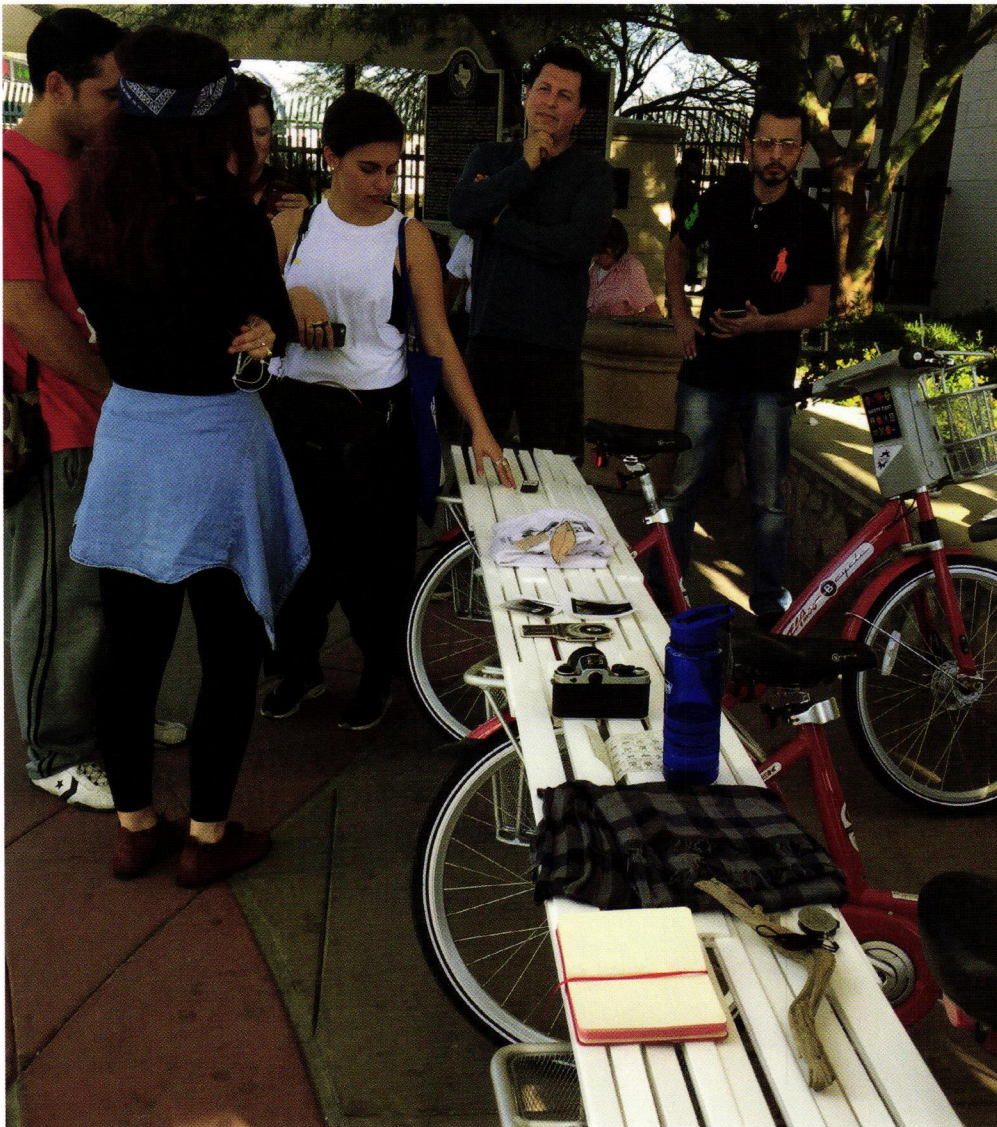
with the particular techno-political context” of the chosen border, including considering what methods might be used to detect the object (biometric scanning, facial recognition software, RFID sensing, unmanned aerial photography, x-ray, etc.). Finally, they asked that the objects communicate with a desired audience: a security agent, a contact on the “other side,” other members of the crossing party, or anyone else. The prompt read: “Consider whether your object will render you self-transparent, or whether it may contradict or obfuscate your true nature. Consider whether the trip you imagine would be sanctioned or clandestine.”

On the second day of the workshop, after a series of discussions, collaborative activities, and insightful dialogues, AGENCY curated a mobile performance and pop-up exhibit, asking the artists to travel by bike to the border, each carrying pieces of a custom display table made from plastic fencing — the idea being to assemble a display table near the border fence that was made from fence parts. The group mustered along the main path at the Paso del Norte Bridge between El Paso and Juárez. They assembled the fence/display table — which was designed and pre-cut by AGENCY and snapped together easily with adjustable friction-fit connections, using the rental bikes as table legs. The selected objects were then laid out on the table, drawing hundreds of curious travelers into dialogues about borders.

As I discussed the project with Valeria Mariani and Imogen Ware of the Crossway Foundation, Ersela Kripa of AGENCY, and Kerry Doyle of the Rubin Center, it became apparent that the workshop provided the visiting artist, the students at UTEP, and the various professionals involved with an opportunity to elevate the discussion about borders, transferring knowledge and sharing individual experiences. As part of the dialogue, I learned from the members of the Crossway Foundation that once their individual personal journey ends, they will continue the dialogue through the internet, eliminating the physical boundaries of a border and creating a more universal community.

Nestor Infanzon, FAIA, is principal of Nine Degrees in El Paso.

*A display table, made from plastic fencing, became the framework for an exhibition on borders.*



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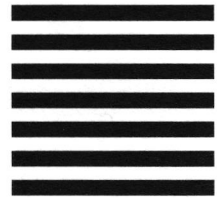
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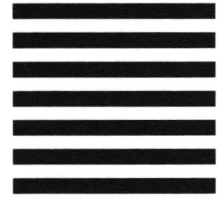
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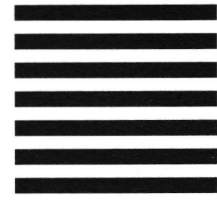
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## Reimagine Crowds Tests the Viability of a Pedestrian Street in Deep Ellum

On April 30, 2015, a team of architects and landscape architects assembled by the local urban strategy firm Ash+Lime implemented the Crowds Pop-Up Park, closing one block of Crowds Street in Dallas to vehicles in an event that ran for three days. With seating, concerts, games, and movies, Crowds drew a steady stream of people throughout the weekend. Though the event's duration was brief, the idea of a public space in Deep Ellum had taken hold in visitor's minds.

After the event, Design Future Dallas, a grassroots group of young design professionals, stepped in. Aware that the largest obstacle to permanent implementation of a public space on Crowds was the lack of a physical design, Design Future Dallas decided to facilitate an international design competition to reimagine Crowds Street as a pedestrian corridor. Twenty-five entries were submitted from 10 countries around the world, with 11 entries coming from Dallas-based designers. The quality of work was superb. A jury made up of prominent local designers and members of the community was assembled. After anonymous judging, all three top finishers were revealed to be Dallas-based, with a team from Gensler's Dallas office taking first place.

With the academic exercise complete, all those involved began to shift their thinking toward action. The Deep Ellum Foundation determined that a month-long prototype spanning three blocks was in order to test the idea in a semi-permanent way. This was dubbed Reimagine Crowds. The Foundation assembled a team consisting of the competition organizers, winning designers, and various local businesses to plan the event.

When Reimagine Crowds went live on Tuesday, September 4, Crowds Street had been completely transformed. The transformation was not limited to the physical street; events were programmed every day of the month-long event. These included dance classes, concerts, stand-up comedy, movies, markets, and much more. Crowds Street truly became a place to spend time, have a chance encounter, and soak up the energy of the neighborhood. It created a public space accessible to all regardless of age or economic status.

The event served as a prototype, a contained study of the issues that are generated by creating a pedestrian space on a vehicular street. Much was positive, but challenges arose. Coordination with





local businesses for deliveries and trash pickup were critical, and occasionally miscommunications occurred. Twelve on-street parking spaces were no longer available, and while 12 is not a large percentage of Deep Ellum's overall supply, the difficulty of parking is a significant issue to those who live, work, and play in the neighborhood. The southernmost block struggled to attract people, likely due to the two large dumpsters located mid-block. The central block emerged as the natural hub of activity and drew the greatest numbers of casual visitors.

With the trees and benches now cleared away and cars once again dominating the streetscape, Crowdus is both a shadow of what it was and a reminder of the potential that still exists. Despite the initial difficulties, Reimagine Crowdus demonstrated that a permanent pedestrian space is viable on this street and can be integrated into the existing urban complexity.

After the first weeks, trash service and deliveries began to fall into the necessary rhythm. The daily events drew a great number of people to the street, and drivers found parking elsewhere. Several adjacent businesses saw significant revenue increases. Hundreds turned out for several of the main events.

At the conclusion of the month, the civic authorities recognized the success of the experiment, acknowledging that the demonstration had allayed previous reservations about the project.

The momentum of the pop-up, the competition, and the month-long Reimagine Crowdus event continues as the effort now turns toward permanent implementation. The present hope is to leverage cost-effective design interventions to create the maximum impact on the selected block of Crowdus.

This entire process is very encouraging, demonstrating that impassioned individuals and organizations can create real impact on their city. It is this infusion of new ideas that can be architecture's greatest contribution to the urban dialogue. While drawings and renderings convey concepts and inspire further thought, physical intervention helps bridge the gap between proposal and reality.

*If you have a question or opinion, or are interested in learning more about Crowdus Street, please email [info@deepellumtexas.com](mailto:info@deepellumtexas.com).*

Andrew Barnes, AIA, is with Oglesby Greene Architects in Dallas.

**Facing page** *A creative use of flathead nails on a telephone pole provided distinctive signage for Reimagine Crowdus.*  
**Above** *The Deep Ellum Outdoor Market was set up on the central block of the study zone, drawing a crowd.*

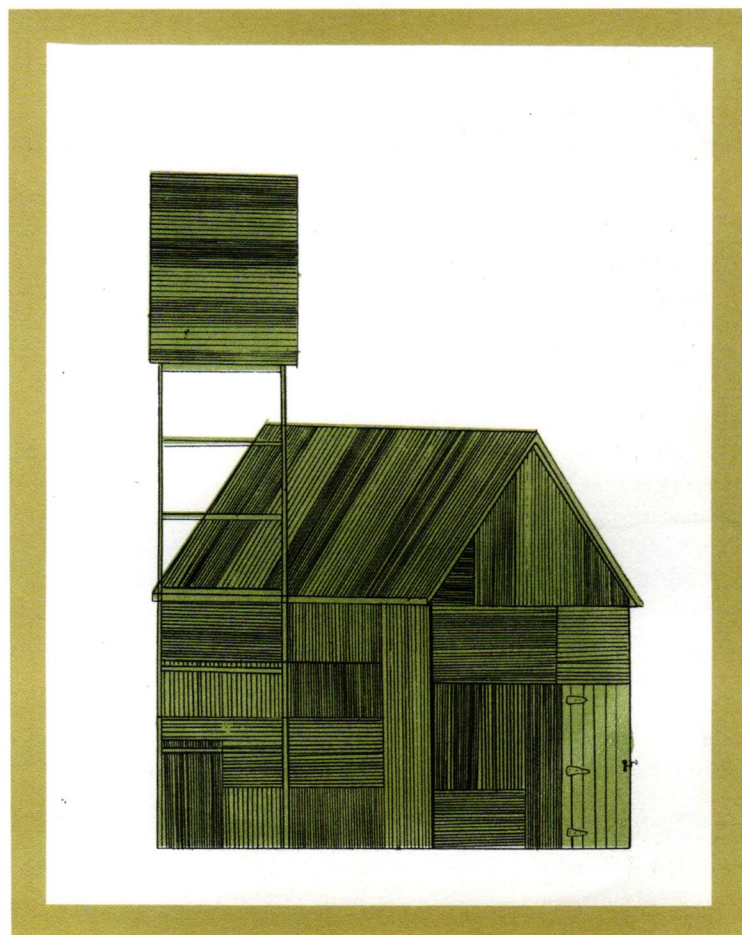
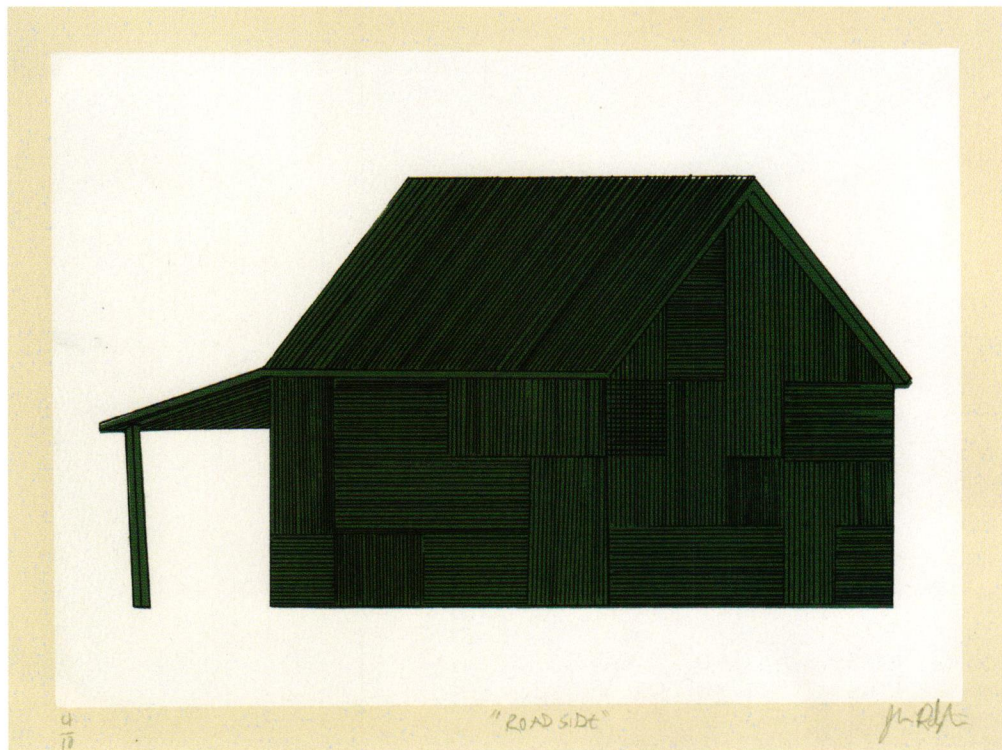
## The Folk Architecture of Low Plains

Low Plains is the alias of John Redington, Assoc. AIA, a graduate architect at Clayton&Little Architects in Austin. Under this moniker, Redington pursues his fascination with the old, dilapidated agricultural sheds of timber and corrugated iron that are an integral part of the Texas rural landscape. He spends many of his weekends driving around the countryside in his pickup truck, looking for prime examples of this ubiquitous but little-noticed and quickly vanishing building type, then documenting them, first with photography, and later, back in his studio apartment, with illustration.

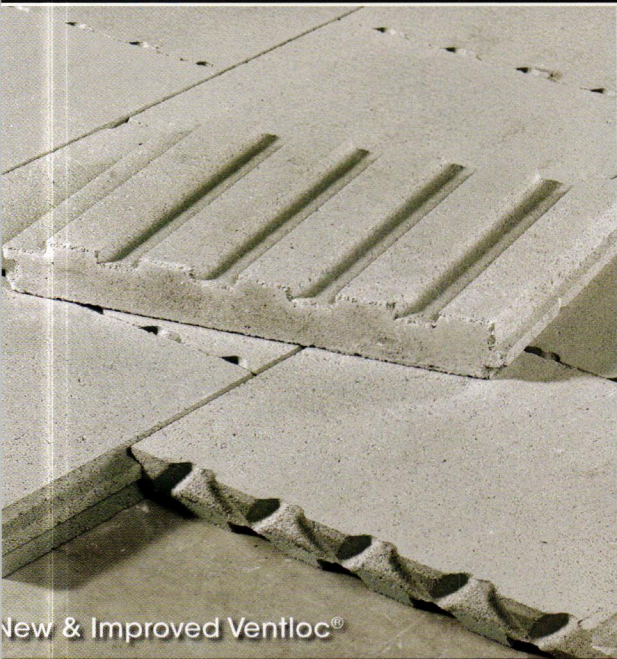
The illustrations are as straightforward and unpretentious as the structures they describe, and they convey a good deal of these sheds' ramshackle charm, as well as the artist's affection for his subject matter. Mapped out first with a straightedge and ink on paper, then silk-screened on flat stock, the drawings have a flattened quality reminiscent of folk art (lowplains.net's tagline is "Folk Architecture: Tejas") but with more precision in scale and proportion, telltales of Redington's architectural training. Stripped of clinging vegetation and any other context, the sheds are presented as discrete objects, ready for study and contemplation, like specimens laid out on the examining table.

Redington earned a Bachelor of Architecture from Texas Tech University and followed it up with a master's in architecture from Pratt Institute in Brooklyn, New York. He completed the Ghost Lab Design/Build Internship in Nova Scotia, worked for Robert A.M. Stern Architects, and spent a year knocking around Tasmania and Australia, where he attended the Glen Murcutt International Master Class. But he never lost touch with his roots. Redington grew up on what he calls a "humble cow farm" in Frisco, "before it got mall [expletive]." His travels and education do play into his artistic work, which is not quite as naïve as it first appears. The Low Plains website includes an essay, an intellectual interrogation of the lowly shed buildings. Louis Sullivan and Donald Judd are quoted; the sheds are related to Deconstruction, Modernism, Postmodernism, and the Arts and Crafts movement. Redington ponders whether the cross-ventilation created by punctures in a shed's walls could earn it a LEED certificate. In the end, he concludes that the sheds' "forms, patterns, and relationship with nature" offer clues to how buildings could be designed today.

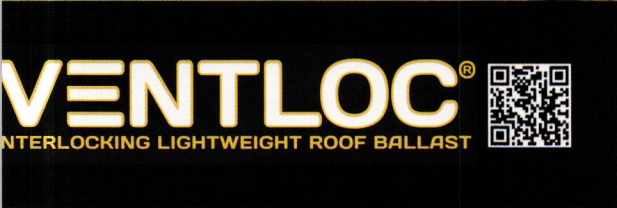
Aaron Seward is editor of *Texas Architect*.



*The Low Plains illustrations document old, hand-built agricultural sheds in the Texas landscape, capturing their essence before they vanish completely from our world, replaced by the placeless, prefabricated metal buildings of the modern economy. See more at [lowplains.net](http://lowplains.net).*



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*“More than anything, we want to produce graduates that are not only designers, but thought leaders.”*

### Q&A with Jim Williamson

Jim Williamson has had a busy semester. As new dean of the Texas Tech University College of Architecture, he returns to his alma mater after a remarkable career spent working, writing, and teaching at numerous prestigious institutions around the world. He was most recently at Cornell University, where he taught and served as director of the undergraduate architecture program, which has been ranked number one nationally by Design Intelligence, and also director of the graduate program, which is now ranked number two. He is soft-spoken, thoughtful, articulate, and can tell a good story. Craig Kinney, AIA, was lucky enough to catch him at TxA's 77th Annual Convention and Design Expo in San Antonio to ask a few questions.

#### **Craig Kinney: What are you looking forward to as dean of Tech?**

**Jim Williamson:** Texas Tech is an institution that I'm, in some ways, very familiar with, and so it's extraordinarily exciting to be at the helm. We're at a point where we will have the opportunity to hire many new faculty, which I think will produce some very good changes. I hope to position the school into a premier design school, producing graduates that can not only find their way into regional and national offices to practice if they choose to practice, but who will also have the ability to and critical skills to teach if they want to teach, or go into other related disciplines. More than anything, we want to produce graduates that are not only designers, but thought leaders.

#### **What makes the Texas Tech College of Architecture unique? Is it the landscape?**

I'm not certain, but it's possible the landscape does produce a unique culture. I think the landscape has given rise to some very fine and interesting musicians such as Joe Ely, Jimmie Dale Gilmore, Butch Hancock, and others. But perhaps Terry Allen is a more appropriate person to talk about — whose ability to engage the Latino landscape, the Caucasian landscape, the West, and Cowboy Culture — and then make great contemporary art out of it all — is something to look toward. We have a very diverse student population, with about 40 percent of the students being of Hispanic origin. It allows us to create not so much a different architecture, but a different culture out of which good architecture can happen. Our proximity to Marfa is important. We have a growing El Paso program, which is connected to the Lubbock campus. We are trying to position ourselves within the region in important ways. I think we've got a unique opportunity to stamp our culture with a kind of nuance that is informed by these influences. We're at a time at Tech where we have great opportunities to engage the landscape that we are in. There are incredible changes happening in the profession, and it's exciting to try and position the school in relation to these changes. There are opportunities at Tech that are not afforded other schools. I'm looking forward to Tech evolving into an even better, stronger school than it already is.

#### **How did Texas Tech prepare you for your career?**

Tech taught me a lot about design, a lot about problem solving, and a lot about representation, but I also had the opportunity to be exposed early on to the world of theory, art, and English literature. This prepared me extraordinarily well. I was able to go into Frank Welch's office almost seamlessly and not just deal with day-to-day design problems but, because Frank was such a great designer, we could do this beyond the terms of a standard office practice, but with a really strong design sensibility, as well. The people in the office were good designers and thinkers as well. For example, one of my office mates was Mark Wellen, and I was my close college friend Jim Rhotenberry's replacement. My education in Lubbock gave me a rigorous training, but there was also a lot of room to explore any number of the different things I was curious about.

#### **What particular challenges do you face?**

It's not just a College of Architecture problem; it's a state university problem — not just in Texas, but everywhere: The enrollment numbers at many schools have taken quite a hit, though the numbers are slowly going back up. There is an impression about architecture that has developed since the 2008 downturn that is discouraging. These are misperceptions about what architects do that are concerning. That, coupled with the increasing cost of education, is a real challenge. Recruitment and retention are issues that we must address both economically and perceptually.

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## JANUARY

### Saturday 7

#### EXHIBITION CLOSING

You Are Here: Maps of Texas

The Heritage Society

1100 Bagby Street

Houston

[heritagesociety.org](http://heritagesociety.org)

### Sunday 8

#### EXHIBITIONS CLOSING

Beneath Metropolis

Blue Star Contemporary

116 Blue Star

San Antonio

[bluestarart.org](http://bluestarart.org)

Kathryn Andrews: Run

for President

Nasher Sculpture Center

2001 Flora Street

Dallas

[nashersculpturecenter.org](http://nashersculpturecenter.org)

### Tuesday 16

#### EXHIBITION CLOSING

25 Years/25 Treasures

LBJ Presidential Library

2313 Red River Street

Austin

[lbjlibrary.org](http://lbjlibrary.org)

### Saturday 21

#### FILM

Troublemakers: The

Story of Land Art

Dallas Museum of Art

1717 N. Harwood Street

Dallas

[dma.org](http://dma.org)

### Sunday 22

#### EXHIBITION CLOSING

Walter de Maria:

Counterpoint

Dallas Museum of Art

1717 N. Harwood Street

Dallas

[dma.org](http://dma.org)

#### EXHIBITION OPENING

Process and Poetry:

The Graphics of Kim and

Therese Bauer

El Paso Museum of Art

1 Arts Festival Plaza

El Paso

[elpasoartmuseum.org](http://elpasoartmuseum.org)

### Sunday 29

#### EXHIBITION CLOSING

Carlos Merida

San Antonio Museum

of Art

200 W. Jones Avenue

San Antonio

[samuseum.org](http://samuseum.org)

#### EXHIBITION OPENING

The Impressionist Col-

lection of Montie Ritchie

Amarillo Museum of Art

2200 S. Van Buren Street

Amarillo

[amarilloart.org](http://amarilloart.org)

## FEBRUARY

### Friday 3

#### EXHIBITION OPENING

ReCollecting Dogon

The Menil Collection

1533 Sul Ross Street

Houston

[menil.org](http://menil.org)

### Tuesday 7

#### EVENT

Advocates for Architec-  
ture Day

Texas State Capitol

1100 Congress Avenue

Austin

[texasarchitects.org](http://texasarchitects.org)

### Thursday 9

#### EXHIBITION OPENING

Women in Architecture

AIA Austin

249 W. 2nd Street

Austin

[aiaaustin.org](http://aiaaustin.org)

### Saturday 11

#### EXHIBITIONS OPENING

Maya: Hidden Worlds

Revealed

Perot Museum of

Nature and Science

2201 N. Field Street

Dallas

[perotmuseum.org](http://perotmuseum.org)

Purchased Lives

The Bullock Museum

1800 Congress Avenue

Austin

[thestoryoftexas.com](http://thestoryoftexas.com)

### Saturday 18

#### EVENT

Dallas Center for Archi-

tecture 5K Form Follows

Fitness

Klyde Warren Park

Dallas

[formfollowsfitness.com](http://formfollowsfitness.com)

### Wednesday 22

#### EVENT

Building Science Expo

TCC South Campus

5301 Campus Drive

Fort Worth

[aiafw.org](http://aiafw.org)

#### EXHIBITION OPENING

French Moderns: Monet

to Matisse, 1850-1950

The McNay

6000 N. New Braunfels

Avenue

San Antonio

[mcnayart.org](http://mcnayart.org)

### Sunday 26

#### EXHIBITION CLOSING

Horizon Lines

Amon Carter Museum of

American Art

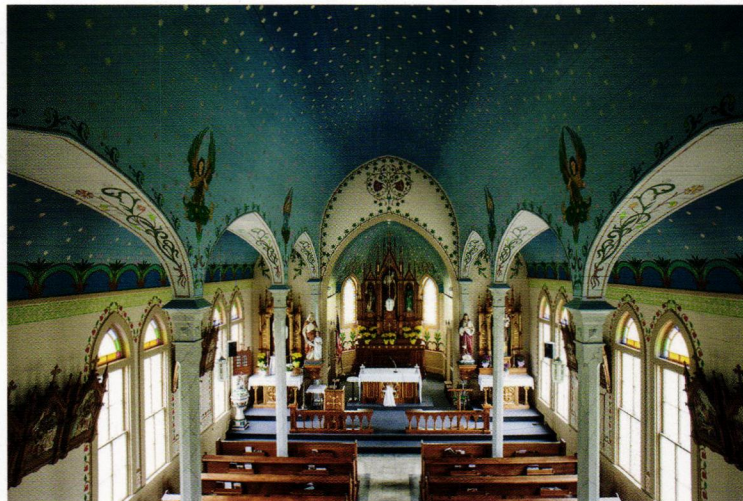
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[cartermuseum.org](http://cartermuseum.org)

## FEATURED



Painted Churches of Texas

UTSA Institute of Texan Cultures

[texancultures.com](http://texancultures.com)

THROUGH MARCH 5

This exhibit spotlights some of the more than two dozen 19th-century painted churches scattered across Texas. Built by immigrants from around the world, these churches are a rich part of the Texas cultural heritage and legacy of immigrant artistry. Thanks to technology developed by NASA, the churches are presented in large-scale Gigapan photographs that capture the intricate details of the spaces.



Donald Sultan: The Disaster Paintings

Modern Art Museum of Fort Worth

[themodern.org](http://themodern.org)

FEBRUARY 19 THROUGH APRIL 23

The Modern launches an exhibition of Donald Sultan's industrial landscape series, begun in the 1980s. The paintings highlight the contrast between seemingly robust man-made buildings and their fragility in the face of catastrophe. The works "eternalize the real-life modern events we are faced with daily in contemporary society yet quickly forget when the next catastrophe occurs." ■

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Wednesday | March 22, 2017

Innovations in Steel 1.0 LU  
8:30 a.m. – 9:30 a.m.

Solutions for Equity in the Workplace 1.5 LU  
9:45 a.m. – 12:15 p.m.  
*lunch included*

KEYNOTE: The Neuroscience of Decision Making 1.0 LU  
12:30 p.m. – 2:30 p.m.

Circuit of The Americas Observation Tower 1.0 LU  
3:15 p.m. – 4:15 p.m.

Steel Castings in Architecture –  
Do You Know How to Design Them? 1.5 LU  
4:30 p.m. – 6:00 p.m.

Welcome Reception in Exhibit Hall  
6:00 p.m. – 7:00 p.m.  
*includes guided tour*

**Total LUs offered: 6.0 LU**

By registering for the 1-Day Program on March 22, 2017, you receive COMPLIMENTARY ADMISSION for the entire three-day conference.

Thursday | March 23, 2017  
8:00 a.m. – 5:15 p.m.

Conference Dinner  
7:00 p.m. – 10:00 p.m.  
*additional fee required*

Friday | March 24, 2017  
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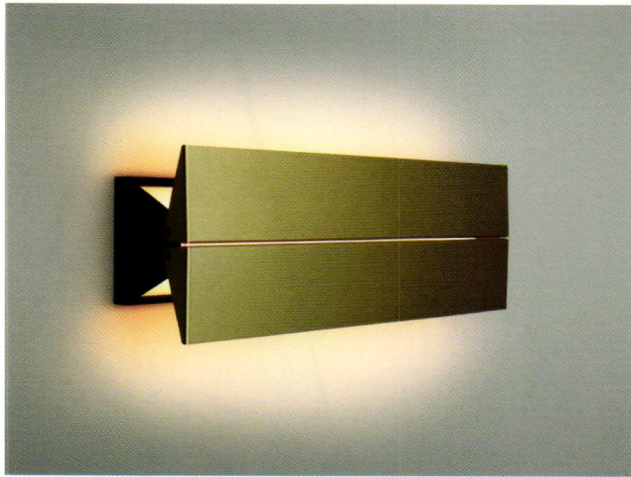
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[www.aisc.org/nascc](http://www.aisc.org/nascc)



by Rita Catinella Orrell

**These interior lighting fixtures not only provide illumination but also offer designers and architects the opportunity to create statement pieces for walls and ceilings in residential or commercial projects.**



**Ada 17**  
Brendan Ravenhill Studio  
brendanravenhill.com

Named after the Americans with Disabilities Act and inspired by Charlotte Perriand's CP-1 sconce, the Ada Sconce from Brendan Ravenhill Studio is now available in a 17-in length. Ada 17 features adjustable fins that direct a soft, wall-washing light along hallways or help it frame mirrors or other features. Made in Brendan Ravenhill's Los Angeles studio, the ADA-compliant fixture is available in black, white, or black and brass and can be mounted vertically or horizontally. It is illuminated by an array of 18-watt, warm 2,700K LEDs.



**Chroma Collection**  
ILEX  
ilexlight.com

ILEX is an American manufacturer of architectural lighting solutions for commercial, hospitality, and high-end residential spaces. Designed by Christopher Poehlmann, the Chroma light series from ILEX includes a pendant, wall sconce, and tripod with a classic mid-century aesthetic. To achieve maximum light from a 150-watt incandescent bulb, the new Chroma versions are able to tilt from the fixture's body. Chroma is available in polished aluminum, black, and bronze with a matte black yoke and solid brass pivoting knob. Visible cords allow for a modern, industrial look.



**Optical Lighting Collection**  
Lee Broom  
leebroom.com

The Optical collection, by British product and interior designer Lee Broom, was inspired by the Op Art of the 1960s. Made from powder-coated spun steel and blown from opaque glass, the asymmetry of the black stripes contrasts with the classic spherical shape of the globe. When viewed from all sides, Optical's linear pattern is different at every angle. Optical uses an E27 fitting and is available as a pendant, a table lamp on a ring base, or as a floor lamp atop a slender rod base.



## Nanoleaf Aurora

Nanoleaf  
nanoleaf.me

This modular system of dodecahedron-shaped light bulbs can be used to create custom lighting installations for ceilings or walls. Made up of lightweight, triangular, 100-lumen light panels (both color-changing RGBW and white tunable) Aurora's single power supply is plugged into an outlet to control up to 30 panels via Wi-Fi. Double-sided mounting tape secures Aurora to any flat surface, while linker pieces connect the panels. Each standard kit comes with nine panels and linkers, one controller and power supply, stencil paper, and mounting tape.



**X Collection**  
Stickbulb  
stickbulb.com

Handmade in New York City from sustainable materials and energy-efficient LED technology, Stickbulb's X Collection includes illuminated pieces that can function as light tables, chandeliers, or pendant fixtures. While previous Stickbulb lamps have relied on cantilevered bulbs to make different linear silhouettes, the X Collection designs create graphic and structurally closed shapes inspired by hexagonal and tetrahedral forms in nature. Wood options include sustainably sourced maple or walnut, reclaimed southern yellow pine, or ebonized oak. Stickbulb also creates custom fixtures that can be configured to suit any space or scale.



## Otto Collection

Hubbardton Forge  
hubbardtonforge.com

Handcrafted in Castleton, Vermont, the Steampunk-inspired Otto Collection is made in one of the country's oldest and largest commercial forges operating today. Otto includes four pendants and one sconce illuminated by incandescent lamping. Made of glass, brass, and steel with a black finish, the collection includes the drawn-bow-shaped Otto Sconce, a large glass sphere pendant, a five-light pendant that can be hung level or at different heights, and a horizontal or vertical pendant.

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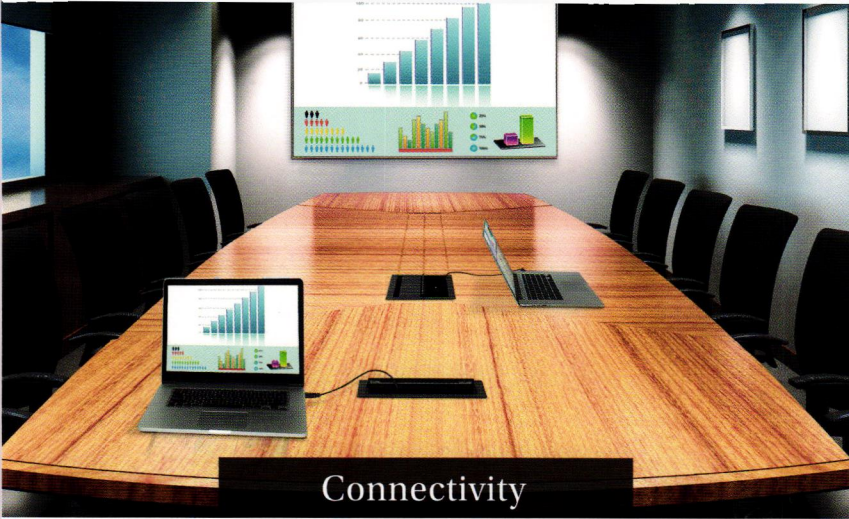
Expo & Development Director  
[tod@texasarchitects.org](mailto:tod@texasarchitects.org)

**THRESHOLD**

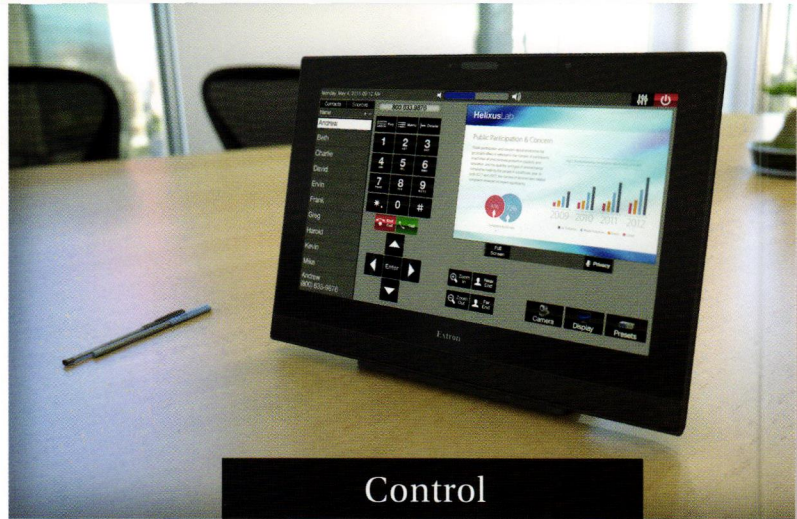
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*Valley House's unassuming north elevation combines a textured screen wall, a low-key entrance porch, and the former studio with its north-facing window.*

## A Restorative Place

Since the 1950s, Dallas' Valley House has served as a cultural salon for the display and contemplation of modern art, architecture, and landscape design. It is also a private residence, now in its second generation of family ownership.

**By Eurico R. Francisco, AIA**

What is the significance of the Valley House in North Dallas? Often described as serene, idyllic, and a respite from the urban hubbub, Valley House and its gardens certainly fit these descriptions, and a visit anytime will awaken your senses and invite reflection. What makes the place unique? Why should you know about it?

And why should you visit it again — and again — if you happen to know it already?

Above all, Valley House is the private home of Cheryl and Kevin Vogel. Few would know about it, though, if the Valley House were just that — a private home to the Vogels. Fortunately for the rest of us, the Vogels are generous and gregarious people who see themselves as caretakers of a small urban treasure, and who are happy to share it with those who can appreciate it. As it turns out, the Valley House is also the oldest, and one of the most cherished, art galleries in North Texas, with a distinguished history dating back to 1953, as works by Matisse, Pissarro, Monet, Renoir, Calder, Henry Moore, and Chagall were all shown at the Valley House in its early years. And to top it off, Valley House has one of the most stunning gardens in North Texas, surrounding a gem of a house fully comfortable in its environment.

Kevin Vogel is the middle child of Donald and Peggy Vogel, the couple who purchased 4.3

# Essay

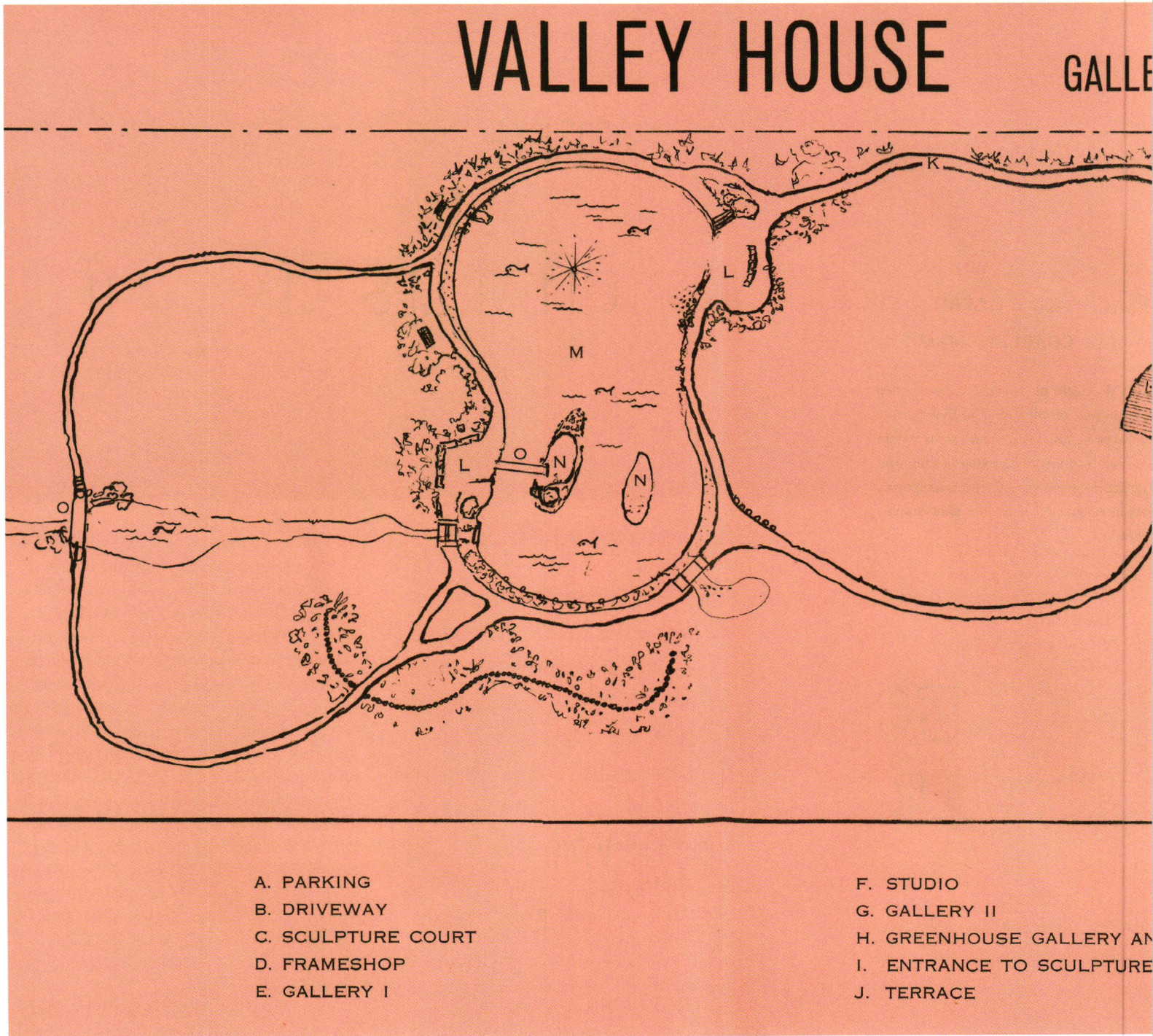
acres of land on Spring Valley Road in the early 1950s. At the time, Spring Valley was a dead-end gravel road, and the land, bordered by White Rock Creek on the south, appealed to the young couple as a promising place to live and work.

Theirs was an original plan from the beginning: Donald Vogel was an artist, and the gallery and framing business were extensions of his interest in all things art. Construction of the three-building compound — art gallery, office,

and house — happened over time, from 1953 through 1963, with the original frame shop turned into the current gallery space. Kevin, along with his brother and sister, grew up in the Valley House while his father and mother focused on the art and framing business as the place became known to art connoisseurs in Dallas. All along, Donald also found time to paint — inherently a solitary activity — which allowed Kevin plenty of unsupervised time to

explore the woods and the creek, places full of mystery to the curious boy.

Clarence Roy, a landscape architect who graduated from the University of Michigan in 1951 and soon thereafter started his career with Lambert Associates in Dallas, designed the original gardens of the Valley House in 1959. Roy returned to Michigan in 1960, where he founded JJR, Inc. with brothers William and Carl Johnson. Over the years, JJR went on to

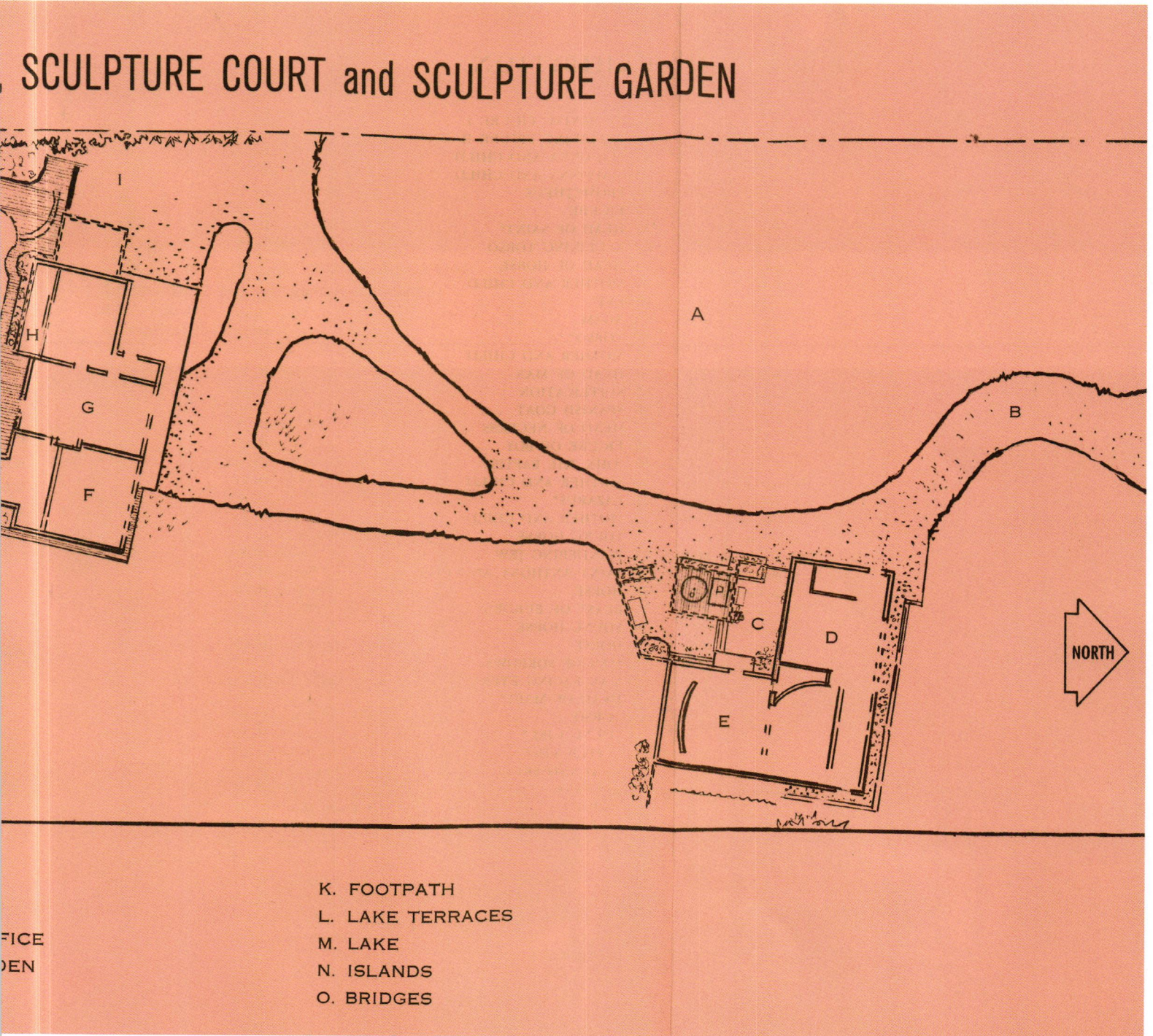


become a nationally recognized landscape architecture, planning, and urban design practice with offices across the country. JJR merged with Smith Group in the mid-1970s, and the practice is known today as SmithGroupJJR.

It is fair to assume that the Valley House was a major commission for the young landscape architect from the north, who found, in Dallas, clients eager to embrace a type of landscape architecture rooted in academic scholarship. In

fact, at Valley House we can find suggestions of the British picturesque approach to garden design, where the landscape surrounding grand estates is re-created in a naturalistic palette that negotiates the transition to the wilderness beyond. Frederick Law Olmstead, grandfather of American landscape architecture, himself employed similar techniques and vocabulary in designing public parks throughout the country in the second half of the 19th century.

*A vintage site plan included in the catalog for the Charles Umlauf sculpture show, published by the Valley House Gallery in 1959. Parts of the family home became display areas for the exhibit, indicated on the plan as "F" and "G."*





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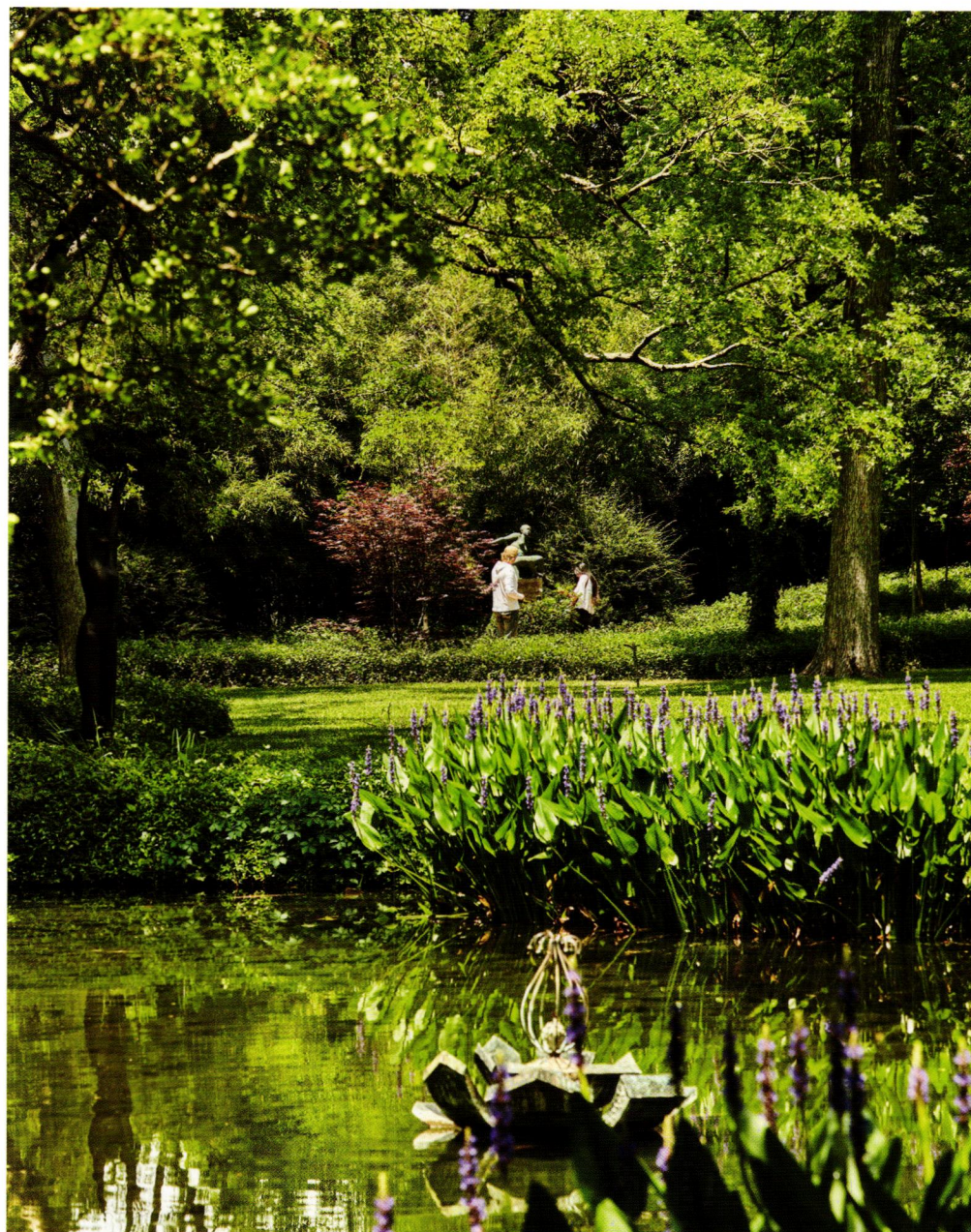
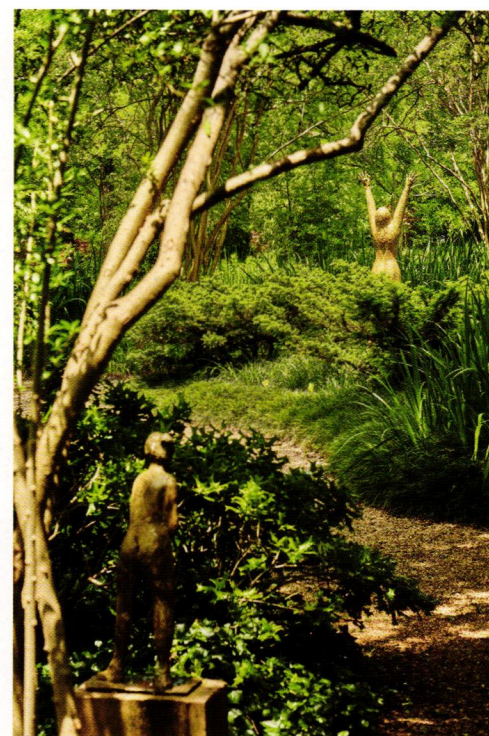
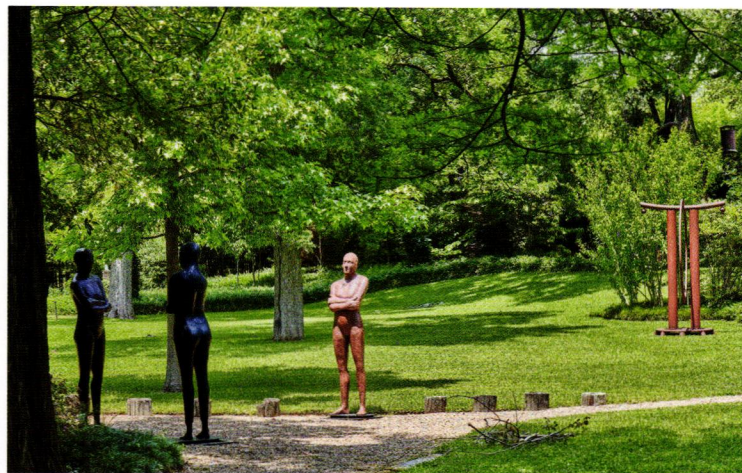


2016 Design Award Winner  
Project Hollowcat Wild, Austin  
Architect Mell Lawrence Architects  
Photographer Andrea Calo



**Top two** *Sculpture is found along the pathways through the Valley House gardens, allowing for unexpected and surprising interaction between art and visitors.*

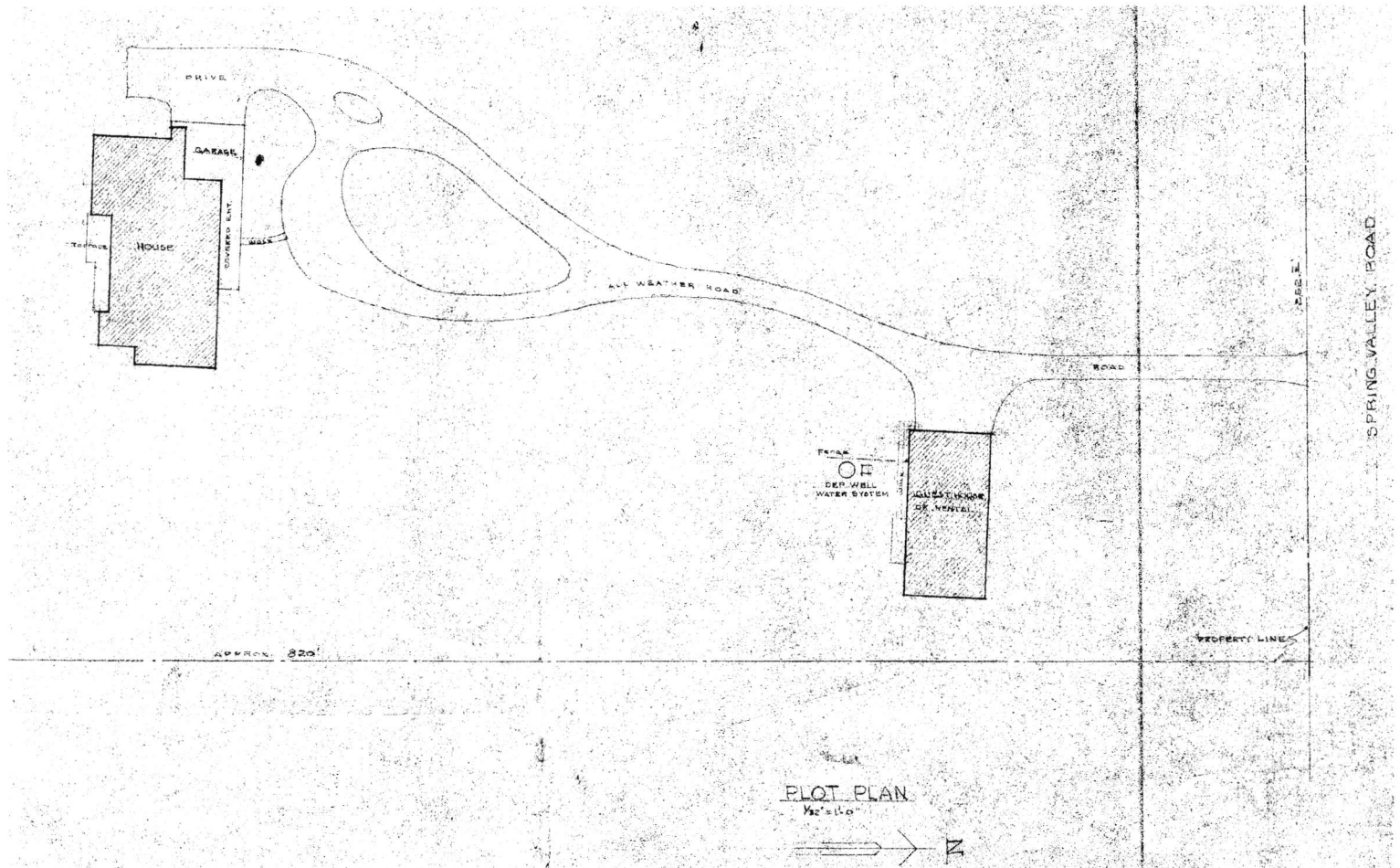
**Below** *The pond is a focal point of the landscape and another opportunity to display sculpture.*



But certainly the young Clarence Roy was also aware of something new that was happening around him, as the modern American landscape championed by Dan Kiley and Garrett Eckbo was being discussed and experimented with, starting in the 1950s. This modern landscape abandoned precedents and emphasized instead form, color, and movement. It was inspired by, and was in tune with, other fields — modern painting, sculpture, tapestry, and of course, architecture. Erika Farkac Vogel was chief landscape architect at Lambert Associates when she married widower Donald Vogel in 1981, and she continued to develop the gardens until Donald's death in 2004. Since then, garden design has been directed by Tary Arterburn of Studio Outside in Dallas.

Walking the Valley House gardens today, the visitor experiences these bold gestures born of the modern idiom — color, texture, topography — as middle ground between house and the boundary of the property. Vince Ellwood, a dear friend and longtime Dallas landscape architect, first introduced me to the Valley House, and I quote him: “When you go there at various seasons of the year, it changes dramatically. The bright sunshine in winter is welcoming. The cool shade and sounds of water in summer are refreshing. The landscape is inviting and surprising each spring and fall. I see something new and fascinating every time I go.”

*An early site plan by Fort Worth architect John Wesley Jones (1953).*



If the landscape is so rich, the main house is not far off it. Using an economic palette of brick for the walls and floors, plaster, wood beams and ceilings, and industrial-grade steel windows, the house feels airy, light, warm, and inviting.

Conceived by architect John Wesley Jones of Fort Worth working closely with Donald Vogel, the house reflects the architecture of its time and it simultaneously gives shape to an artist's aspirations. A multiuse main room welcomes visitors and is the heart of the house: Kitchen, fireplace, eating, and living all happen in this generous and uncontrived space. It is easy to imagine family life unfolding here, with kids coming and going during the day, while at night friends gather, talk art, and eat together. The 13-ft-by-6-in ceiling height makes the room feel grand without losing its domestic ground, and

the brick pavers extend from exterior to interior, helping to bridge house and landscape together while lending an informal character to the space. Nothing is too precious here — the place comes alive when it is actually inhabited and used — but nothing is accidental, either.

A gem of a space is just off the main room to the east: Donald Vogel's former studio has a floor-to-ceiling glass wall facing north/northeast, plus a skylight, and is filled with soft light at all times of the day. Smaller than the main room in footprint but with the same ceiling height, the space almost feels like a cube lit from the side and from the top. How many hours did Donald Vogel spend in this space? How many paintings were inspired by the light and by the view to his gardens and to the sky outside? I recently visited with colleagues for a couple of hours in Donald's

former studio — it has since been repurposed as a sitting room — and I will not forget how serene it feels. Bedrooms are located across the main room to the west, and the master bedroom opens to a greenhouse on the south.

Cheryl and Kevin Vogel have been loyal to Peggy and Donald Vogel's vision of the Valley House as a place that supports the arts and community-building, and over the years they have worked graciously and selflessly to make it even more relevant. The open access and tranquil park-like atmosphere of the place make it a jewel in the social and urban landscape of Dallas and of North Texas. Max Levy, FAIA, celebrated Texas architect and frequent visitor to the Valley House, comments: "Dallas is a sprawling mess. The best we can do with it is to punctuate the mess with restorative places. Valley House is



*Donald Vogel's former painting studio is a sitting room today. Northern light fills the space through the floor-to-ceiling window, with views of the garden beyond.*

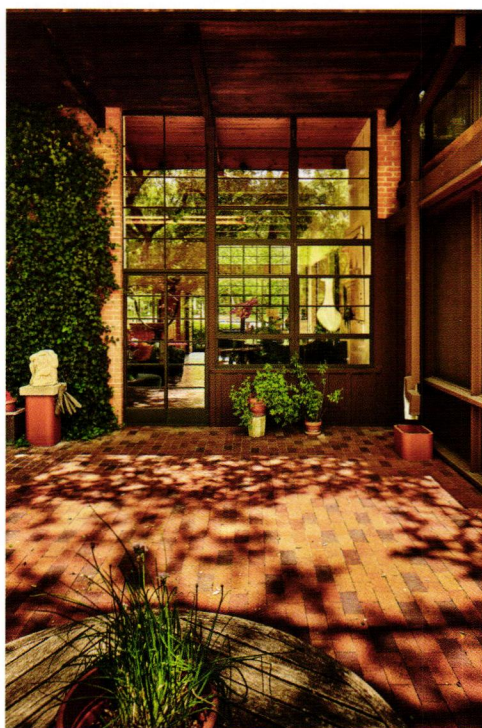
**Below left** *The south courtyard flows right through the living space, integrating indoors and outdoors.*

**Below right** *The greenhouse off of the master bedroom.*

a prime example of what I mean. The gallery, house, and gardens are a sort of indoor/outdoor cultural salon, a rarefied atmosphere that can give you a lift. Inspiration amidst the city's debris." And if the Valley House is still treasured today despite all the cultural institutions that have sprouted in North Texas in the last few decades, just imagine what it meant to the local cultural landscape of 50 or so years ago, when it first appeared in the area.

What is in store for the Valley House? Will future generations of North Texans be as fortunate to have it around? Will the community be willing to continue to support it in the way it deserves? And what if other arts patrons would follow its example and contribute to enrich the lives of our communities? Just imagine the type of city that we could have — a city indeed "punctuated with restorative places."

Eurico R. Francisco, AIA, is a design principal at HDR Architecture in Dallas and a contributing editor to *Texas Architect*.



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SEVERAL CUTS

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In 1979, John Hejduk was visiting critic at the University of Houston College of Architecture, where he taught the Honors Studio (page 58). Carlos Jiménez was in the class. Writing about the experience years later, Jiménez spoke of the “theater of symbols” engendered by Hejduk’s assignment, and how it created a “faith in art” among the students, such as that conveyed in a line by 19th-century French poet Arthur Rimbaud:

In the dawn, armed with a burning patience, we shall enter the splendid cities.

The quotation occurs near the end of “*Une Saison en Enfer*,” in which the poet details his own spiritual and artistic crisis. Rimbaud’s work is itself a theater of symbols. He believed that the poet should be a seer, a state that could only be attained through the derangement of the senses and the seeking of extreme experience. He pushed himself hard in this quest — right into a nervous breakdown. While the quote above is indeed an optimistic reaffirmation of the possibilities of the artistic pursuit, it comes tempered by previous disillusionment: “The story of one of my follies.” He also writes: “I who called myself magus or angel, exempt from all morality, I am thrown back to the earth, with a duty to find, and rough reality to embrace!” “At least the new hour is very harsh.” And “We must be absolutely modern.” (It’s worth noting that not long after completing *Saison*, Rimbaud, at 19, gave up poetry altogether and became an innovator in the East African coffee trade.)

Hejduk — the quintessential paper architect — was the architectural version of Rimbaud’s seer. He did not build, but he inspired those he taught, who were to venture out into the “rough reality,” to build with awareness of the spiritual qualities of space. He inspired the continued quest for knowledge and unveiled the educational opportunities of folly. The stories in this feature section approach this theme from a variety of angles. In addition to the story of Hejduk’s 1979 UH class, we study a medical school designed to help people bump into each other, consider the possibilities of reincorporating narrative into architecture for the betterment of society, and pay a visit to the delightful follies of Austin’s annual Creek Show.

# Knowledge/Folly

42

## Collective Learning

Dell Medical School  
Health Learning Building  
Page

Canan Yetman

50

## Persuasive Architecture

Could architecture  
improve society through  
storytelling?

Richard Budey, FAIA

58

## The Pedagogy of the Cigar Box

John Hejduk’s 1979 UH  
Honors Studio

J. Kevin Story, AIA

66

## Waller Folly

Creek Show, Austin  
Christopher Ferguson,  
Assoc. AIA





# Collective Learning

FOR THE FIRST TIME IN ITS HISTORY, UT AUSTIN HAS A MEDICAL SCHOOL. THE BUILDING THAT HOUSES IT — THE FIRST IN A COMPLEX OF THREE — WAS DESIGNED TO PROMOTE COLLABORATION AMONG STUDENTS THROUGH A “SOCIAL EDGE”: A GRAND STAIR THAT ASCENDS THE GLASS-ENCLOSED NORTH FACE AND PROVIDES PLACES FOR RANDOM ENCOUNTERS AND IMPROMPTU MEETINGS.

**by Canan Yetmen**

**Project** The University of Texas at Austin Dell Medical School Health Learning Building

**Client** The University of Texas at Austin

**Architects** Page

**Design Team** Daniel Brooks, AIA; Ginny Chilton, AIA; James Gonin, AIA; Larry Speck, FAIA; Josh Coleman, AIA; Matthew Leach, AIA; Janet Zeitler, AIA; Ryan Losch, AIA; Randy Twedt; Breanne Hanson; Adam LaRue

**Photographer** Dror Baldinger, AIA

**Previous** *The social edge's vertical and horizontal emphases are united by the strong diagonal of the interior stair, which makes the inner workings of the building visible and animates the facade.*

**Right** *The 15th Street frontage recalls traditional University of Texas vocabulary, establishing a humane scale and connecting to familiar materiality.*

**Facing** *More than 10,000 trapezoidal limestone slabs create a delicately detailed southern facade, punctuated by terracotta fins and a shade structure that protects the fifth floor terrace.*



On a toasty, blue-skied day, the sweeping views from the top floor of The University of Texas at Austin Dell Medical School Health Learning Building provide a new perspective on a city constantly in motion — much of it vertical. Austin is growing up before our very eyes, stepping into its 21st-century future with a bold and optimistic vision. The Texas capital as ground zero, as hub, as innovator, now includes a new medical district for UT, appropriately the first new medical school to be built from the ground up at a tier-one research university in the U.S. in 50 years.

Designed by the Austin office of Page with The S/L/A/M Collaborative, the Health Learning Building of the Dell Medical School is the central focus of this new district, which comprises a new Seton hospital and two future medical education buildings — dubbed the Health Transformation and Health Discovery Buildings. The optimistic nomenclature offers a clue about the DNA of the district's deeply intertwined architectural and pedagogic missions, a definite out-with-the-old approach that seeks to change the way doctors learn and interact with patients, each other, and the community. Larry Speck, FAIA, Page senior principal in charge of design, plugged into the school's mission from the start. "The Dell Medical School motto, 'Rethink Everything,' pretty much describes how they wanted to approach the design of both the district and the building with a focus on inter-professional education and collaboration among members of a broad community of healthcare colleagues. The idea of the 'lone wolf' medical student working in an individualistic, competitive environment was anathema from the beginning," he says.

The Learning Building itself presents an understated public south face, almost residential in scale and character, to the crosstown arterial traffic on 15th Street, while conceptually embracing the University of Texas material traditions of limestone and terra cotta. Walls in solid Armadillo Cordova cream Texas limestone — the same stone used on all UT buildings for 80 years — get a new treatment here. Page worked

with Continental Cut Stone in Florence, Texas, to create unique trapezoid-shaped stones — more than 10,000 of them — using an automated milling machine purchased by the contractor specifically for this job. The machine worked around the clock seven days a week for more than nine months to produce the custom pieces with their delicately curved edges. Most eye-catching on the south face, they lend a distinctly streamlined and dynamic interpretation of UT vernacular — tradition transformed by new technology. Delicate edges and meticulous installation required a few mock-ups to get right, as the shadows that the

*"Here, we have a sense of community; people call each other by name in the hall, and you always encounter people in the building."*

pattern projects magnify any imperfections. Terra cotta fins delineate punched windows and further assert the UT connection. These fins and a simplified version of the trapezoidal stone will be common to all three buildings, unifying the ensemble.

A two-story cantilevered glass box floating four floors above the traffic at the building's northwest corner is the only hint that something else is afoot, and indeed, it's the north where the building opens up via a structural silicon glazing system that both dazzles and intrigues. A courtyard dotted with that most University of Texas of landscapes — eight heritage Live Oak trees — acts as a buffer between the north and the more frenetic pace of the southern edge. Here the building rises, transparent, revealing its inner workings to the world. Its panels, placed horizontally to emphasize the views to the courtyard and the length of the building are interspersed Mondrian-like with terra cotta rectangles that mirror the limestone facade's fins. From here, views of the building bring to mind an oversized anthill, its inhabitants visible as they move

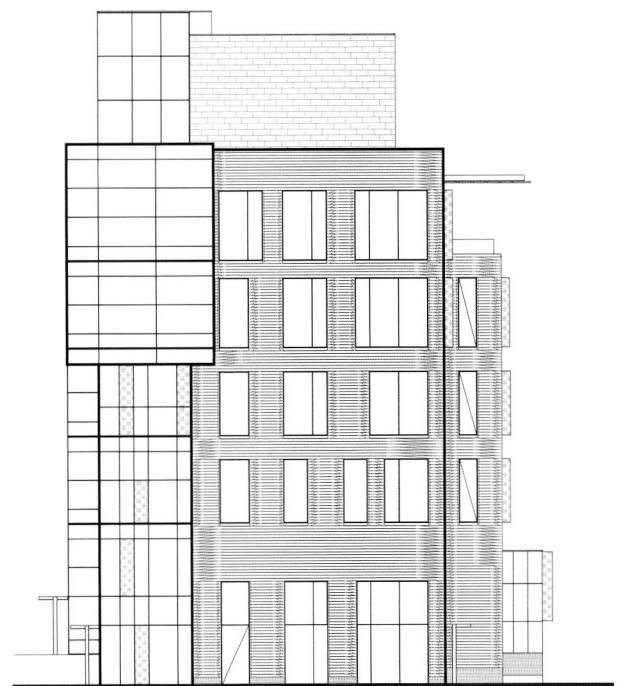


through the space and go about the work at hand. A seven-ton, 11-foot-tall bronze sculpture of a conch shell by British artist Marc Quinn entitled “Spiral of the Galaxy” gives the courtyard a contemplative character from which to observe the activity. Gone is the imposing institutional monolith, keeping its secrets behind small windows and closed doors. This is a place of collaboration and openness, a hive of learning.

The notion of encouraging social function in the academic realm through architecture has taken a firm hold in the interdisciplinary sciences, fostering cross-pollination among scientists who previously might have preferred to shut themselves away in their offices. The Health Learning Building’s five-story cantilevered staircase, the dominant feature visible from the courtyard, creates a dramatic social edge that serves as both architectural and philosophical backbone. “Going to and from almost any activities in the building, you pass through the social edge and see someone you know working, meeting, and discussing cool ideas,” says Speck. “It has become a hotbed of interesting interaction among smart, committed people.” Dubbed “Dell Mountain,” the stair is a social hub, fitness motivator, and manifestation of the school’s open, progressive, and ascendant curriculum. Building users keep tabs on how many times they climb it in a day or a week, and with the outside community seemingly just within arm’s reach, it keeps the town and gown connection present and always front-of-mind. Vertical and horizontal movement and sightlines create the sense that the building is alive, its structural anatomy revealed in the layers of planes and apertures that offer glimpses of activity above and below.

Building the school from the ground up and integrating the curriculum directly with the architecture presented a unique opportunity. Sue Cox, M.D., executive vice dean for academics and chair of Medical Education, and one of the first administrators to lead the school, assembled a committee of UT faculty from 13 colleges across disciplines, as well as community members — a total of 250 people — to help develop the school’s comprehensive vision. She recalls: “We were able to design the building that would serve the curriculum needs and student needs best,” says Cox, who traveled with Speck to visit other facilities with flexible learning spaces and so-called social edges. “We saw rooms that people said worked, but students were just sitting there. They weren’t engaged. Here, we have a sense of community; people call each other by name in the hall and you always encounter people in the building.”

The stair moves people easily and logically through the building’s main functions. The ground floor is home to the cafe and a large auditorium with flexible seating configurations, designed to support team-based learning, is home to public functions. The second and fifth floors house admissions and faculty and the administration sandwiching the student domain on the third and fourth floors, the heart of the building. Cox says: “Putting the students in the middle meant they could go up easily to anatomy and the multipurpose room for training around mannequins and other kinds of trainings, and down to student affairs on the second floor. Students are the hub.” The third floor houses the two student societies, which become the students’ medical school home for their four years. Each society (currently made up of 25 students) has a shared casual lounge space with kitchen facilities — a living room to find relaxation, with sliding glass panels to cordon the society off from the social edge. However, Speck says: “I have never been here when the doors were closed. It really becomes a part of the social edge.”

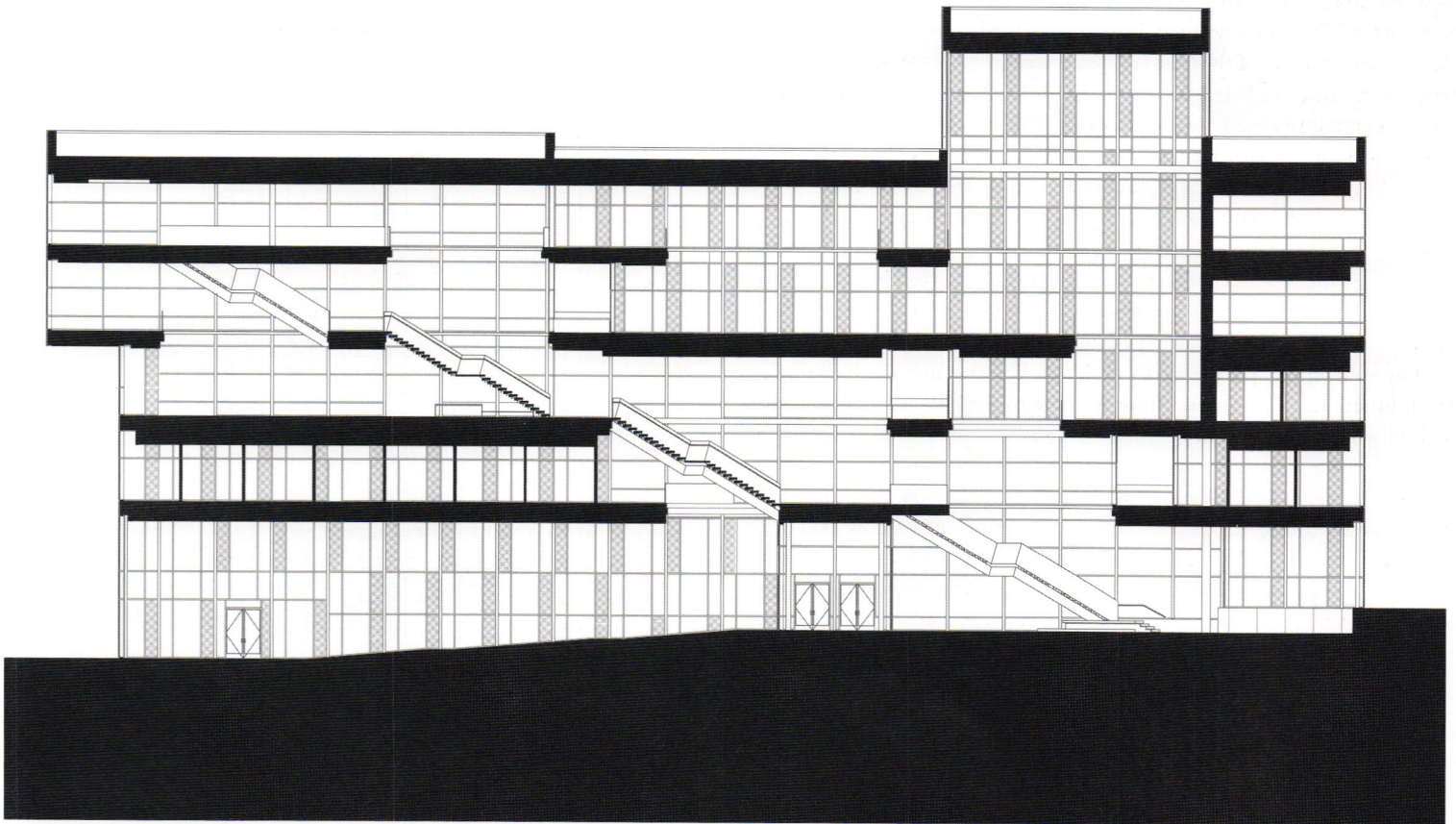


WEST ELEVATION



**THIRD FLOOR PLAN**

- 1 STUDY CARRELS
- 2 LIBRARY INFORMATION COMMONS
- 3 LIBRARY WORKROOM
- 4 LIBRARY DIRECTOR
- 5 DEVELOPMENT/TRAINING
- 6 GROUP ROOM/STUDY
- 7 ACADEMY LOUNGE
- 8 STUDENT LOUNGE
- 9 RESTROOMS
- 10 ACADEMY MASTER
- 11 STUDY LOUNGE
- 12 TERRACE
- 13 STORAGE



**EAST WEST SECTION**



**This page** Outdoor terraces, shared spaces, and strong visual connections support the collaborative mission of the school and anchor the building to its place on the UT campus and in the city of Austin.

**Facing top** The cafe welcomes the public and provides healthy fare that further supports the school's mission of health and wellness.

**Facing bottom** The auditorium encourages small group learning through flexible seating that allows students to collaborate, even in large classes.





Along the southern edge, smaller group rooms “belong” to five students each, who share a room where they can work together and across disciplines with the already-established nursing and pharmacy programs; study; or even catch a nap.

Clinical spaces, special teaching, and the anatomy lab are on the fourth floor. The team originally planned for digitized anatomy tables — a kind of oversized iPad with virtual representation of the human body — but students asked for actual cadavers. “We were told over and over again how integral it is — essentially a medical school rite of passage,” Page principal and design lead Josh Coleman, AIA, says, and as a result the lab — typically housed in the basement for privacy requirements and expediency of moving cadavers to and from it — is on the fourth floor, surrounded by natural light and views of life happening outside. Although privacy laws dictate that shades are closed when students are working, natural light and views filter through.

The top floor houses the dean’s offices, including a south-facing terrace that runs the length of the building, and a large boardroom that offers panoramic views of the UT football stadium and the Texas State Capitol, abiding reminders of the community the school serves, and “arguably the two most important buildings in the state,” jokes Coleman.

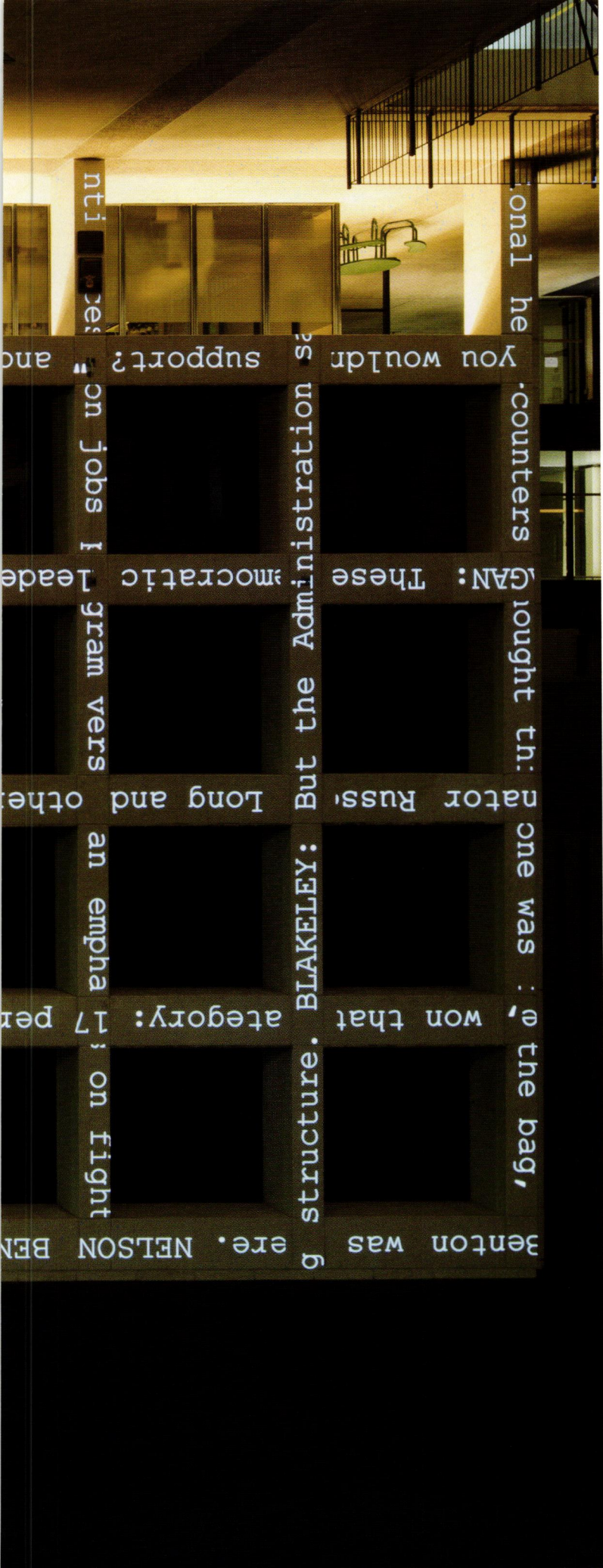
Page also selected and designed the furniture, including a bespoke reception desk made of wood salvaged from a pecan tree that was taken from the Seton hospital site across the street. This further aligns the architecture with the intended mix of space uses. Ginny Chilton, Page senior associate and project manager, says: “We imagine how people might use programmed rooms and the connecting spaces, and this drives a large part of the architectural design. We design the furnishings to support people’s activities and the flexibility and function of the architecture.” Indeed, students move in, around, and through the building, using terraces for study and the stairs for meetings and chance encounters, accommodating the way kids today move seamlessly between the realms of work and play. Learning happens anywhere and anytime, the architectural response to our new way of living in a fully connected world.

Students are already active in the community, which, after all, helped fund the new medical district through a 2012 bond election. The school has clinical partnerships with local hospitals, community care, and VA clinics, and students are already active in a free clinic in the city and will have a footprint throughout all of Austin through community and primary care rotations.

The building is on track to achieve LEED Gold status, thanks in part to the advantages of its siting and north-facing glass, which make it very energy efficient. The entire district is governed by a Sustainable Sites Initiative rating system. Still nascent and emergent, the district completely transforms this eastern sector of downtown. Once the domain of parking lots and the Frank Erwin Center’s blank walls, it is becoming a dense and walkable area that expands UT’s campus footprint all the way to the I-35 corridor. The project required realigning Red River to Austin’s original Waller grid, which embraces Waller Creek to the west and will infuse this section of that urban green space project with new life. Across the street to the south, the Brackenridge tract will be reimaged into mixed use and high-density development, completing the district’s transformation.

Canan Yetmen is a writer based in Austin.





# Persuasive Architecture

ARCHITECTURE WAS THE WORLD'S FIRST BROADCAST COMMUNICATIONS PLATFORM. BUT IN THE MODERN ERA, THE PRACTICE LARGELY ABANDONED ITS NARRATIVE APPROACH IN FAVOR OF MATERIAL EXPLORATION, TECTONIC EXPRESSION, PERFORMANCE MODELS, AND SPATIAL ABSTRACTION. COULD A RETURN TO ARCHITECTURAL STORYTELLING RECONNECT THE PROFESSION WITH THE PUBLIC AND INFLUENCE SOCIETY FOR THE BETTER?

by Richard Buday, FAIA

*“And That’s The Way It Is,” by Ben Rubin (2012), an evolving stream of text vignettes projected on the College of Communication at The University of Texas at Austin.*





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*During the Renaissance, building floors acquired the nickname “stories” when tales of morals, power, and wealth were painted, level by level, on medieval facades.*

PREVIOUS PHOTO BY PAUL BARDAGLY; THIS PAGE PHOTO BY RICHARD BUDAY, FAIA

*“Driving positive change through the power of design.”*

— 2010–2015 Vision Statement of the American Institute of Architects

**A**rchitecture that improves life is a compelling vision, but a difficult proposition. Affordable housing, productive workspaces, engaging schools, healing hospitals, resilient buildings, smart growth, livable cities, and sustainable environments are proving elusive. In the words of Frank Gehry, “Ninety-eight per cent of what gets built and designed today is pure [expletive]. There’s no sense of design nor respect for humanity or anything. They’re bad buildings and that’s it.”

Indeed, bad architecture abounds. Unsuccessful design, however, isn’t always the result of errors in aesthetics, function, material, or technology. Building owner demands, user indifference, local politics, and cultural resistance are as likely to be responsible. Often, the cause of bad architecture is neither visual nor physical; it’s behavioral, the domain of psychology and sociology, and therefore seemingly beyond an architect’s reach.

*“Bad architecture is in the end as much a failure of psychology as of design.”*

— Alain de Botton, “The Architecture of Happiness”

Or is it? There was a time when architects had the ability to shape both space *and* minds. Architecture isn’t merely the art of building — it has also been a narrative art. Buildings were the world’s first broadcast communications platform. Once upon a time, architecture told stories. Adorned in tales of conquest, gods and kings, good and evil, love and death, right and wrong, war and peace, heroism and glory — buildings immersed populations in narratives about life and how to live. People came to buildings as much for the stories they told as for shelter and utility. For thousands of years, architects were the world’s storytellers, making architecture the great book of humanity, shaping society in ways today’s buildings do not. Humans are meaning-seeking animals, genetically primed to find answers to life’s mysteries through stories. Until the Late Middle Ages, architecture was a dominant storytelling medium, which gave architects the persuasive power to change what people thought and what they did.

### Problems

People, not buildings, are the cause of most of the world’s troubles, from poverty and hunger (economic system and resource allocation), to preventable disease and death, xenophobia, intolerance, prejudice, persecution, terrorism, crime, urban decay, pollution, and global warming. In the 1960s and ’70s, architects teamed with psychologists and sociologists to create defensible spaces, hoping to build safer neighborhoods. But architectural determinism and other behaviorism experiments in public housing failed.

Yet the idea of engineering behavior is as old as mankind. Leaders and governments constructed environments to influence what people believed throughout history, for better or worse, sometimes forcefully and often at great expense. Behavior researchers have theories for why people modify ingrained beliefs and attitudes, how they form new intentions, and when they alter behavior. Change can occur through punishment or reward (called extrinsic motivation), but with only short-term results: Remove the walls, threats, or incentives, and previous behaviors return. In marketing terms, bargaining, rhetoric, bribery, trickery, and coercion are “push” strategies, and generally ineffective. The path to long-term change is through intrinsic motivation. Self-motivation is a “pull” strategy, the kind of persuasion that brings people of their own free will to new beliefs and actions.

Education seems the obvious answer to man’s self-inflicted wounds; simply teach people right from wrong and life should get better. Sadly, education to save the world hasn’t worked. Numerous studies have shown knowledge alone is incapable of altering human behavior. For example, 40 to 50 percent of premature deaths are behaviorally preventable. Nevertheless — and despite half a century of anti-smoking campaigns and decades of public awareness programs on safe driving habits, nutrition, exercise, sexually transmitted disease, and alcohol and substance abuse — millions die needlessly every year. Theft and murder have been universally believed to be wrong for millennia; still, robbery and homicide are ever-present. Violent extremism is often linked to ignorance and illiteracy, but a frequently cited research study found no evidence that education affects terrorism across the board.

### Solutions

Convincing someone to change his or her behavior is hard, but not impossible, nor is it necessarily oppressive or expensive. History is filled with examples of successful, low-cost, self-determining, society-altering behavioral interventions called narratives. Stories have been changing what people think and do since Homer and Plato, if not earlier. The best-selling novel “Uncle Tom’s Cabin” is credited with arousing the anti-slavery sentiment that underpinned the American Civil War. Upton Sinclair’s fictional story “The Jungle” raised widespread concern in the U.S. about food safety and spurred legislation that overhauled the American meatpacking industry. Indeed, scholars link the invention of the novel to the expansion of human rights. Charles Dickens’ “Oliver Twist” sparked improvements in Victorian London’s workhouse conditions, leading to the world’s first child labor laws. Storytelling has also been shown to change behavior in controlled research studies.

Humans evolved expecting important information to be delivered as stories, not lists of facts. Our ancestors discovered that rote learning was an exercise in short-term memory. Knowledge communicated through story, however, was passed down through generations. It’s paradoxical, but experiencing life inside imagined worlds is how humans learn about the real world.

*“That which does not kill us makes us stronger.”*

— Friedrich Nietzsche

From a Darwinian perspective, make-believe leads to core beliefs. Oral storytelling, ballads, murals, novels, plays, movies, and video games are survival tools; they might be considered school-of-hard-knocks lessons delivered without the physical danger. Research using fMRI brain scans of the hippocampus, the part of the brain where memories are stored, shows that reading about a fictional experience stimulates the same neurological regions as a physical experience. Psychologists call storytelling’s mechanism of action “transportation” — mental conveyance into an imagined world. Audiences engaged in a story vicariously learn in fidelity high enough to approximate life. They can reenter the real world changed. Psychology’s *transportation-imagery model* posits that people immersed in a story will temporarily modify their beliefs and attitudes — and possibly their long-term behaviors — to those portrayed in the story. Behavior research has shown not only that fictional stories can shape lives and define personas, but that nonfiction possesses less persuasive power than fiction.

Successful stories work, on both psychological and neurological levels. Cortisol, a stress hormone allowing us to focus, flows into our bodies during



Two examples of figurative formations of narrative in architecture: Steven Holl's Knut Hamsun Center in Norway (2009) is a synthesis of the writer's sensibilities (above and right); Ricardo Bofill's El Castell apartment complex in Barcelona (1968) was inspired by the Franz Kafka novel of the same name (below).



tense story moments. Oxytocin, the hormone triggered in lactating women and released during sex, is also present in people reading or watching heartwarming dramas and spurs trust and empathy. Released, too, is phenylethylamine (aka “the love drug”). Stories with happy endings cause the limbic system to pump dopamine into the bloodstream, creating feelings of hope and optimism. Stories, then, have a measurable chemical effect on people and a demonstrated capacity to change the world. This power has been used for both good and ill.

*“The great enemy of truth is very often not the lie — deliberate, contrived, and dishonest — but the myth — persistent, persuasive, and repeated.”*

— President John F. Kennedy, Commencement Address at Yale University, June 11, 1962

Fearing unwanted behavior change, totalitarian regimes frequently ban films and websites, and burn books. Conversely, narrative’s ability to elicit emotion is easily weaponized. Fiction becomes propaganda when intentionally derogatory or biased, or when a misleading narrative promotes political views through lies, half-truths, false comparisons, and selective histories. Hitler made “The Protocols of the Elders of Zion,” a 1903 Russian anti-Semitic literary hoax about a Jewish plan for global domination, a pillar of Nazi ideology. The book has since then been endorsed by at least one Middle Eastern government. Story manipulation is also rife in politics, social media, business, and advertising. Even seemingly innocuous stories can lead to serious consequences. The 16th-century legend of El Dorado, an imaginary city of gold, spurred European conquistador expeditions to South America that completed Francisco Pizarro’s destruction of the Inca Empire and enslaved millions.

#### Narrative Architecture

A story, or narrative, is a series of connected events about a person or persons at a particular time and place. A building is also about people at a unique place in time, and is similarly experienced through sequence and connection. Like a good story, a good building creates meaning by immersing visitors in an artificial world and taking them on an emotional journey. The goal of both architects and authors is drawing audiences into created places and making them want to stay. The transportation-imagery model, therefore, applies to architecture.

*“A building is an inanimate object, but it is not an inarticulate one.”*

— Alison Lurie, novelist

Stories and architecture have traditionally shared common themes. “Prose is architecture,” Hemingway said. Architect Rem Koolhaas began as a filmmaker (his father was a novelist), which gave him the basis for weaving narrative with building design. The work of Frank Lloyd Wright, Le Corbusier, and Richard Meier have been likened to dramatically connected sequences, but Koolhaas goes further, linking cinematic montage and plot progression to spatial flow. Koolhaas considers space a narrative element in an exposition of rising action, culminating in climax and ending in denouement. Architect Nigel Coates has been writing about narrative architecture for more than 20 years. Other story-based architects include Ricardo Bofill — whose El Castell apartment project in Barcelona was inspired by a Franz Kafka novel of the same name — and Steven Holl, who designed a house in

TOP TWO PHOTOS BY IWAN BAAN; BOTTOM PHOTO COURTESY RICARDO BOFILL

Martha's Vineyard in homage to Melville's "Moby Dick." Holl's Knut Hamsun Center museum is a synthesis of the writer Hamsun's literary sensibilities. Alberto Campo Baeza designed a home in 1999 for a literature professor that reflected the poems of Luis Cenuda, and more than 300 narrative-based designs were received by "Fairy Tales," billed as "the world's first architectural storytelling competition."

Relationships between architecture and story are reciprocal, as gothic novels inspired by gothic buildings attest. Literary ties between buildings and narratives include numerous examples of architecture-inspired novels as well as film and story-based architecture. For most of human history, architecture was inseparable from narrative, giving pre-Renaissance buildings the same power to shape beliefs, motivations, and intentions as today's mass media. It could be argued that early architects were the inventors of pull technology, designing buildings to attract and entice crowds to stories sculpted within friezes, plastered on domes, painted on ceilings, and illuminated in stained glass. Narrative architects' plots unfolded in plan, section, elevation, and ornament. Long before generations were addicted to video games, binged on television, huddled around radio sets, lined up for movies, or fell into novels, people experienced life's hard-won lessons through the stories that buildings told. Architecture played the role of today's poets, novelists, and screenwriters, until it was famously dethroned by a 15th-century invention called the printing press. Telltale signs of narrative architecture's past remain. The word "story" comes from the Latin root *historia*, an account of events. During the Renaissance, building floors acquired the nickname "stories" when tales of morals, power, and wealth were painted, level by level, on medieval facades.

### Story Models of Architecture

Modern architects often struggle with design explanation and presentation, especially when relying on dialectic or program to make their

case (Figure 1). Design rationalized and articulated through rhetorical argument and didactic discourse can be obtuse — while a story about a building is expressed through simple emotions (Figure 2). The transportation-imagery model predicts that a building's intended impact on its users and surrounding community is greater when presented in story form rather than as facts, journalism, or academic scholarship. This is true even in famous buildings. The trauma of Anne Frank's life is attenuated when delivered as a historical list of events and dates. But reading the "Diary of a Young Girl" — itself a storied chronicle — before visiting the anonymous-looking house in Amsterdam that sheltered her can be life-changing.

Whether a building is a metaphorical or literal narrative medium, or simply accessory to a story, architecture combined with story enriches both media. Novelists often draw inspiration from emotional architectural experiences. The reverse is also true; architecture can draw inspiration from stories, evoking narrative associations in the building's

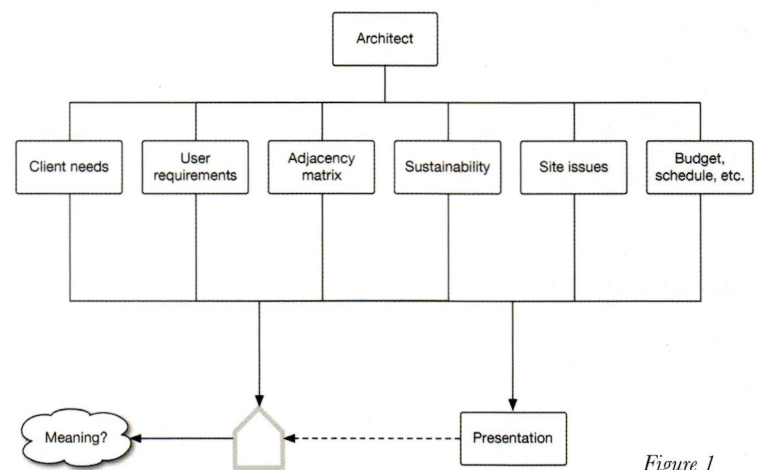


Figure 1

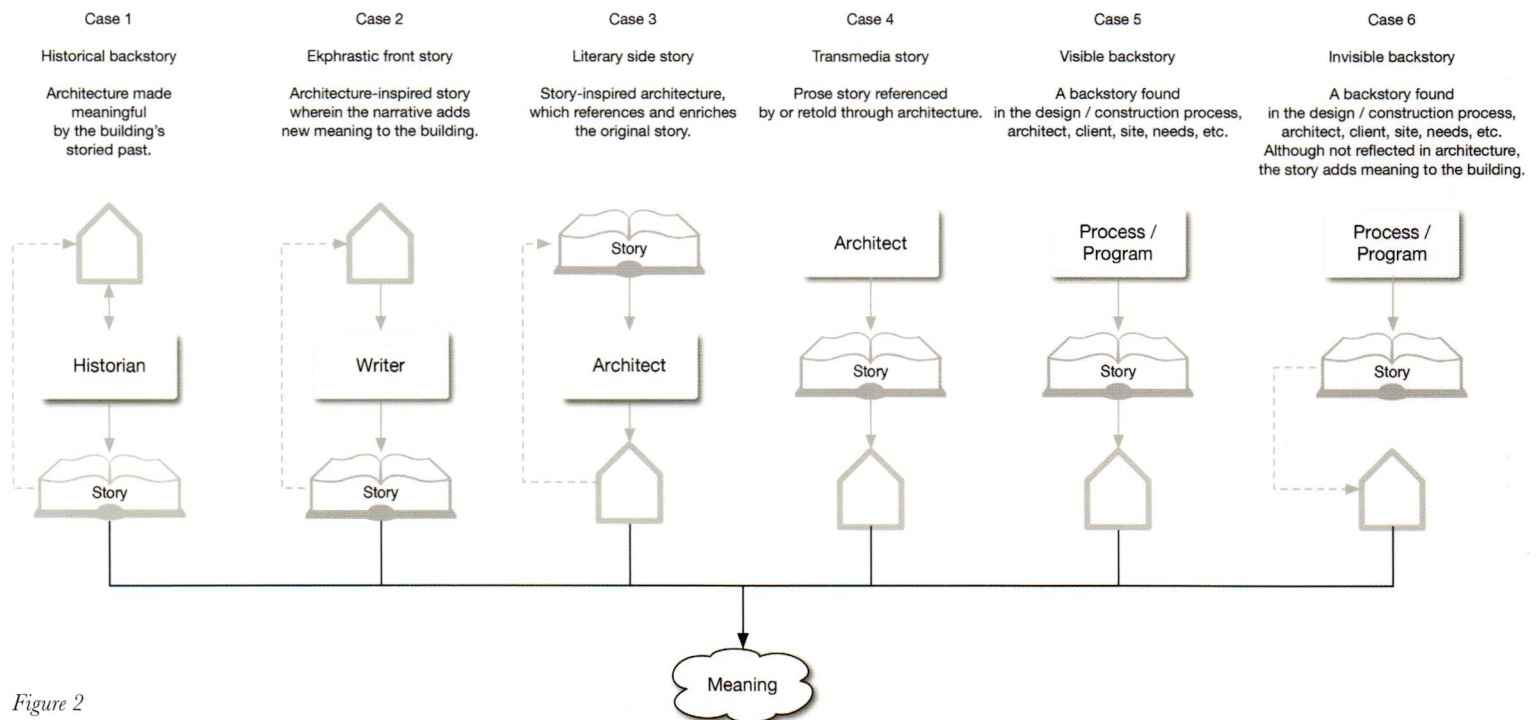


Figure 2

*Like other media, architecture can not only tell a story; it can also be part of a story. An architecture of meaningless voids (“spaces”) is forgettable, but humans never forget a “place” filled with emotions — real or manufactured through storytelling.*

users. In another scenario, narrative architecture tells a self-contained story, directly through inscription and imagery, or spatially through form and sequence.

#### **Narrative Architects**

Like modern buildings, modern architects often fail as communicators, and nowhere is their weakness more evident than when rendered in unfathomable prose. Impenetrable jargon and misused conventions are common in design presentations and scholarly writing. Beginning in school and continuing in practice, architects invoke a literary-like language that means little. *Archispeak* is rich in allusions like “drama” and “tension.” Architects “quote” and “reference” other artists’ work, declare their buildings to be “layered in meaning,” “read by” visitors, and “in dialogue with” the environment. Their clients and the general public, however, are unconvinced.

*“Archispeak – Large, made-up words that architects and designers use to make themselves sound smarter than you (you being the client or the confused observer of design). It does nothing to inform or enlighten the consumer of architecture and mostly serves to numb them into obedience or self-doubt.”*

— Urban Dictionary

Architecture is the art of building, but it is also a means of communication. Like campfire stories — and anecdotes, myths, fables, hieroglyphs, mosaics, tapestry, frescoes, inscriptions, murals, paintings, sculptures, stained-glass, triptychs, poetry, short stories, novels, manga, comic books, graphic novels, ballads, symphonies, the blues, rock and roll, ballet, mime, plays, kabuki, opera, stand-up comedy, photography, radio drama, sitcoms, soap operas, telenovelas, television drama, advertising, music videos, feature films, the internet, and now video games — buildings have narrative’s potential to immerse and, therefore, to change behavior. Like other media, architecture can not only tell a story; it can also be part of a story. An architecture of meaningless voids (“spaces”) is forgettable, but humans never forget a “place” filled with emotions — real or manufactured through storytelling.

“Those who tell stories rule society,” Plato said. Some researchers claim that “all of what people know is in the form of stories.” If so, today’s architecture is the only modern art practiced without regard to narrative, which self-limits the profession’s social relevance.

Research suggests narrative architecture can bring newfound respect to the profession. Architectural research and experimentation are needed to fully explore the behavior change potential of “building narratology”: the relationship between architectural design, psychology, and the themes, conventions, and symbols of storytelling. In a world littered with buildings that fail to change anyone, finding common ground between design, behavior science, and creative writing could lead to new directions in architectural theory.

There may be no better time than now to reexamine and rediscover narrative architecture’s persuasive potential: Digital technology has made buildings once again, physically, the largest communications medium in the world, a trend anticipated by Robert Venturi and Denise Scott Brown as “billboards.” Today, nearly all architects and architecture students are also media artists, competent in the digital tools Hollywood and Madison Avenue use to immerse audiences in psychologically transformative experiences. All that’s missing is the ability to translate spaces into places, thereby translating jargon into meaning.

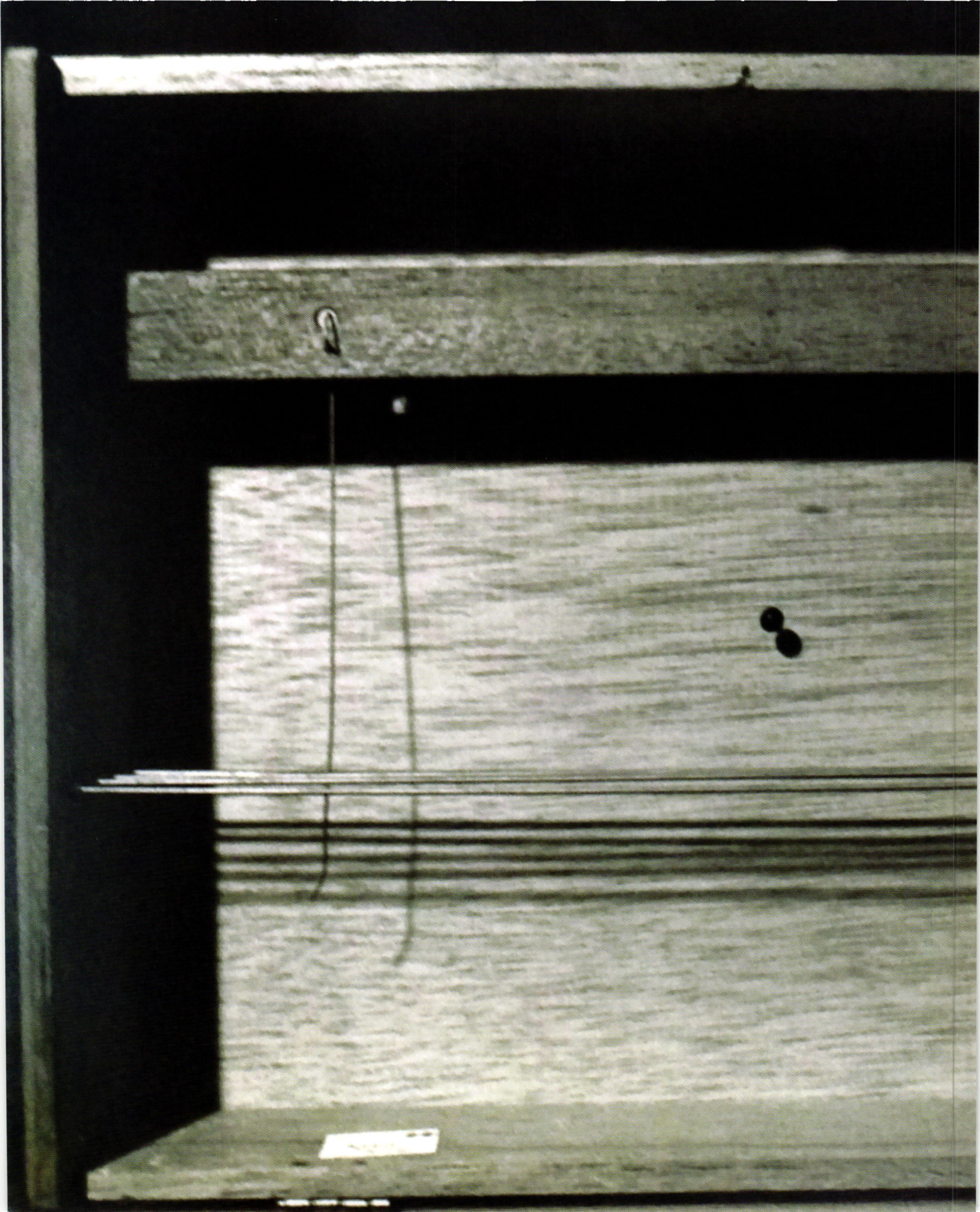
#### **Graphic Novels/Novel Architecture**

A spring 2016 graduate-level course at Kent State University’s College of Architecture & Environmental Design and symposium at the Cleveland Museum of Art explored “How Architect Storytellers Change the World.” “Graphic Novels/Novel Architecture” was the first in a series of studios to treat architecture as a persuasive medium. The course was awarded a 2016 Architect Studio prize by ARCHITECT magazine for providing “a glimpse into the formation of ideas that will define architecture in the coming decades.” Future studios will incorporate prose novels, film, and video games.

Richard Buday, FAIA, is an architect and writer with 20 years experience in behavior research.



*A frame from "Now That You Know" by Kent State University architectural student Timothy Ong, from "Graphic Novels/Novel Architecture."*





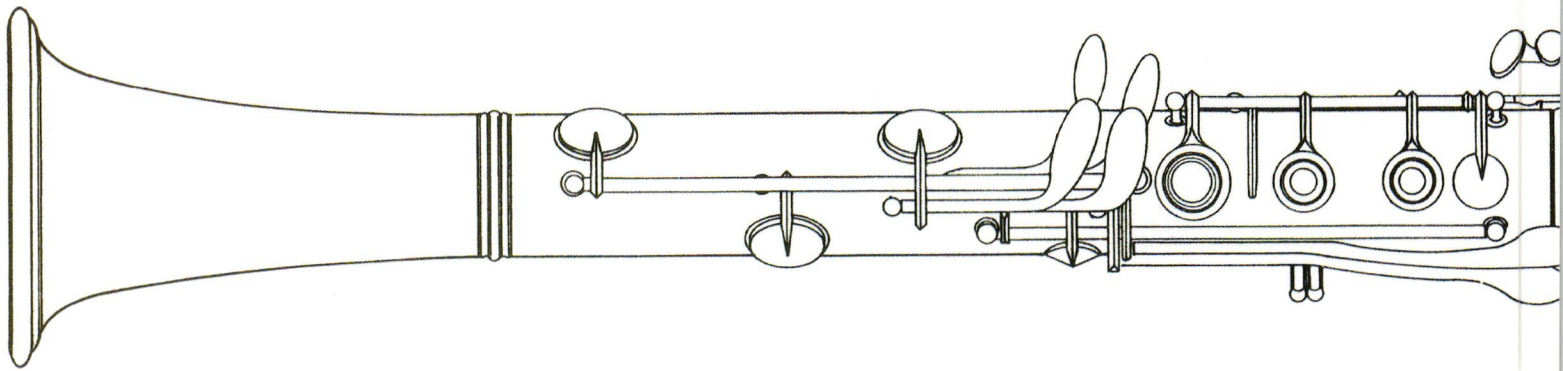


# The Pedagogy of the Cigar Box

IN 1979, JOHN HEJDUK WAS VISITING CRITIC AT THE UNIVERSITY OF HOUSTON COLLEGE OF ARCHITECTURE, LEADING THE SCHOOL'S HONOR STUDIO PROGRAM. HE TOOK HIS STUDENTS ON AN INTRIGUING JOURNEY INVOLVING A MUSICAL INSTRUMENT, A PAINTING, AND A CIGAR BOX, THE DESTINATION OF WHICH WAS A DEEPER UNDERSTANDING OF THE CONNECTION BETWEEN SPACE AND THE HUMAN SPIRIT.

by J. Kevin Story, AIA

*The author's Cigar Box, produced in Hejduk's University of Houston Honors Studio (1979). A "dropped note" caught within an orchestrated cross-section of time and space.*



*“How many places are there left where there it is still a joy and honor to teach, to teach architecture? At the University of Houston College of Architecture there still remains the human touch ... It is there at that school in Texas, when I left that student body, did my eyes fill over and over-flow for I truly felt with them a communion....”<sup>1</sup>*

– John Hejduk

**A**t its inception in the mid 1970s, the University of Houston College of Architecture Honors Studio program was the only studio format of its type offered by any architectural school in America.<sup>2</sup> It represented an experiment in architectural education that offered a life-changing experience for participating students. Each year, the faculty selected what it considered to be the 10 best fourth-year design students for the studio. The numerous visiting critics that made the journey to Houston enriched the lives of the working-class, public university students who would never have had the opportunity to meet, not to mention study one-on-one with, the leading architects of their day. There was a passion for learning and a passion for design that permeated the work ethic of these students, which John Hejduk noted in a telegram he sent to Finnish architect Juhani Pallasmaa: “My how hard the Texas student works. Their creativity soars in that landscape and in that sun. Clarity and precision are natural to that place....”

When I asked UH Professor John Perry who was the most influential visiting critic on the school and on him personally, he stated: “John Hejduk. I do not have to hesitate at all. Hejduk was very, very enthusiastic about the studio because he had ties to Texas. He had been down at the University of Texas and one of his children was born there in Austin. He was romantically tied to the architecture and the state.”

I was one of the students lucky enough to be selected for the Hejduk Honors Studio. What follows is part recollection, and part analysis of the great educator’s pedagogy.

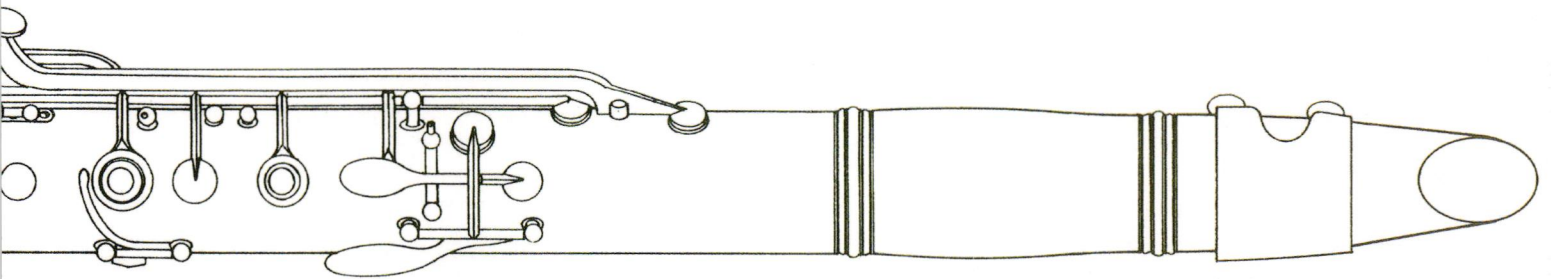
In the fall of 1979, Hejduk, by then dean of The Cooper Union School of Architecture for four years, arrived at UH as a visiting critic. For one week, he engaged in intense one-on-one student-teacher dialogue and instruction. As brief as it was, the visit changed the lives and opened the minds of many of us young students. Through Professor Perry’s persistence and Hejduk’s many contacts, Hejduk and the others that followed him opened up a floodgate of noted architects that would make the journey to UH as visiting critic. Hejduk was instrumental in putting the institution on the international stage as a place of creativity, clarity, and hard work.

#### **Lessons from a Cigar Box: A Frozen Moment in Time**

Hejduk was always interested in the void represented by the *in-between spaces* that exist in architectural propositions. He envisioned the void as a metaphysical space offering unrestrained spatial possibilities establishing an “otherness” engendered by various design solutions. His preoccupation with the unrevealed otherness in architecture is the root of Hejduk’s 1979 problem statement for UH students.

Prior to Hejduk’s arrival in Houston, he sent his problem statement so that we could begin our investigations. He framed the problem as follows:

- Select a musical instrument (non-electronic)
- In line (ink) (perfection, please) draw plans, elevations, and sections of instrument. Full scale. Precision.
- Select from the history of painting (no chintz please) one painting depicting the playing of instrument or the incorporation of instrument into painting. Study painting. Bring interpretation of painting to first day of class. Some examples: Vermeer, Matisse, Gris, Ingres, Della Francesca, etc. Look at Sassetta.
- Bring empty cigar box.



*One of four Clarinet drawings (full-scale in the original presentation) made by the author while in the Honors Studio (1979). Pen and ink on vellum.*

Upon arrival to the studio, Hejduk issued the following project requirements: “Imagine and invent a structure and place at which to play the instrument incorporating both painting and instrument. Represent (having imagined and invented) the structure and place in cigar box. When finished, it should reflect those things in a sensitive and beautiful way. Eloquent. Elegant.”

Hejduk guided his one-on-one student discussions through a philosophical departure. He provided a learning environment to redirect our thinking to reveal a mindset that promoted alternate realities of architectural spatial experience — experiences grounded in a new understanding of architectural polemics established through the analysis of the architectural narrative. Hejduk’s desire was for students to invent new worlds of architectural investigation to explore and imagine, and to not be tainted by the preconceptions of accepted design practices.

For the first time, we were asked to think beyond a Euclidean spatial condition. Our solutions to the “cigar box problem” became intimate personal narratives. It was a transitional moment; we were now diving into unfamiliar territory, into the pedagogical world of John Hejduk, where ideas were not rooted in geometry or organizational diagrammatic concepts. The ideas we pondered were intimate and personal without the pretensions of a didactic coldness typically used in our preceding design studio work. In hindsight, it is clear that we were being introduced to Hejduk’s world of architectural pessimism.<sup>3</sup>

#### **Out of Outlines into Apparitions: From Fabrications to Reflections**

While Hejduk did not discuss his reasons for issuing the cigar box problem, we know that his own investigations were evolving during the mid-to-late ’70s. Up until 1974, he was absorbed with exploring the nature of the flattening of spatial context, as well as his interest in the “most present

condition” of space and time. Hejduk “exorcised”<sup>34</sup> two-dimensional space as well as cubist space, as evidenced in his Diamond House and Wall House projects, and became fully immersed in his exorcisms of time-space interrelationships. His “image-screen”<sup>35</sup> was focused on the absorptions found in his study of the Wall. But Hejduk was transitioning the absorptions of Euclidean space offered by the image-screen of the Wall archetype to a meditative reflection of the possibilities found in metaphysical spatial constructs.

From 1974 into the 1980s, Hejduk worked to redefine his image-screen from an absorber of perspectival physical space to a mirror, reflecting within its flatness what lies underneath physical appearances. His exorcisms focused on a deeper search into the poetic, metaphorical, and allegorical nature of spatial perception. I would postulate that Hejduk devised and issued the pedagogical problem of the cigar box to us as part of his search for a redefinition of the nature of the architectural program.

In the years ahead, Hejduk would slide deeper and deeper into more profound theoretical personal work. He acknowledged that he was moving away from an architecture of “light-filled” European optimism espoused by the “moderns,” toward a counterpoint of “pessimism” in his architectural syntax. His “pessimism” was fully realized through his “architectural masque” investigations.

Hejduk used the 1979 cigar box student project as an educational tool to explore an alternative to the typical, optimistic Le Corbusier-influenced student design studio projects. Hejduk’s educational motivation was to expose and reveal to his students an appreciation for the use of metaphor and narrative to create metaphysical spatial constructs.

Hejduk wanted us to capture within our cigar boxes the ability to see beyond the physical three-dimensionality of an object (the instrument, painting, and cigar box), to spatially integrate design components,

transforming them into a comprehensive subject re-presented through the design of the interiority of the cigar box. The cigar box interior could be considered a metaphysical synthetic cubist composition. I feel that Hejduk used the physicality of the instrument as a signifier of the most present condition of space, supplanting the aforementioned Wall, to provide simultaneity of spatial compression and tension within the spatial construct of the cigar box interior enclosure. The music expressed through the instrument creates the most-present, all-encompassing yet fleeting condition of spatial context. The music fills the senses and creates spatial connectivity with the listener.

The physical object of the instrument is replaced by the subject of the sound being produced, providing a metaphysical connectivity between the instrument, the musician, and the observer/listener. If the object is supplanted by the subject, it would follow that the disjointed, synthetic landscape of the cigar box interior provides a metaphysical connectivity with the imagined presence and cubist representations of the interior designer.

*In many ways, what [we] created in that box [was] probably each of us, in some way ... to make [us] arrive at something [we] couldn't really have foreseen. ...*

Contrastingly, the exterior object of the cigar box becomes only an innocuous shell, holding the subject of complexity and concealing the spatial depth of the unrevealed interior flatness. The simple presence of the cigar box is transformed into an architectural masque, hiding the essences of a poetic narrative that remains unrevealed until the box is opened. It is an architecture whose simple outward appearance becomes hierarchically secondary to the complexities of the interior, revealing an undertone and mood, defining the innermost thoughts of the designer. It is an act of self-expression, uninhibited by the design imagery of the enclosure. The cigar box is a pedagogical exemplar of Hejduk's architectural masque archetype.

Hejduk absorbed the work of the cubist masters for decades and used his exorcisms of the depths of flatness expressed by the cubists to explore spatial constructs as simple as those that can be created within the confines of a cigar box. Additionally, the cubist relationship found in the cigar box is further expressed within a surrealist viewpoint of metaphysical space, as exhibited in the surrealist works of Giorgio de Chirico (1888-1978). In 1919, de Chirico stated: "The absolute consciousness of the space that an object in a painting must occupy, and the awareness of the space that divides objects, establishes a new astronomy of objects attached to the planet by the fatal law of gravity. The minutely accurate and prudently weighed use of surface and volumes constitutes the canon of the metaphysical aesthetic." [Carra, Massimo, "Metaphysical Art," p. 91.]

#### **From the Cigar Box into the Glass Box**

Hejduk, through his teaching methodology, was providing young students with the capacity to exorcise our most inner thoughts. Architectural space was internalized and de-materialized within our imaginations. This was truly an exercise of architectural self-discovery. Architecture became framed as a deep spatial void suspended in time. For the first time, our student architectural work became intimate self-

expressions: the cigar box became a pedagogy representing a frozen moment in time defining the metaphysical presence of ourselves, a re-presentation of time, space, and physical essence, simultaneously absorbed by each student.

At the end of Hejduk's one-week visit, we met with him for the last time. One by one, we opened our boxes for the professor and our classmates to see. The experience was ritualistic. It was a private event. Only we and Hejduk were allowed in the room — the glass box (a glass-walled exhibit room located below the architecture administration offices at UH's College of Architecture). Joy, angst, revelation, and tears were shared. In that room, in the glass box, there was oneness of spirit. It was akin to a spiritual rebirth. Hejduk knew — we all knew — that he had released a desire in us to reach into the depths of our souls to find a new way to interpret the resolutions of architectural problems.

The cigar box assignment issued to the 1979 UH Honors Studio would be only one of several times Hejduk made use of this metaphor.<sup>6</sup> However, as we came to learn from our experience working with him, Hejduk viewed his experience at UH as a unique encounter and a special intersection in time, not to be repeated, but rather to be held within a special place in the memories of those involved.

In many of us students, the Honors Studio experience embedded a passion for architectural design that would sustain us for decades to follow. Some of us would go on to become teachers and architects, pursuing thought-provoking architectural explorations of our own.

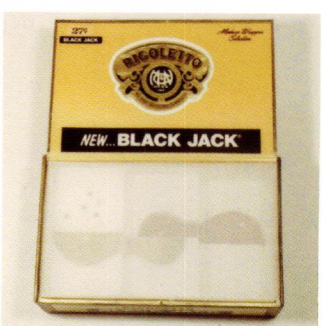
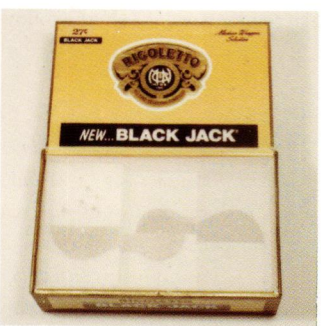
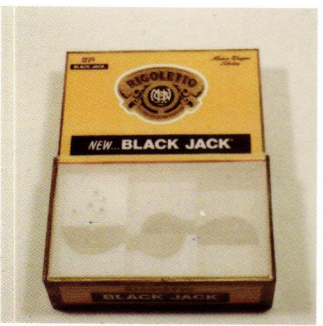
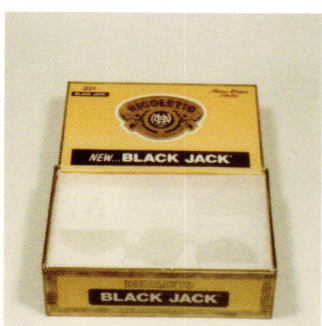
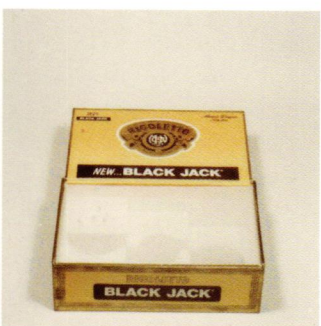
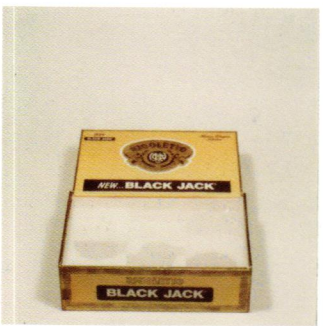
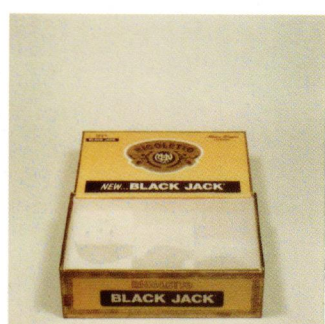
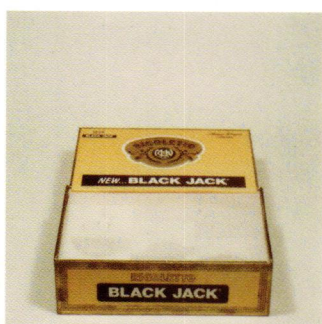
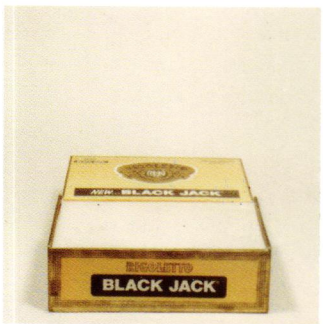
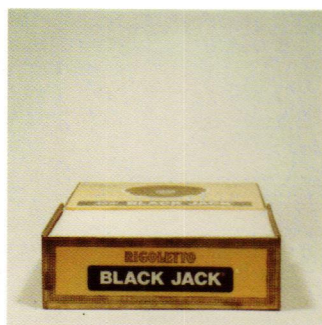
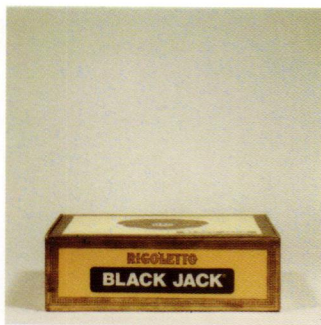
Carlos Jiménez, one of my 1979 Honors Studio classmates, says: "Hejduk had a very important impact on me. ... He wanted you to fill that box with something that had a personal meaning for you. ... In many ways, what [we] created in that box [was] probably each of us, in some way ... to make [us] arrive at something [we] couldn't really have foreseen. ... For me, it was very magical. It was a validation. The cigar box in some ways ... preserves the spirit about architecture. Hejduk gave us a mirror where we could see ourselves."

The cigar boxes we produced for the 1979 Honors Studio were well received by all that viewed them. Several of the cigar box designs were sent to Finland to be used as part of the 1982 opening exhibit of the newly completed Museum of Finnish Architecture. The student work exhibited was a compilation of selected projects from the first five years of the Honors Studio and was published in a 1982 catalog entitled "Explorations," produced by the museum under the direction of Pallasmaa. Pallasmaa would make the journey to UH the following year, in 1983, to be an Honors Studio critic as well. His preface in the 1982 "Explorations" catalog states:

*Education focuses more on practical professional skills than on the poetic dimension of building. Design is based on elaboration of accepted style rather than investigation of the phenomenology of building. On behalf of the Finnish institutions, which are going to exhibit a small collection of student projects from Texas, the Museum of Finnish Architecture wants to welcome this rare insight into an educational approach, primarily concerned with artistic message in building.*

#### **The Lessons of Otherness**

Hejduk imparted the importance of the poetic dimension in architectural design. We were confronted with the opportunity to see beyond the limitation of form and space to experience firsthand the metaphysical presence of the "liquid densification"<sup>7</sup> of the body and spirit — a moment in time that allowed us to reflect on the importance of investigating the re-presentation



Cigar box presentation by 1979 Honors Studio student Sammy E. D'Amico.

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juhani pallasmaa  
arkmuseum  
helsinki

Arkuseum  
Suomen rak.tait. museosäätiö-  
Stift. för Finl. arkitekturmuseum  
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title: texas elucidations

a journey of crossing the flatlands which surround houston entering from the north by train recalls certain arrivals of coppola's apocalypse now, particularly the scene of the small craft approaching bulb-lit bridge encompassed by maroon vapors, blue flares and silent, dark explosions. we know that there are also silent implorations occurring. internal organs, stars, and magnificences enlightening inside the body enclosed, casting off from the skin an iridescence, an aura, made possible only from the collisions of magnifications in syncopation.

entry can also be made by aeroplane. up exit ramps along with mainland chinese high officials greeted by

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white-shirted, black-panted, brass playing, smiling architecture students. trumpets played for visiting critics, not visiting dignitaries, an understanding that one is really in texas. in a van totally black-furred,

internalized, hand rock, barreling over tar road divisions, gently holding the glass filled with ice. "ginger ale, if you please. i want you to know i am slightly prejudiced, my son is a texan, he was born here."

santayana's idea of persons and places seems more valid than ever. there are only icons left, one icon here, one icon there. they are sorely pressed, yet there is a beautification taking place. our times are medieval times, pockets of time resistance. the possibility of writing poems of love exists, even love letters. medieval times spoke of special places, places that cherished the idea of creativity, of learning, of existence.

the skull of a texas longhorn is a mystical object, it is not given over lightly. there is a primordialness in the shape of the horns. the skull is a fragile and brittle thing. the texan knows how to offer but not to insist. there is a grandeur there.

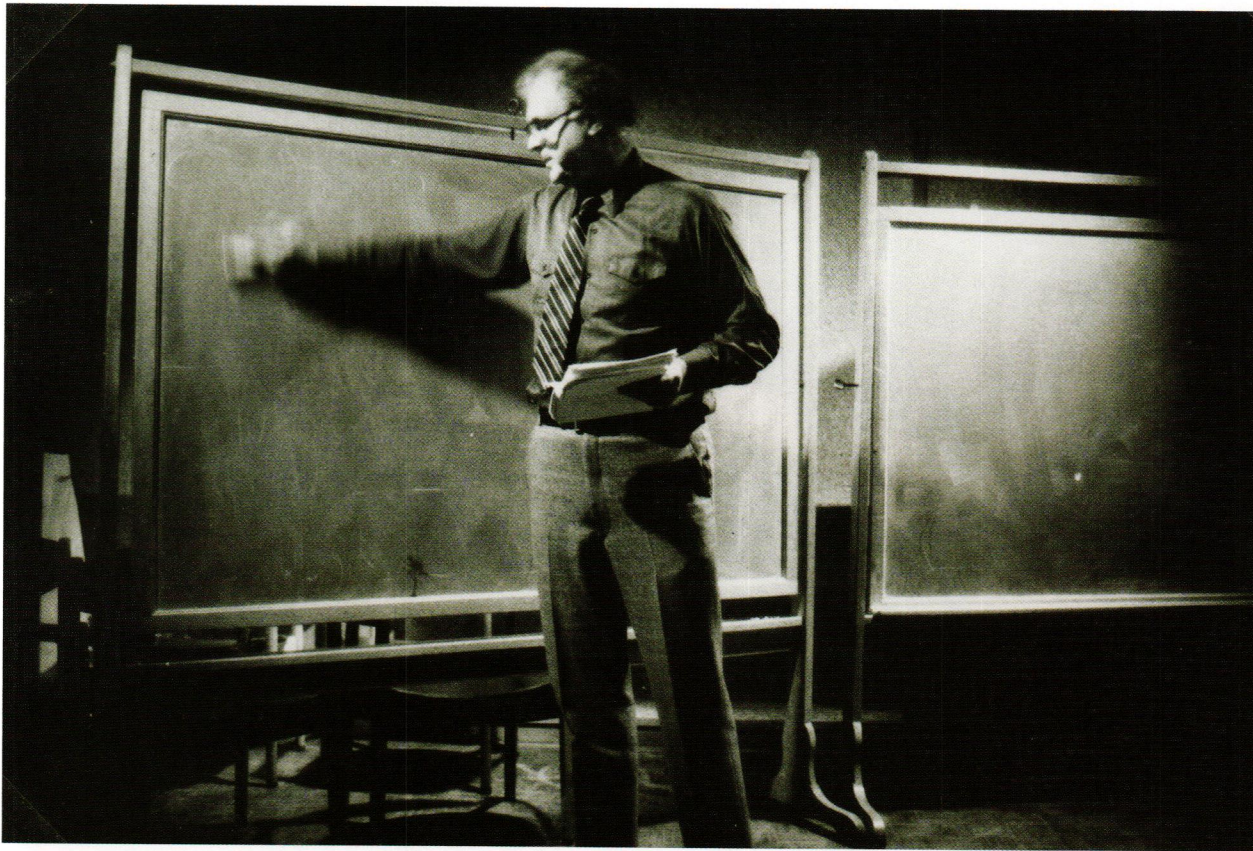
how many places are there left where there it is still a joy and honor to teach, to teach architecture? at the university of houston college of architecture there still remains the human touch. my, how hard the texas student works. their creativity soars in that landscape and in that sun. clarity and precision is natural to that place.

i will confess you a story. it is there at that school in texas, when i left that student body, did my eyes fill over and over-flow for i truly felt with them a communion.

i owe my experience and the students owe theirs to that great teacher, that grand man, that special heart, that texan, john perry. he made it all possible. we do love him.

john hejduk, dean  
the irwin schanin school of architecture of the  
cooper union for the advancement of science and art

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**Facing page** *Telegram sent by John Hejduk to Juhani Pallasmaa (1982) describing his visit and experience with the students in the 1979 UH Honors Studio.*

**Left** *Hejduk, ca. 1980. Image provided by Renata Hejduk and Steven Hillyer (Director, Irwin S. Chanin School of Architecture Archive, The Cooper Union, New York).*

of time, space, form, and materiality. We were able to gain an understanding that architectural space, while three-dimensionally projected into fixed constructs, can add the component of time and poetics to transform the spatial experience, touching the intangible, inexplicable qualities of the human spirit.

Hejduk taught us to understand that the experiential depth of music, represented by the physical presence of an instrument, does not require the instrument to be played. In fact, for some of us, there was a deafening volume of orchestrations imploding within the void of our imaginations. There also was a peaceful void in the sound of silence. To see one's soulful reflections caught within the lines of a musical staff lifts the spirit. To transform a musical note expressed as a "dropped note" becomes a poetic, metaphorical expression. Providing a meta-physical re-definition of meaning to the positioning of a point within a spatial condition of linear order is a true lesson in the poetic phenomenology of geometry.

Writing about his 1979 Honors Studio experience, Jiménez states: "The Honors Studio became a theater of symbols; of intrinsic meanings arrived at by each participant, supplemented by the generosity of each critic. The whole

experience evokes an aura of faith in art, like the distant cry of Rimbaud: 'In the dawn, armed with a burning patience, we shall enter the splendid cities...'"

Within the span of one week, we were transformed, enlightened, and liberated. Under Hejduk's tutelage, the internal struggle to strategize formal architectural solutions was ultimately not a question of synthesizing functional programmatic requirements or the iterative investigation of a tectonic resolution to form and space. Rather, the architectural struggle was and still is to find within the void of one's imagination a deeper understanding of the connectivity spatial experience has with the human spirit. This was Hejduk's gift and legacy to his students and to those who have encountered the complexities of his pedagogy.

J. Kevin Story, AIA, is an architect in Houston. This article is an edited excerpt from a book he is completing titled, "Exorcising Outlines, Apparitions, and Angels: The Phenomenological Complexities of John Hejduk." Story would like to thank his former University of Houston professors Robert Griffin, Bruce Webb (his thesis advisor), and especially professor John Perry, who created the Honors Studio experience.

<sup>1</sup> Excerpt from a telegram written by John Hejduk, sent to Juhani Pallasmaa, 1982.

<sup>2</sup> Thoughts expressed by Professor John Perry in an interview with the author in December 2010.

<sup>3</sup> Hejduk coined the term "architectural pessimism" to describe his interest in looking deeper into the nature and perceptions of architectural space and program.

<sup>4</sup> The terms "exorcise," "exorcised," "exorcising," and "exorcism" are used in the context of this work to describe Hejduk's methodology of architectural investigation. Hejduk described this process as "architectural exorcising." His "exorcisims" sought to discover the underpinnings of his design propositions.

<sup>5</sup> The term "image screen" is a reference to K. Michael Hays' discussion of Jacques Lacan's "diagram of the gaze" from Hays' essay "Architecture's Destiny," which appeared in his 2002 book "Sanctuaries: The Last Works of John Hejduk".

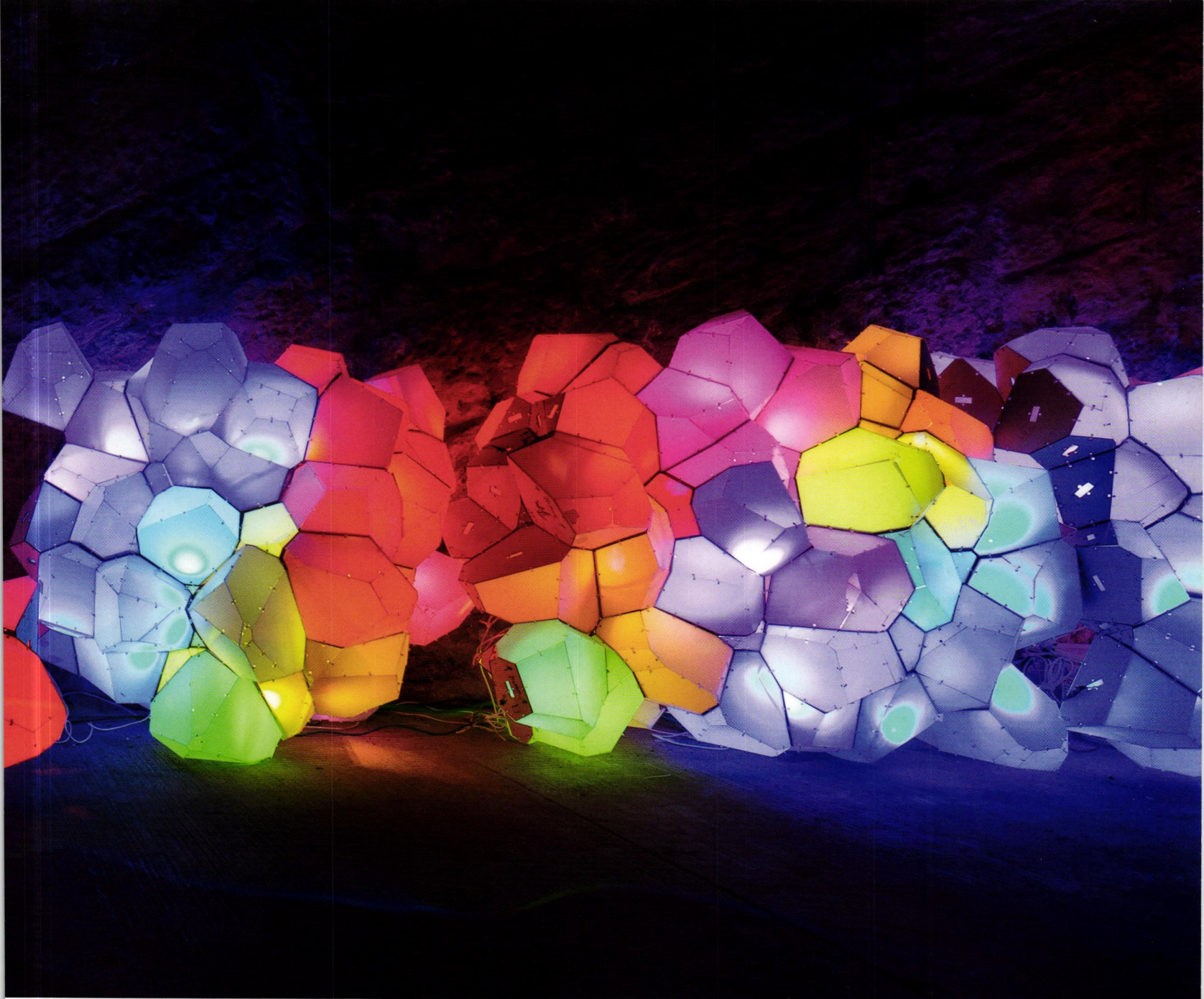
<sup>6</sup> Comments provided by Cooper Union Professor Diane Lewis in an interview with the author in March 2014.

<sup>7</sup> The term "liquid densification" was used by Hejduk when describing the metaphysical attributes of his 1986 "Victims" project.



*"Nimbus Cloud" by Autumn Ewalt and Dharmesh Patel, Assoc. AIA, of Animalis.*





# Waller Folly

HAVING JUST COMPLETED ITS THIRD CONSECUTIVE YEAR, CREEK SHOW — A SERIES OF LIGHT-BASED ART AND ARCHITECTURE INSTALLATIONS AT WALLER CREEK IN DOWNTOWN AUSTIN — HAS DRAWN THOUSANDS OF PEOPLE TO A ONCE-NEGLECTED URBAN WATERWAY THAT IS SOON TO BE TRANSFORMED INTO A MAJOR PUBLIC PARK.

by Christopher Ferguson, Assoc. AIA

**Project** 2016 Waller Creek Show

**Client** Waller Creek Conservancy

**Architects/Artists** Alisa West and Travis Cook of Westshop | Cookshop; Jules Buck Jones; Autumn Ewalt and Dharmesh Patel, Assoc. AIA, of Animalis; Kory Beig, AIA, of OTA+; Tim Derrington, AIA, of Derrington Building Studio; Wilson Hanks, Assoc. AIA, of Waxwing Design Studio; and Christian Klein of Drophouse Design

**Photographer** Leonid Furmansky

*“Phantom Diversion”  
borrows its volume from a  
pair of existing water di-  
version pipes and radiates  
lime green under a blanket  
of ultraviolet light.*

**O**n most nights, an evening spent strolling the banks of Austin’s Waller Creek offers the chance to appreciate one of the many pockets of the city that is undergoing a rapid transition. At no time is that more apparent than during “Creek Show,” an annual display of temporary light-based design installations from local architects, landscape architects, and visual artists. Organized by the Waller Creek Conservancy, the free, 10-day event has drawn thousands of curious visitors since its inception in 2014.

Meandering from north to south, Waller Creek parallels Shoal Creek to its west, together bookending the city’s downtown core. It weaves through The University of Texas at Austin, passes by the State Capitol, and wiggles through the dense, downtown grid before emptying into Lady Bird Lake, mere blocks from the bustling Rainey Street entertainment district. In a city in which many of the public nodes span east to west, it is a natural linchpin within Austin’s ever-greening urban fabric.

It is no coincidence that this portion of the creek is in the midst of realizing a dramatic and ambitious master plan by Michael Van Valken-

*The parametrically designed and internally lit sculptural components vary slightly from each other, yet aggregate to form a composition that feels simultaneously organic and alien, two-dimensional and three-dimensional, a kit of parts and a continuous whole.*

burgh Associates and Thomas Phifer and Partners, one that will see the flood-prone waterway transformed into a series of public parks, bridges, and outdoor performance venues.

Evidence of this transformation is unavoidable, as a pair of exposed, above-grade corrugated diversion pipes temporarily snakes its way through the creek bed, held in place by occasional berm-like caliche-packed mounds spaced every few dozen feet. At the northern extent of Creek Show, the inner volume of this lumpy, infrastructural creek serpent serves







as the inspiration for the first of five dazzling follies spanning the distance between 5th and 8th Streets.

From within the bowels of the unassuming, coupled pipes springs “Phantom Diversion,” by Alisa West and Travis Cook of Westshop | Cookshop. Three long sections of coiled, HDPE UV reactive tubing rest just above the water level, anchored in place by a fleet of laser cut steel connectors welded to 34 segments of submerged steel tube and rod tracks. In total, the 768 helical sections of tube combine for a whopping 3,840 total feet of coiled material. The tubes radiate lime green under a blanket of soft purple ultraviolet light, subtly undulating in response to the cadence of the water.

By celebrating the temporal nature of the infrastructure from which its form was derived, “Phantom Diversion” seeks to “highlight the complexities of the natural and built world and their often-overlooked interdependence on each other,” according to Cook.

The installation, while reinforcing the trajectory of the creek itself, also serves as a seductive link to the remaining works.

Heading south, visitors crane their necks to gawk at a 36-ft-long glowing Mosasaur skeleton levitating beneath the 8th Street bridge. “Invisible and Absolute,” by Jules Buck Jones, depicts an ancient, carnivorous sea lizard that swam through the shallow waters that covered central Texas between 65 and 100 million years ago. Beefy, wire-cut foam blocks, reclaimed from docks on Lake Travis during peak drought, are sprayed with truck bed liner and coated with a wash of luminescent paint to form the monster’s modular skeleton. A metal armature with hinged connections links the components and allows for suspension of the piece.

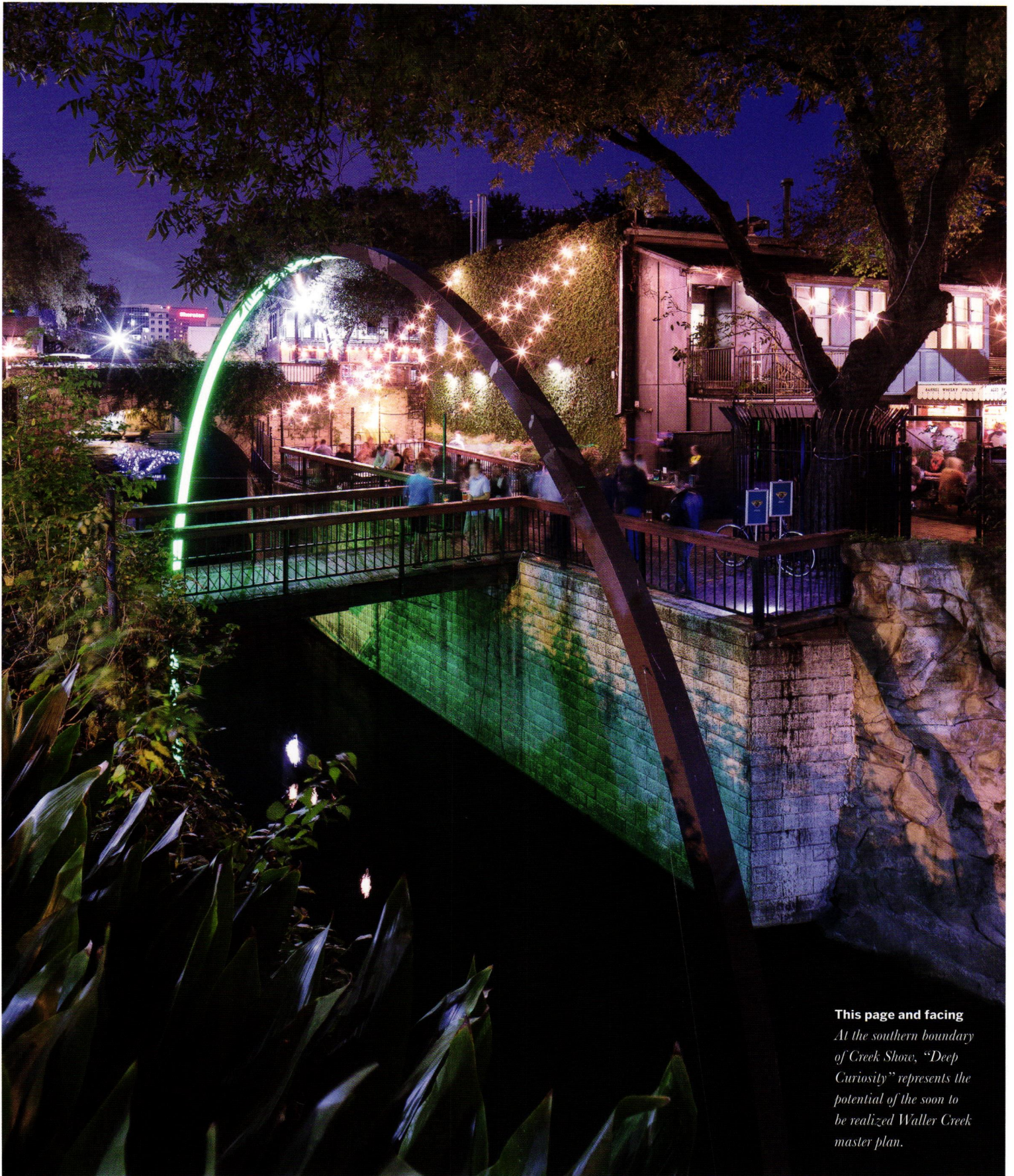
Within the context of Creek Show, the mysterious reptile is at once foreboding and whimsical, with reflections from the water below playing off its stylized, prehistoric frame. Its presence seems to resonate with Jones’ driving question behind the piece: “What is scarier: a 40-ft monster? or extinction itself?”

Following the flow of the water, the barrel-vaulted tunnel below 7th Street is home to the next discovery, a waist-high abstracted blinking cloud running nearly the full length of the covered space. A series of program-



**Above and facing** *“Invisible and Absolute”* is a portentous representation of a glowing Mosasaur skeleton.  
**Left** The blinking and colorful *“Nimbus Cloud”* dazzles at the midpoint of Creek Show.  
**Beaquamus** *“The Creek Zipper”* seeks to emphasize the power of even a subtle change in water level through parametric design.





**This page and facing**  
*At the southern boundary of Creek Show, “Deep Curiosity” represents the potential of the soon to be realized Waller Creek master plan.*



mable light-emitting diodes weaves through individual volumes of faceted chipboard and semi-opaque acrylic. Each laser-cut geometric face is held in place with several simple plastic zip ties that seem to vanish when viewed at a short distance.

The multi-colored “Nimbus Cloud” is the brainchild of Autumn Ewalt and Dharmesh Patel, Assoc. AIA, of Animalis, and reflects “the vitality of Waller Creek and the nature that surrounds it.” The piece pays homage to the creek’s role as a watershed, collecting precipitation from a six-mile area and siphoning it into Lady Bird Lake. The work is as mesmerizing as it is calm, its flickering and warm glow reminiscent of the magnetism of a campfire on a cold night. Visitors linger, many pausing for pictures, at this midpoint of Creek Show.

“The Creek Zipper,” by Kory Bieg, AIA, of OTA+ unfolds gracefully along the creek bed farther downstream, refocusing attention onto the water. Described by Bieg as “an array of arrays,” several strands of CNC-milled folded aluminum units perch above the rock on variable plastic stilts. These pedestals represent the average water level of the creek, meaning the installation is largely untouched when the water is low, but would create a volatile turbulence should the creek level rise. This, according to Bieg, “reflects the devastation that used to occur during floods ... making visible the power of water with even a small change in level.”

The parametrically designed and internally lit sculptural components vary slightly from each other, yet aggregate to form a composition that feels

simultaneously organic and alien, two-dimensional and three-dimensional, a kit of parts and a continuous whole.

Just south of 6th Street, “Deep Curiosity” defines the southern boundary of Creek Show. The heroic arch, composed of bolted steel sections and lit from within by strands of LED rope, balances impossibly on slender footings. Its impressive vertical scale is only exaggerated by the deep and narrow trench that it occupies. Vaulting from the water’s depths, its glowing inner face of diffuse acrylic leaps over a short pedestrian bridge before plummeting perfectly back down to earth. In the comparatively still waters of this portion of the creek, its reflection provides the illusion that the arch is not an arch at all, but rather a partially submerged, completed circle.

Brought to life by Tim Derrington, AIA, of Derrington Building Studio; Wilson Hanks, Assoc. AIA, of Waxwing Design Studio; and Christian Klein of Drophouse Design, “Deep Curiosity” seeks to offer “an alternative to the void — a view to the enlivened, complete Waller Creek experience that we know is imminent.”

While varying widely in concept and execution, the five installations collectively embody the resplendent potential of Waller Creek. And judging by the droves of visitors who descended upon its banks for ten nights in November, the popularity of Waller Creek, and not its water level, is sure to continue rising.

Christopher Ferguson, Assoc. AIA, is a designer at Clickspring Design and co-founder of DO.GROUP DESIGN.

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In the windows were bottles filled with colored liquid brilliantly illuminated from beneath, magenta, emerald, vermilion. They seemed to be lighting up the whole room. ... The music kept dying away, then surging up fearfully loud. I passed my hand down the shiny black oil-cloth curtains in the alcove behind my chair. Oddly enough, they were quite cold. The lamps were like alpine cowbells. And there was a fluffy white monkey perched above the bar. In another moment, when I had drunk exactly the right amount of champagne, I should have a vision. I took a sip. And now, with extreme clarity, without passion or malice, I saw what Life really is. It had something, I remember, to do with the revolving sunshade. Yes, I murmured to myself, let them dance. They are dancing. I am glad.

— Christopher Isherwood, “The Last of Mr Norris”

Going out to eat and drink is big business. The National Restaurant Association projected \$782.7 billion in nationwide sales for 2016, up from \$42.8 billion in 1970. In Texas — where there are some 43,670 eating and drinking establishments that employ 1,239,600 people, or 12 percent of the state’s workforce — people were expected to spend \$52.4 billion satisfying their appetites and slaking their thirsts. While the growth in restaurant and bar sales (some statistics indicate that Americans are now spending more on going out than on groceries to prepare at home) can be attributed to a variety of factors. Almost anybody in the business will tell you that people aren’t just seeking their daily allotment of calories; they’re looking for something less handily quantified: experiences. There is a special feeling that comes from indulging the pleasures of feasting in a certain place, where the space and the decoration are as much a part of the sensual event as the music, the cuisine, and the libations — a feeling perhaps like that expressed in the above passage from a novel set in 1930s Berlin, just before Hitler’s rise to power.

The projects in this portfolio section on eating and drinking establishments are superlative examples of architectural frameworks for human experience: one a coffee and cocktail bar tailored to look good online, the other, a rich, sexy expression of the Italian approach to dining.

# Dine

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**#thepatternof  
coffeandpeople**

Houndstooth Coffee and  
Jettison  
OFFICIAL  
*Audrey Maxwell, AIA*

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**A Show, A  
Situation**

Juniper  
Sanders Architecture  
*Jack Murphy, Assoc AIA*



## #thepatternofcoffee andpeople

Dallas practice OFFICIAL designed the new Houndstooth Coffee and Jettison — its cocktail bar antipode — for an era in which a space’s appearance in a photo posted on Instagram is as important as the experience of being there.

by Audrey Maxwell, AIA

A search for #coffee on Instagram yields over 56 million posts, filling the screen with a never-ending grid of square photos featuring the caffeinated beverage in its many guises. Frothy latte creations are captured from a birds-eye perspective. Mugs are posed amid leather journals, macaroons, or strategically scattered coffee beans. The hand selfie with to-go cup is particularly popular. While the beverages themselves are the dominant subject matter, there are also plenty of posts showcasing equipment, bearded baristas, and coffee shop ambiance. Instagram and coffee, it turns out, make a formidable social media pair.

As Instagram hit the 500 million user mark in June 2016, brands continued flocking to the platform, including coffee shops. Coffee giant Starbucks boasts over 12 million followers, each opting to fill their feed with glamour shots of the brand’s signature concoctions. The self-described “home for visual storytelling,” Instagram has evolved from a creative outlet for everyday folks to a mechanism for brands sharing their narrative.

Followers can like and comment on a business’ posts, and many feeds include photos submitted by consumers. This interaction allows consumers to feel like a part of the brand’s community, a key feature for marketing-savvy businesses.

The owners of Houndstooth Coffee have fully embraced Instagram (@houndstoothcoffee) in their social media strategy. When they brought OFFICIAL on board to design their fourth location, they were already building an image collection alongside the hashtag #thepatternofcoffeeandpeople. The feed includes a roundup of their beverages and branded products, but most notably includes shots of the shops’ interiors with people prominently featured. In keeping with their hashtag, the owners wanted to tailor an engaging customer experience and recognized that architecture would play a lead role in achieving this goal. The ‘Instagrammability’ of the new space became a key design concept for designers Amy Wynne Leveno and Mark Leveno.

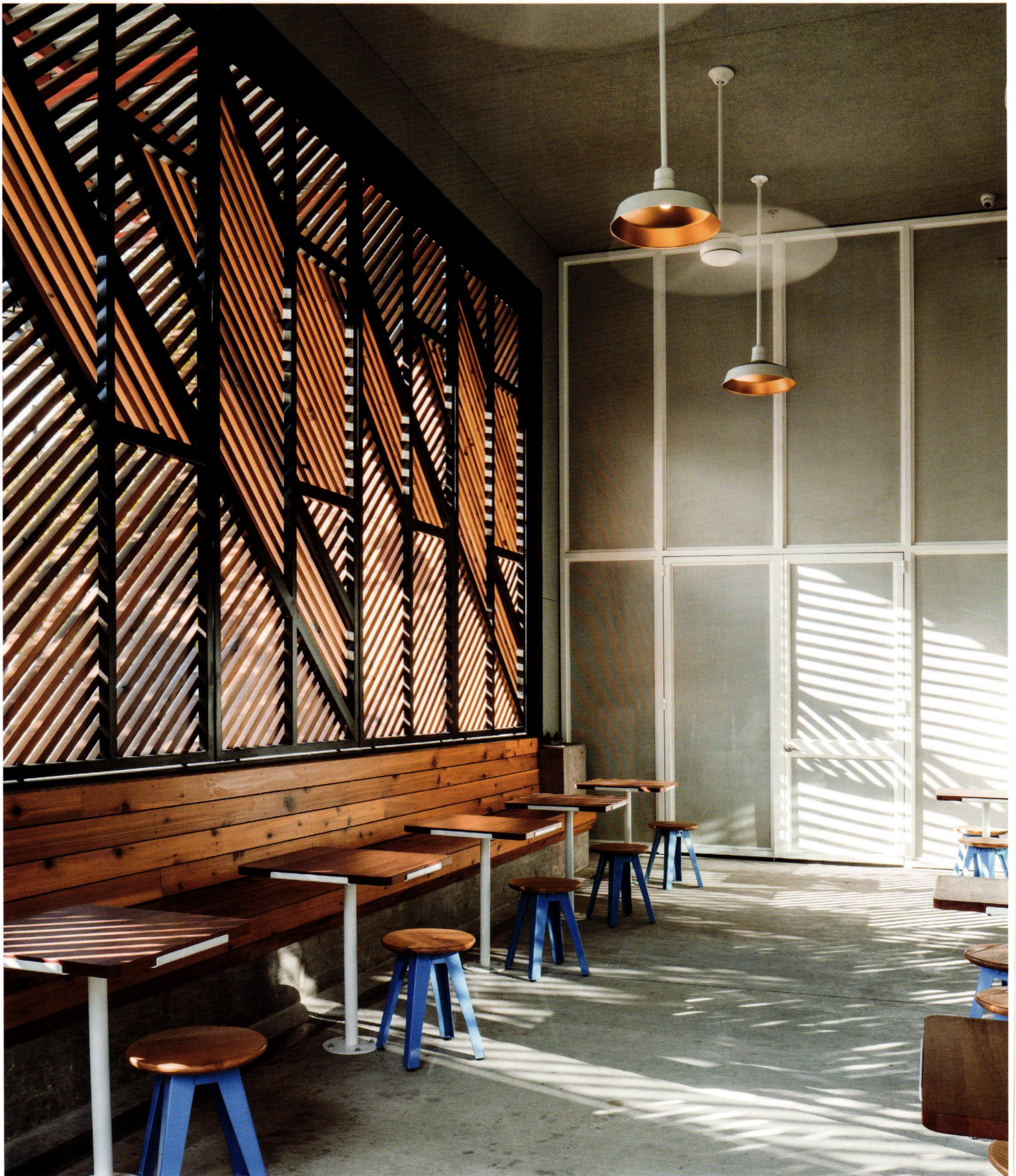


**Facing** A large bar and “ceiling cloud” sit center stage at Houndstooth Coffee, with activity occurring on all sides.

**Top left** A custom bench nestles into a corner where the coffee shop’s aphorism is on display. A David Trubridge pendant casts geometric patterns on the panel wall.

**Top right** The central ceiling cloud folds up at one corner, drawing customers toward the barista.

**Left** The bar hides equipment, displays retail goods, creates transaction areas, and provides seating.





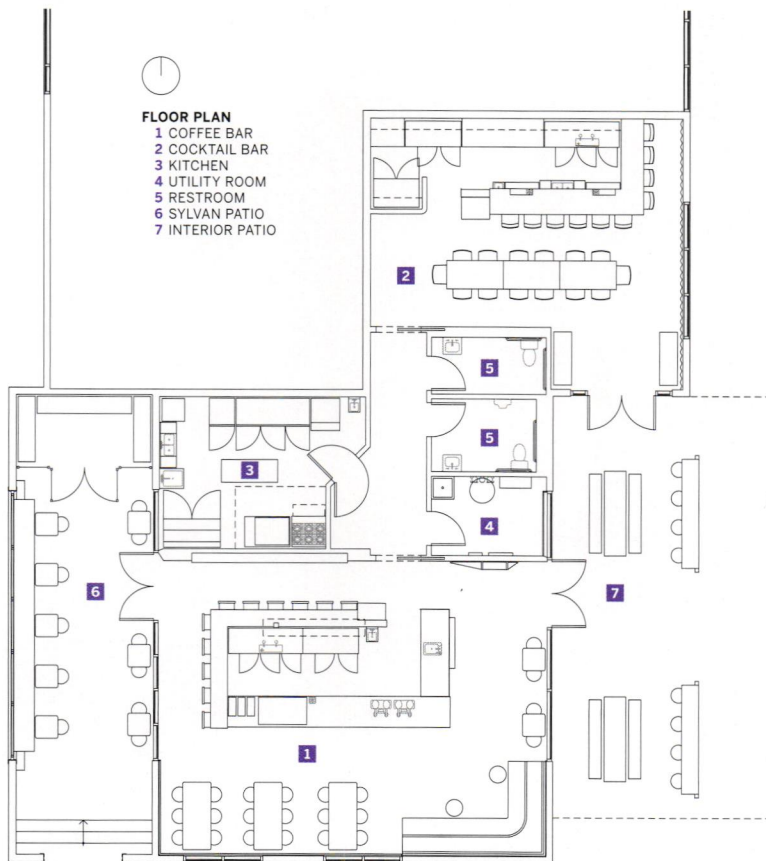
**Facing** A custom screen on the back patio mitigates the western sun and blocks visual clutter from busy Sylvan Avenue.

**Left** The patio connects both Houndstooth and Jettison, a transitional space for morning coffee and evening cocktails.

The shop, located in Sylvan Thirty, a mixed-use development in Dallas designed by Lake|Flato, consists of a series of vignettes that offer aesthetically pleasing photo backdrops. A wood banquette wraps one corner, below upholstered foam wall panels displaying its trademark “The Pattern of Coffee and People.” The signage is conducive to close-ups or as a textural background for candid images of customers leaning over laptops, espresso drinks close at hand. Round, glossy white tables provide an ideal backdrop for the ubiquitous latte shot. A David Trubridge-designed light fixture casts sculptural shadows on the walls, adding interest to architectural photos and selfies alike.

Once their social media energy has been exhausted, customers enjoy a holistically designed environment that emphasizes the customer experience. A substantial island bar is the focal point, placing the barista and coffee equipment center stage. A large white cloud clad in wood ribs lowers the scale of the high ceilings, and folds up at one corner to draw customers toward the barista. The arena configuration creates a 360-degree arrangement of diverse seating options — from bar stools and high-top tables to a wall niche in a nearby corner for the ever-present wallflower. The bar is custom-tailored with planar surfaces that fold and change to expose transaction tops, hide equipment, form bar-height counters, and create display areas for retail goods.

The material palette is simple and crisp, capitalizing on the shop’s three sides of natural sun exposure. According to Mark, the client likes wood and utilized a lot of wood in previous Houndstooth spaces, “but we wanted to step away from it and get down to basics of the sun, clear the palette, and let shadow play and other elements do the work.” The space is overwhelmingly white with touches of white oak, mouse



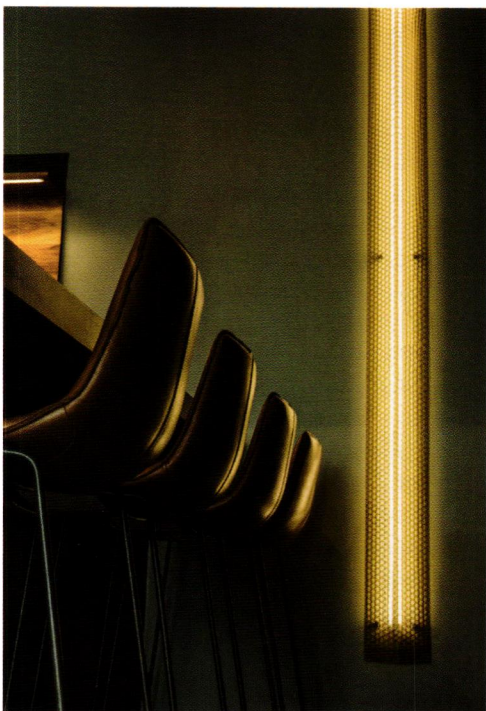
gray upholstery, and gold accents. Custom furniture by RAD Furniture (exterior picnic tables), Petrified Design (interior large tables and stools), and OFFICIAL (square interior and exterior café tables and wall mounted gold arm lights), retail display fixtures, and lighting add texture and warmth. The interior space extends outdoors to two bracketing patios. The front patio is ideal for people-watching, while the back creates a cozy nook shielded from the western sun and passing cars by a decorative screen. The sun-filled space has a bright, upbeat atmosphere that is evident even in the photos on Instagram.

The adjacent cocktail bar, Jettison, is the theoretical void to Houndstooth's positive. This is interpreted most literally in the ceiling plane, where an inverted version of the cloud is rendered in gold ribs, evoking a chandelier. The bright voluminous space of the coffee shop is offset by the dark, intimate interior of the bar. The palette here is rendered in walnut and plate steel, a charcoal grey curtain blocking exterior light. A connecting corridor acts as a valve between the two spaces, housing shared program and allowing for simultaneous use of both spaces during pop-up events. The patio on the parking lot is accessed from each and transitions seamlessly from morning café to evening *biergarten*. Crafted cocktails replace lattes in Jettison's Instagram feed, which also flaunts its speakeasy ambience.

Houndstooth and Jettison are certainly more than an assemblage of life-size photo backdrops. The unique program requirement is a product of its time, one met in a clever yet subtle way by the designers. The Instagrammable aspects of the spaces — the individual vignettes — are not hokey one-offs. They are functional design elements integrated into a thoughtfully crafted architectural whole. The spaces stand alone, they simply have the added benefit of helping customers capture the perfect Instagram shot. So, snap away — just don't forget the hashtags: #thepatternofcoffeeandpeople #houndstoothcoffee #jettison #cocktails #official\_design\_dallas...

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





**Facing** *Jettison's ceiling features a rectilinear void lined with gold-painted wood ribs, evoking a chandelier.*

**Top** *Jettison serves as the theoretical void to Houndstooth's positive with its darker material palette and dim mood lighting.*

**Far left** *OFFICIAL designed many of the lighting fixtures for the project.*

**Left** *Walnut, plate steel, and black tiles contribute to Jettison's intimate, speakeasy ambiance.*



*Unique lighting solutions individualize each of the restaurant's table settings.*

## A Show, A Situation

Sanders Architecture and Cravotta Interiors transform an East Austin warehouse into a dramatic and alluring spatial experience for Juniper, a restaurant serving Northern Italian cuisine.

**by Jack Murphy, Assoc. AIA**

Drive east on Cesar Chavez and Austin's adolescent skyline shrinks in the rearview mirror. This is the Holly neighborhood, and along this street, unlike other eastern thoroughfares laden with new mixed-use construction, the area has remained contextually intact. Here, new businesses inhabit existing buildings. Such is the case for Juniper, a Northern Italian-inspired restaurant designed by Sanders Architecture with Cravotta Interiors. The restaurant is in a hip warehouse renovation at Cesar Chavez and Pedernales: The structure used to be a bottling plant but is now home to a synthesizer shop, a sour beer brewery, and an architecture coworking space. Juniper was conceptualized as a black box theater where culinary drama takes center stage, and the resulting space is vibrant and rewarding.

To imagine the existing building's diamond potential from within its rough state seemed like a challenge, but Chris Sanders, AIA, glimpsed reliable bones in its concrete columns and exposed



rafters. There was enough volume present to do something special, and he advised his clients accordingly. The design process that followed was one of collaborative exploration, as it was the first restaurant completed by Sanders, Cravotta, and their clients. The newness combined with the ideas at play generated a “theater for everyone.”

Chef Nicholas Yanes and managing partner Michael Covey were ready for the challenge. The duo knew each other during high school outside of Houston, and later reconnected in Austin’s exploding restaurant scene. After working for Tyson Cole at Uchi, Yanes developed his first restaurant concept to create cuisine informed by his background and travels in Italy. More than traditional dishes, it was the comfortable atmosphere they sought to recreate. “It wasn’t so much about bringing the food to Central Texas,” Yanes says, “but the idea of food and how Italians make a meal, a show, a situation out of it — and not just ‘here’s your drive through window’ and that’s that.” Yanes avoided the trappings of stereotypical “Italiano” interiors, opting for a more refined vision. Juniper proved a fitting moniker, as the tree flourishes both in Italy and in the Hill Country but presents little cultural baggage. Yanes uses its berries to cure porchetta and fish, and it is a prominent ingredient in gin, an alcohol favored in the restaurant’s cocktail offerings, including the self-aware selection “You Must Be New Here.”

If food is the star, then Yanes is the stage manager coaching its performance from the wings. Sanders said they tested different kitchen layouts but in each the chef’s sightlines through the space were essential. Standing at “the pass,” where complete plates are inspected before being delivered to patrons, the chef maintains full view of the entrance, dining room, and kitchen. The strategic location allows Yanes to make eye contact with guests when they arrive, to monitor the progress of every ticket, and to keep close tabs on the kitchen’s preparations as his team assembles the night’s feast.

Juniper’s spatial drama begins with a compressed entry sequence: It opens onto a small courtyard perpendicular to the actual street frontage, creating a busy clearing where valets sprint back and forth and cars dart in and out of traffic. Inside, under a low ceiling, a wall of patterned wood, curved in plan and painted blue-gray, conceals bathrooms and bends into the dining room. Guests are brought into the cavernous main room, with seating available in various stagings. Each arrangement is generously sized, complementary in color, and featuring unique illumination: a rail



**Above** A corner booth at the front portion of the dining room.

**Left** Lighter chairs reinforce the glazed entry’s connection to the exterior patio.



*Each unisex water closet is furnished in a dark but eclectic style, with a variety of wall treatments, light fixtures, and objects of interest.*



of cooler LED light along the banquette; large parabolic lanterns above a middle row; fabric shades against the board-formed concrete exterior wall. Yanes' O-shaped kitchen loop is placed behind the L-shaped sittable bar, with support spaces and the walk-in freezer pushed to the far corner of the plan. The establishment's woody name resonates in the deep blue fabric of the banquette, the large mural of a scraggly namesake tree on a wood-paneled wall, the vase of Scottish thistle on the dining table, and the herbs atop the artful platings.

Looking up, the blue plaster wave frozen above the kitchen succeeds as the most striking element in the room. It is a proscenium, brilliantly framing the kitchen stage below. In section, the curve registers above the body — soaring but not overbearing — as it forms a cloudlike backdrop to the tasty opera at hand. Sanders explained that a smooth-troweled finish was impossible due to

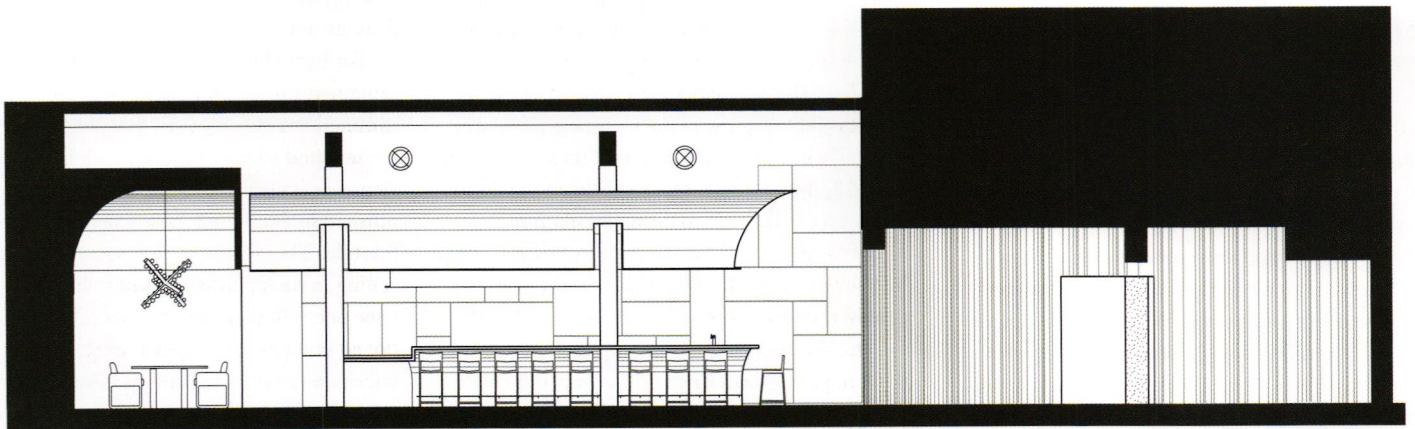
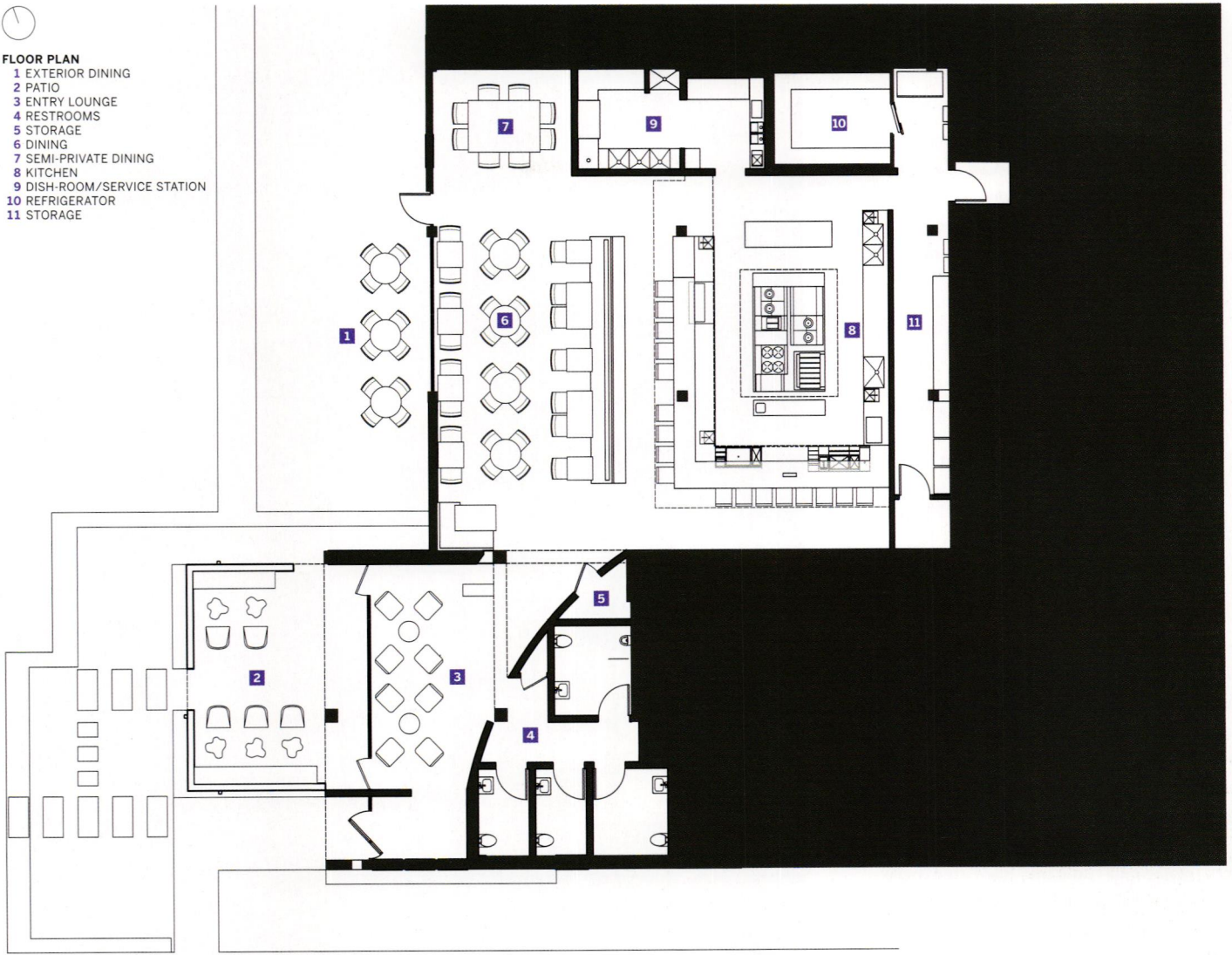
the surface's curvature, so instead it was expertly rendered by local plaster magician Sloan Houser in a vertically raked plaster with a mica mixture, causing the surface to quietly glimmer when uplit from its bottom steel cap.

For both the restaurant and the menu, Yanes imagined small moments aggregated to generate a summed emotional result. Sanders, together with the talented Mark Cravotta, built in many such elements of curiosity. Each unisex bathroom is finished in a different darkly saturated but playful style. The private dining room has a vaulted ceiling in dark plaster, a form only perceivable once one is fully inside the space. The aforementioned bonzai-like juniper mural becomes visible once guests enter the dining room and look back toward the entry. A wall of bottles and cooking supplies is accessible from a cutely kinked rolling ladder, shaped to bend between countertop and



**FLOOR PLAN**

- 1 EXTERIOR DINING
- 2 PATIO
- 3 ENTRY LOUNGE
- 4 RESTROOMS
- 5 STORAGE
- 6 DINING
- 7 SEMI-PRIVATE DINING
- 8 KITCHEN
- 9 DISH-ROOM/SERVICE STATION
- 10 REFRIGERATOR
- 11 STORAGE



**SECTION LOOKING EAST**

*The private dining room is rendered in a dark plaster with a vaulted ceiling. The fittings throughout strike a balance between refined and edgy.*

the vent hood above. Outside, Juniper's west-facing facade seen in bright light goes white, but when washed in noon rays shows its true blue coloration. These constant surprises haven't gone unnoticed, as the restaurant has enjoyed local acclaim in its first year of operation and was awarded an AIA Austin Design Award in 2016.

Sanders said he was happy to create "a place where people can come and have an experience, [where it's] not just about looking at the building." This rang true for me when I dined at Juniper (bringing a partner along to help me conquer the menu). The selections, meant to be shared, begin with small plates and move on to pasta and larger items. Some offerings were inventive while others remained in safer territory, but all were executed with craft, especially the handmade pastas. The room started out empty but we were soon enveloped in a boisterous but amicable crowd, loud enough to feel bustling without roaring. On the sound system, Notorious B.I.G.'s "Big Poppa" — *the back of the club sippin Moët is where you find me* — and a playlist of other '90s hits provided a chic date-night vibe. Conversation unspooled comfortably, with no staff hurrying to move these paying customers in the direction of the exit. When it finally came time for the milk + honey dessert, a cool prism topped with oats, we said yes: It was an offer we couldn't refuse.

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







# THRESHOLD



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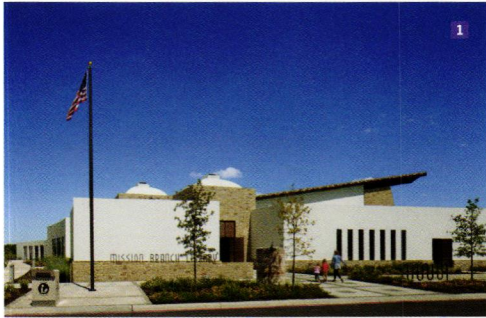
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## 2016 AIA San Antonio Design Awards

The San Antonio chapter of the American Institute of Architects announced the winners of its 2016 Design Awards at a special dinner and ceremony held at the St. Anthony Hotel on September 22.



1

### Honor Awards

- 1 Mission Branch Library**  
Muñoz and Company
- 2 George Tech Engineered Biosystems Building, Atlanta**  
Lake|Flato with Cooper Carry (architect of record)
- 3 Hotel Emma**  
three : living architecture with Jeffrey C. Fetzer, FAIA (preservation architect)
- 4 Tobin Center for the Performing Arts**  
LMN Architects with Marmon Mok (architect of record)

### Special Recognition

- Equipment Sombrilla**  
John Grable Architects
- Pool Pavilion**  
Poteet Architects

### Student Award

*Recognizing conceptual work by a UTSA student or recent graduate*

- Ode to Mies**  
Chase Alan White



2

### Merit Awards

- The Prow**  
Lake|Flato
- Plaza de Armas**  
Ford, Powell & Carson

### Divine Detail Award – Honor

- House 117**  
Candid Rogers Architect

### Citation Awards

- Olmos Park Residence**  
Lake|Flato
- Barrera House**  
Candid Rogers Architect
- Goat Mountain Ranch**  
Lake|Flato
- Indian Springs School, Birmingham, Alabama**  
Lake|Flato

### Divine Detail Award – Merit

- Alta Portal**  
Tobin Smith Architect

### Committee on the Environment Award

- George Tech Engineered Biosystems Building, Atlanta**  
Lake|Flato with Cooper Carry (architect of record)

### Mayor's Choice Award

*Recognizing outstanding work on publicly funded architectural projects*

- Tobin Center for the Performing Arts**  
LMN Architects with Marmon Mok



4

### Twenty-Five Year Distinguished Building Award

- Sombrilla Plaza at UTSA Main Campus**  
Ford, Powell & Carson and Bartlett Cocke & Associates



3

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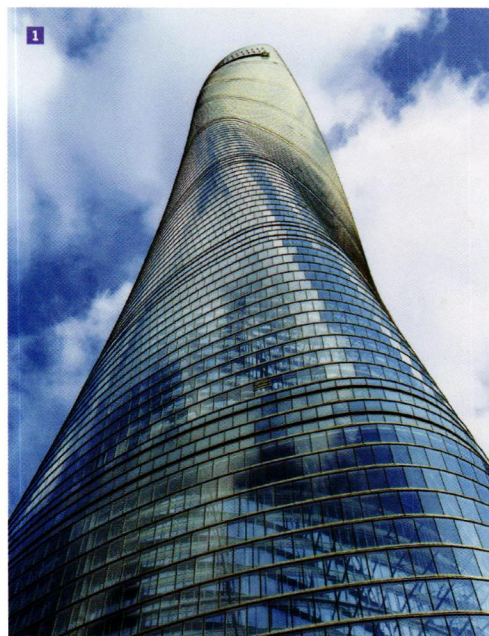
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## AIA Houston 2016 Design Awards

AIA Houston recognized its 2016 Design Award winners at an awards presentation held on August 25 at the University of Houston TDECU Stadium.



### Architecture Greater Than 50,000 SF

#### BP High Performance Computing Center

HOK

#### 1 Shanghai Tower

Gensler

### Architecture Less Than 50,000 SF

#### Tellepsen Scout Camp

Curry Boudreaux Architects

#### 2 The Architecture of an Urban Park

Page

#### The Personal Ordinariate of the Chair of St. Peter Chancery

Jackson & Ryan Architects

### Conceptual

#### IntraCenter

WW Architecture

#### New BIG Living in the Fifth Ward

University of Houston

### Urban Design

#### Buffalo Bayou Park

SWA Group

### Interior Architecture

#### Adara Medical Spa

MC2 Architects

#### Office Through Public Realm

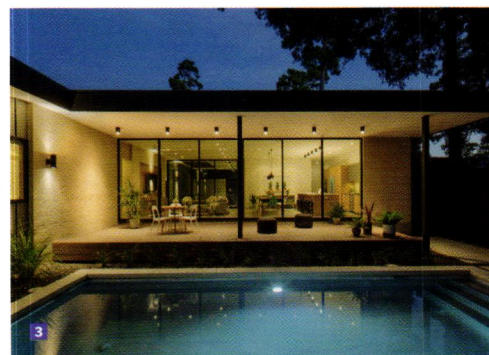
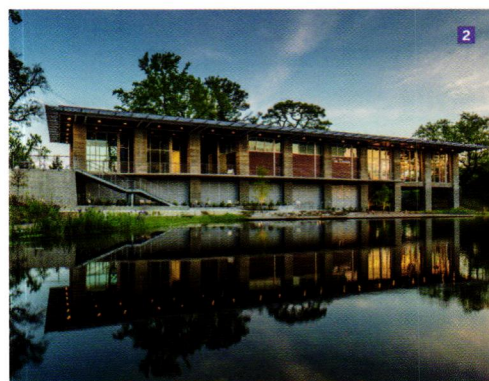
Morris Architects

#### Private Family Management Company

Abel Design Group

#### Vitol

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### On The Boards

#### Coog's House for Habitat for Humanity

University of Houston Gerald D. Hines College of Architecture and Design

#### Double Barrel

Prairie View A&M University

#### Hull

Morris

#### Inside/Out: Adapting a Shotgun Storehouse for the Greater Fifth Ward

University of Houston Gerald D. Hines College of Architecture and Design – Interior Architecture Program

#### Mahatma Gandhi Museum

MC2 Architects

### Residential Architecture

#### Oberlin House

Natalye Appel + Associates Architects

#### 3 Pavilion Haus

studioMET

#### Sandill Residence

m + a architecture studio

### Renovation/Restoration

#### 67 Tiel Way

Miller Dahlstrand DeJean Architects

#### Delz Warehouse Residence

CONTENT Architecture

#### Historic Fire Station 6

Carlin-White Architects

#### New Process Steel

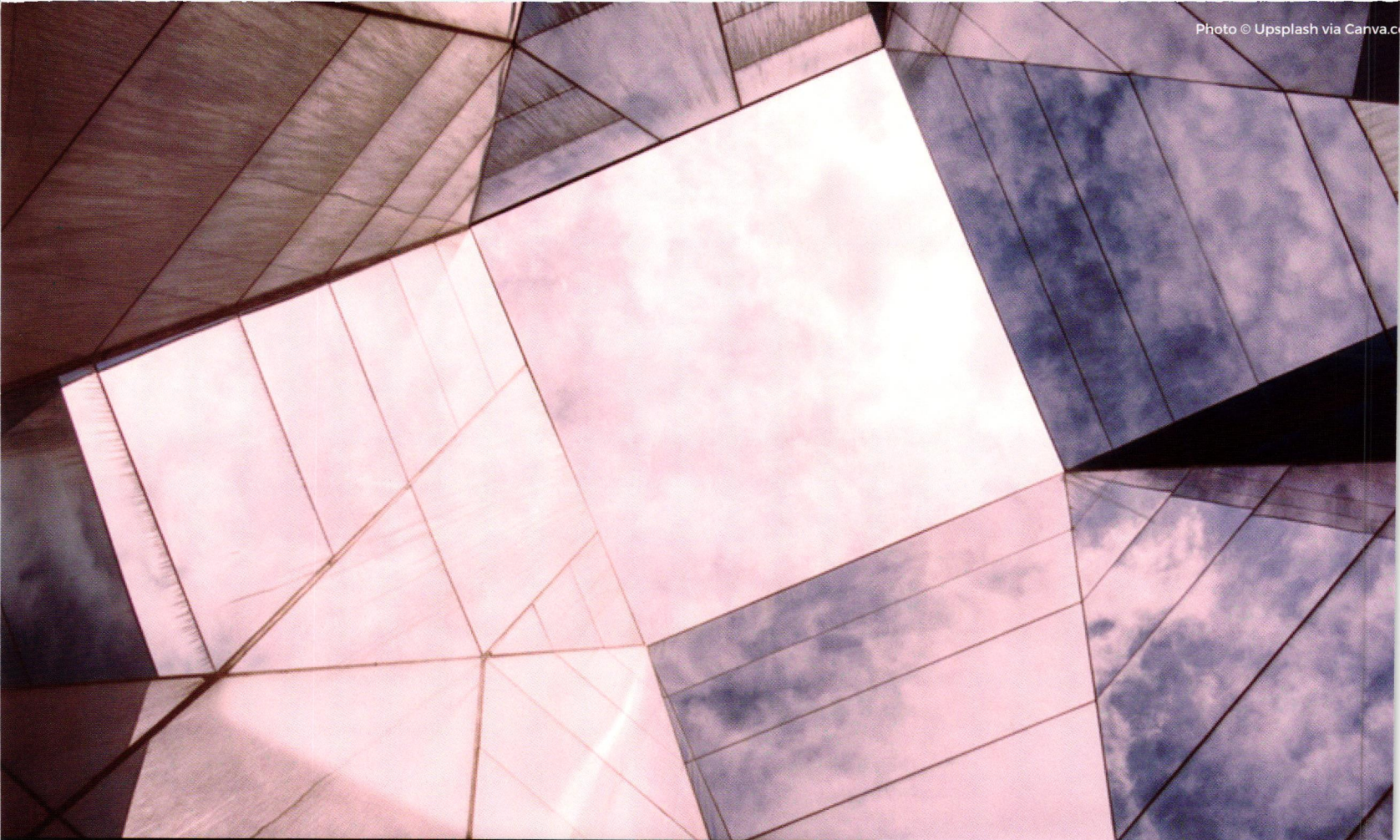
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#### The Cistern

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#### University Center Transformation

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## AIA Abilene's Inaugural Design Awards

The Abilene chapter of the American Institute of Architects held its first-ever Design Awards competition this past summer. The jury met in Austin on July 28 to select the winners.



### Honor Award

- 1 Bennett Physics and Engineering Building, Abilene Christian University**  
Parkhill, Smith & Cooper

### Merit Awards

- 2 Olney Junior High School**  
Parkhill, Smith & Cooper
- 3 Taylor County Expo Center Master Plan**  
Parkhill, Smith & Cooper

### Citation Award

- Rehabilitation of Old Main, McMurry University**  
Weatherl & Associates

### Unbuilt Award

- Micro House**  
Carlos Mejia



# Resources

## The University of Texas at Austin Dell Medical School Health Learning Building, Austin

**Contractor** The Beck Group

**Consultants** ASSOCIATE ARCHITECT: The S/L/A/M Collaborative; **STRUCTURAL ENGINEERING:** Rogers Moore Engineers; **CIVIL ENGINEERING:** GarzaBury (Now Garza EMC); **MEP ENGINEERING:** Page; **AV/IT/SECURITY:** DataCom; **LIFE SAFETY:** Jensen Hughes; **COST ESTIMATOR:** Halford Busby; **FOOD SERVICE:** FCA Design; **GRAPHICS/WAYFINDING:** Dyal + Partners (Now Page/Dyal); **SIMULATION CONSULTANT:** Performance Gap Solutions; **ACCESSIBILITY:** Accessibility Check; **LANDSCAPE/PLANNING:** Sasaki Associates

**Resources** **CAST-IN-PLACE CONCRETE:** D'Ambra Construction; **LIMESTONE:** Continental Cut Stone; **BASALT:** Architectural Granite & Marble; **STRUCTURAL STEEL:** Patriot Erectors; **COLD FORMED METAL FRAMING:** Baker Drywall Austin; **DECORATIVE GLASS RAILING:** Global Glass Railings; **WIRE ROPE DECORATIVE RAILINGS:** Viva Railings; **WOOD DECKING:** Bison Innovative Products; **FINISH WOOD CARPENTRY:** Terrel Architectural Woodwork; **METAL SHINGLES/TPO ROOFING:** Texas Fifth Wall; **METAL WALL PANELS:** Pohl Inc. of America; **INTERIOR SLIDING DOORS:** Fleetwood Window and Doors; **AUTOMATIC FIRE BARRIERS:** Stobich; **GLAZED ALUMINUM CURTAIN WALLS:** EFCO (Alliance Glazing Technologies); **GLAZING:** Alliance Glazing Technologies; **SPECIALTY GLAZING:** Goldray Glass (Alliance Glazing Technologies); **SEAMLESS ACOUSTICAL PLASTER:** BASWAphon (Baker Drywall Austin); **LINEAR WOOD CEILING:** 9 Wood (Baker Drywall Austin); **TERRAZZO FLOORING:** American Terrazzo Co.; **FLUID APPLIED FLOORING:** Dur-A-Flex; **ACOUSTICAL WALL PANELS:** Unika Vaev; **LABORATORY CASEWORK:** Hallmark Casework; **ELEVATORS:** EMR

## Houndstooth Coffee and Jettison Cocktail Bar, Dallas

**Contractor** Constructionologists

**Consultants** MEP ENGINEERING: Sims Engineering

**Resources** **COUNTERTOPS:** Caesarstone; **WALL TILE:** DalTile; **KITCHEN EQUIPMENT – REFRIGERATORS:** True Manufacturing (Acemart); **WINE REFRIGERATORS:** Perlick; **COMMERCIAL DISH-WASHER:** Hobart; **BAR EQUIPMENT – CONTINENTAL KEGS AND BAR BACK REFRIGERATORS:** Continental Refrigerator (Acemart); **PICNIC TABLES:** RAD Furniture; **STOOLS AND LARGE TABLES IN HOUNDSTOOTH:** Petrified Design; **LEATHER BAR STOOLS AND DINING CHAIRS IN JETTISON:** West Elm; **SIDERA CHAIRS IN HOUNDSTOOTH:** CB2; **GRANITE & STEEL TABLES IN JETTISON AND WHITE ROUND SIDE TABLES IN HOUNDSTOOTH:** Room and Board; **PLUMBING:** Kohler; **DECORATIVE FIXTURES:** Schoolhouse Electric; **CEILING FAN:** Minka Aire (Ylighting); **DECORATIVE FIXTURES – TRU-BRIDGE CORAL LIGHT:** David Trubridge (Ylighting)

## Juniper, Austin

**Contractor** DKC Construction

**Consultants** **INTERIOR DESIGN:** Cravotta Interiors; **MEP ENGINEER:** DBR; **STRUCTURAL ENGINEER:** Duffy Engineering, MJ Structures

**Resources** **STEEL (MISC ORNAMENTAL):** Superior Metal Framing; **STEEL (DOORS):** Against the Grain; **WOOD FLOOR:** DuChateau (Pinpoint); **WALL PANELS:** HEWN; **PLASTER:** Sloan Montgomery; **MURAL PAINTING:** Brian Kirchner; **PAINTING:** Star Finishes; **TILE:** Kismet Tile (Centex Flooring); **BAR AND BANQUETTE:** HEWN; **PAPER LAMPS:** Brooke Gassiot and Todd Campbell; **HEATING, VENTILATING, AND AIR CONDITIONING (HVAC):** Cool Services; **ELECTRICAL:** Solomon Electric

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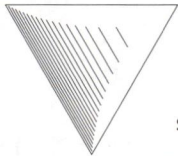


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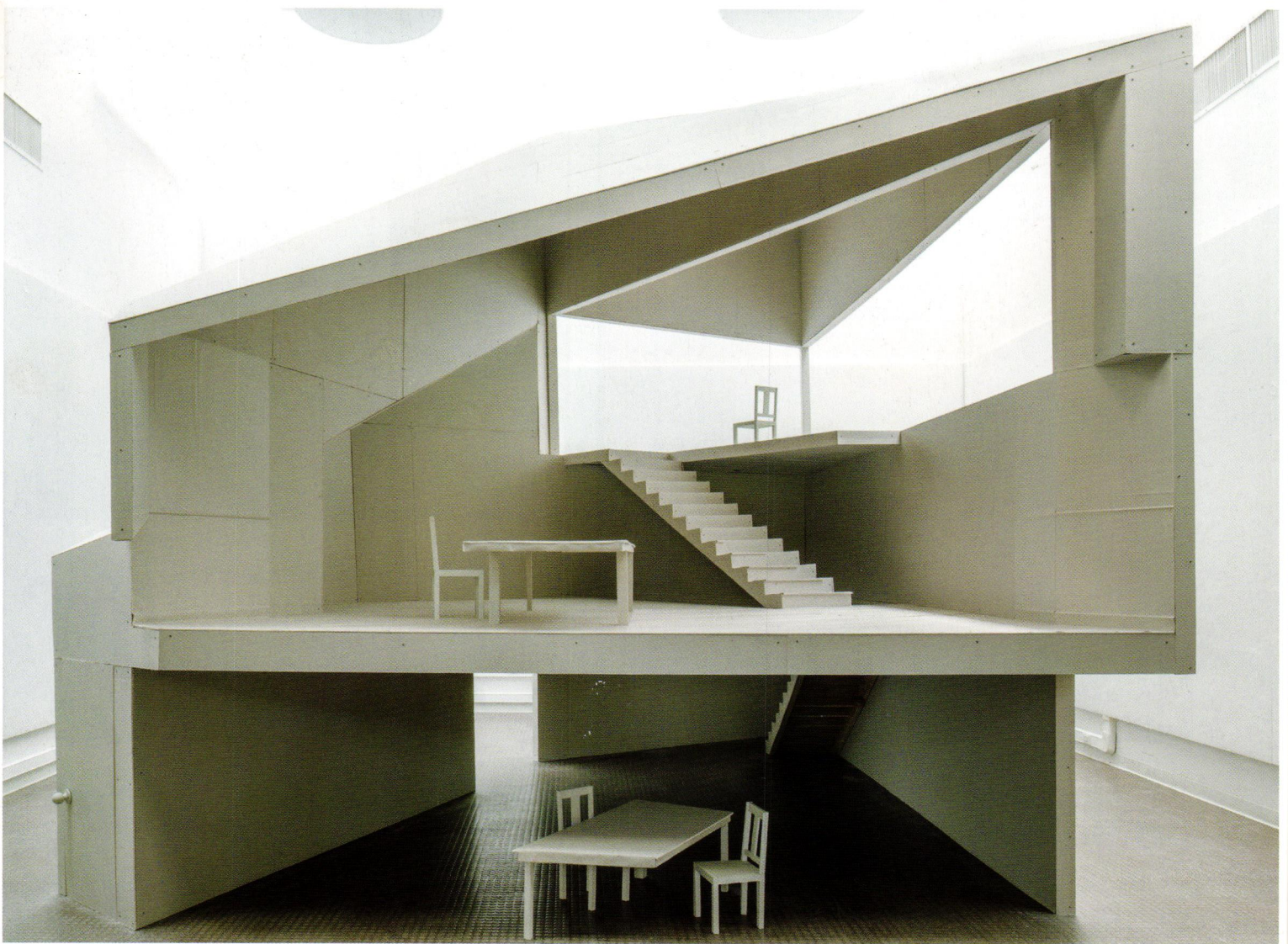


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## Michelle Chang's A,B 1:2

*A,B 1:2 puzzled many who saw it during its week-long occupation of the Rice School of Architecture jury room. "What does it mean?" you could feel them asking. Chang shrugs off the ambiguity: "Does it have to mean anything?"*

For about a week at the end of August 2016, the jury room of the Rice School of Architecture was home to an enigmatic installation: a house of timber and drywall built at half-scale and sliced open to show the interior. It was no ordinary house. Designed by Visiting Wortham Fellow Michelle Chang and titled "A,B 1:2," the form was based on two alternative views of a cube superimposed upon each other. The idea came to Chang from an observation about the computer rendering process, which creates a deformed model that is never seen, an alternative version of whatever appears on the screen. What if that ephemeral phase were to become the basis of a building?

In 2014, Chang built a small-scale model based on this idea, called "House A,B." The 2016 version, which is exactly 48 times larger, gave her the opportunity to really get a feel for

the interior volumes and how daylight, pouring in through the jury room's high clerestories, moves through the space. It also allowed her to explore some of the other quirks of digital models in built form, such as the way details and depth are created by varying levels of articulation. For example, on one side of a diagonal line running up the staircase, the edges of the treads are finished with paper forming a slight overhang; on the other side, they are unfinished — just 90-degree butt-joined sheetrock.

Throughout the installation, Chang left the construction raw, half-done. The drywall screws were visible, the joints and edges nakedly exposed. In part, it was a budgetary decision, but it also expressed her desire to register the building process, the tectonic quality of making. It was an intriguing choice, a reminder of the messy aspects of concrete reality, so unlike the smooth plastic realms of the mind and the computer.