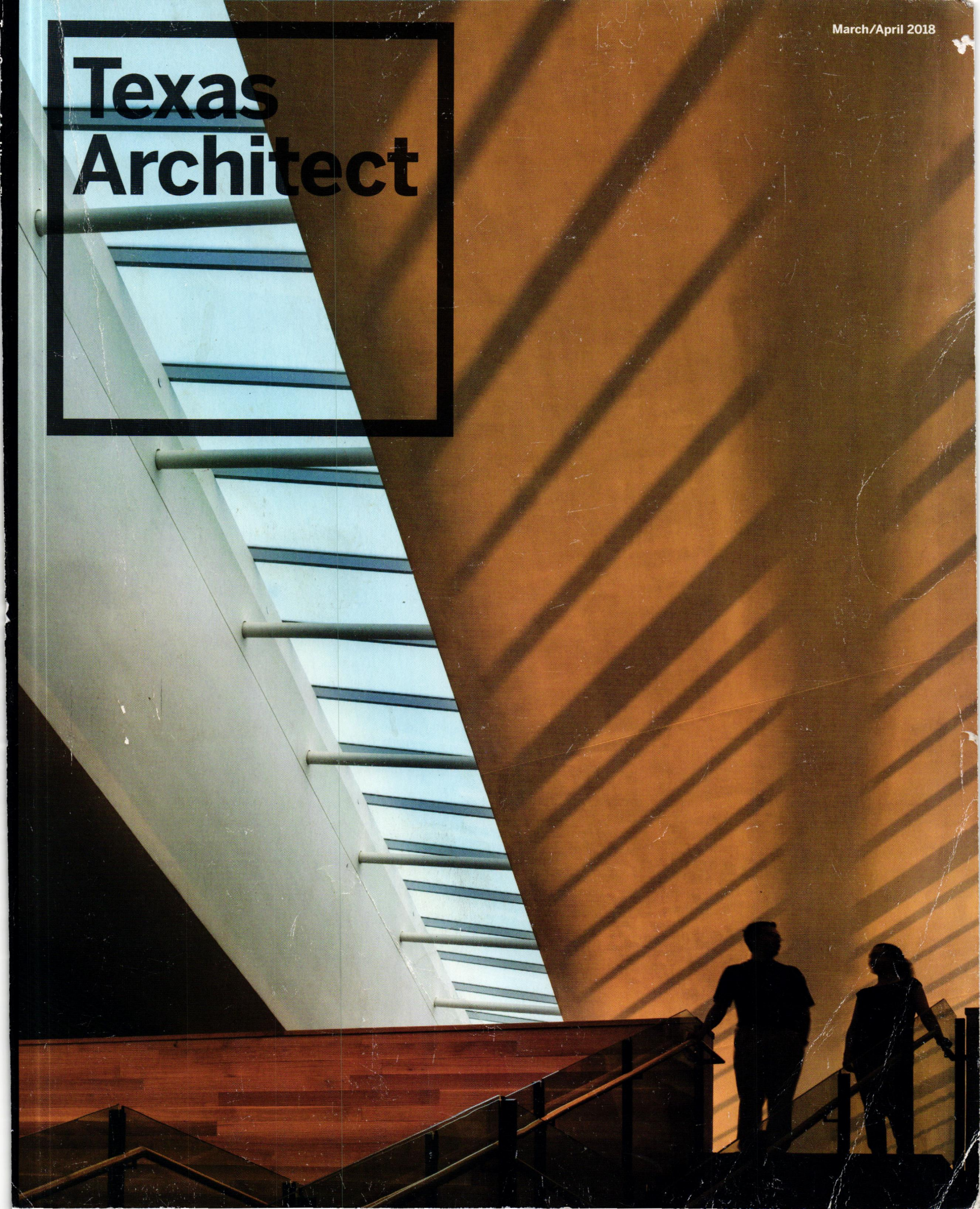


March/April 2018

Texas Architect



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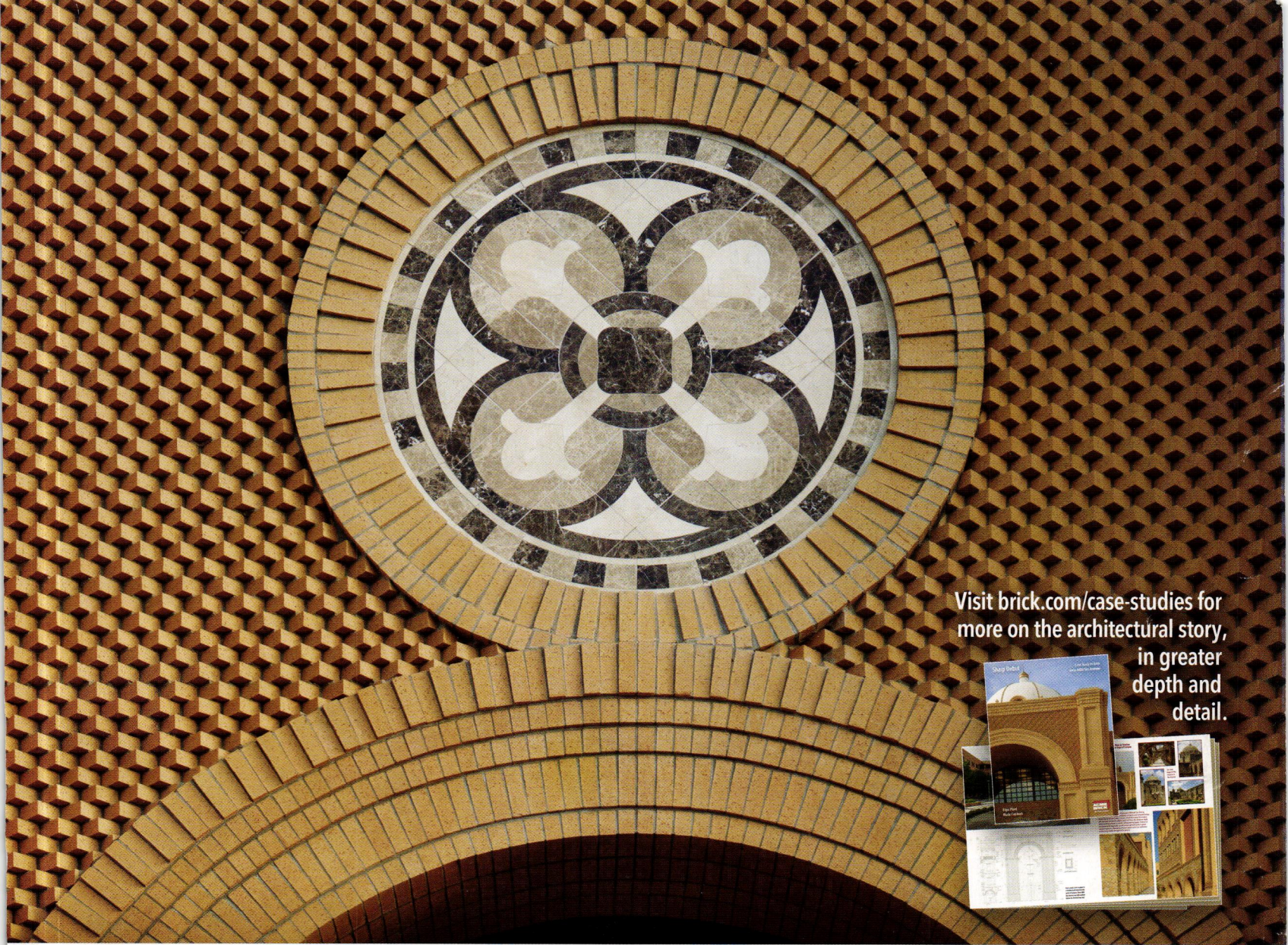
Central Academic Building
Texas A&M University
San Antonio

architect
Munoz & Company, San Antonio

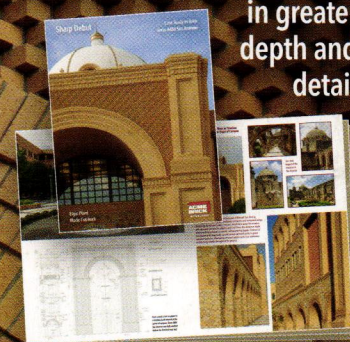
general contractor
Bartlett Cocke, San Antonio

masonry contractor
Shadrock & Williams, Helotes TX

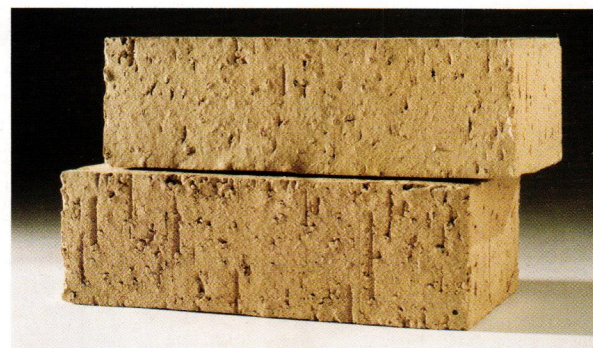
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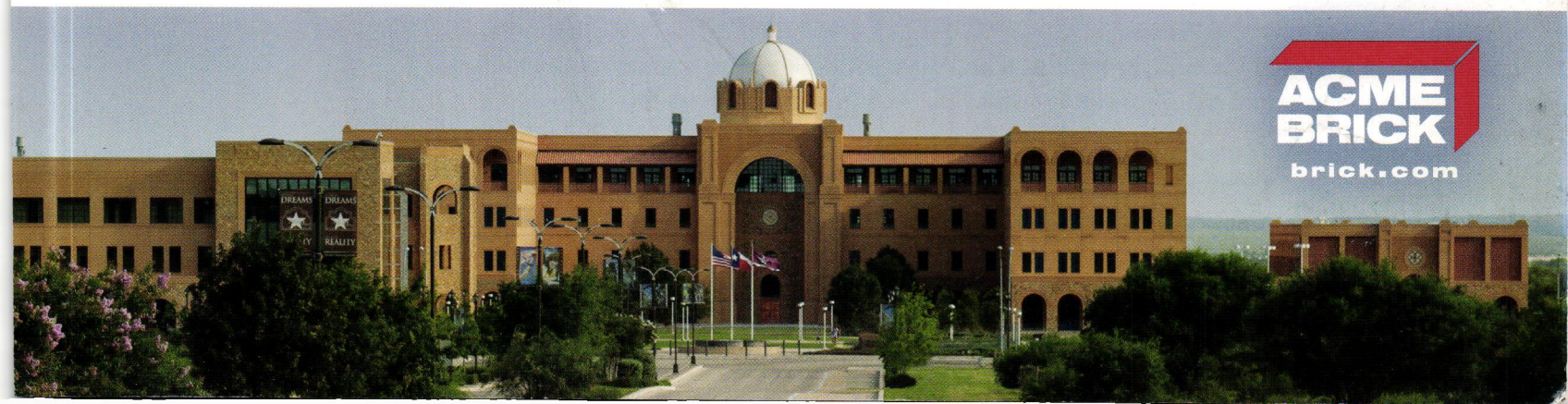
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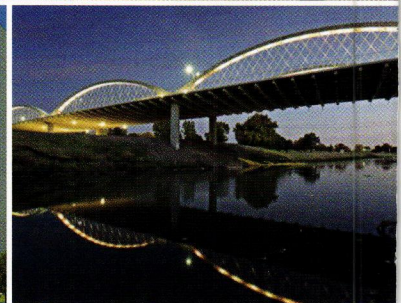
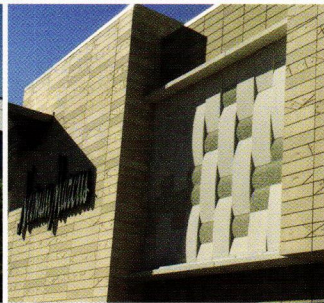
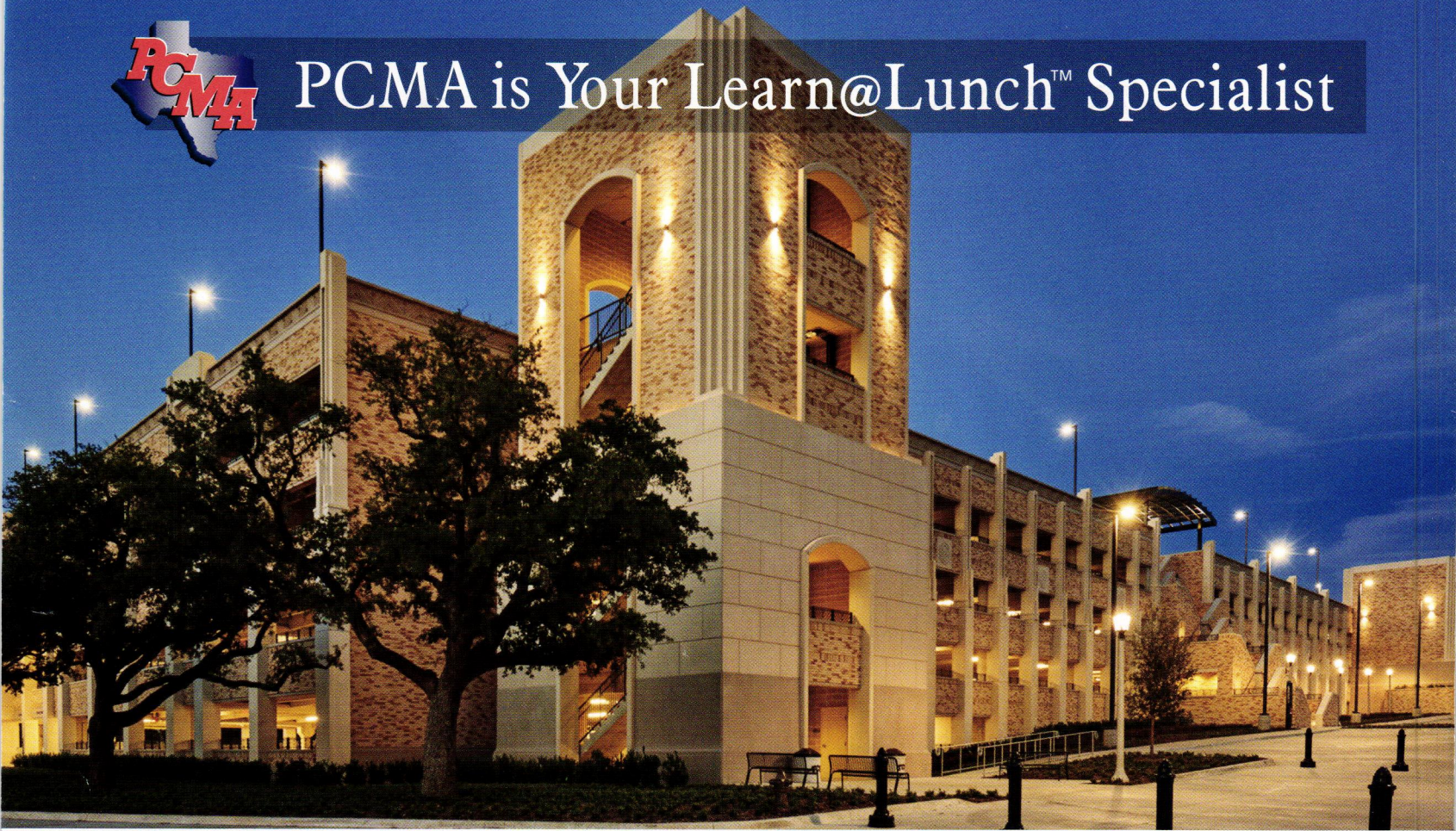
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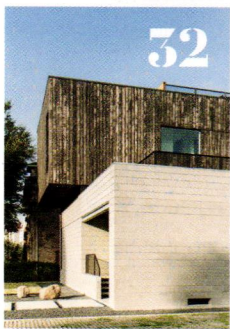
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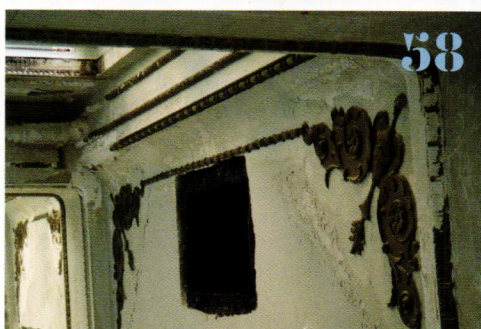
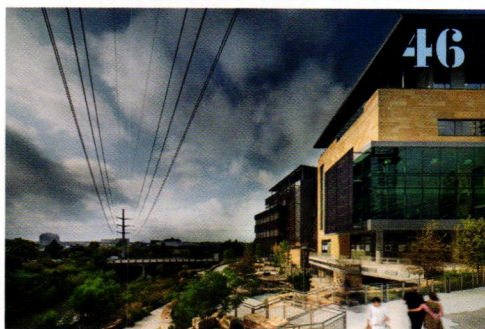
▣ txamagazine.org
Advice on hiring qualified personnel from the UT School of Architecture's Director of Career Services. An interview with El Paso practice AGENCY, one of eight recipients of the Architectural League's 2018 Emerging Voices Award.

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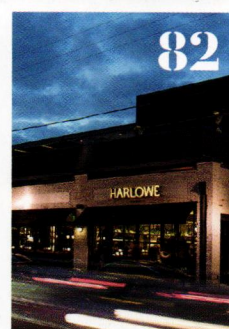
Open House



Process

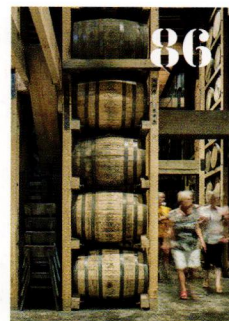
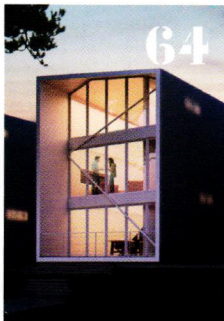


Portfolio



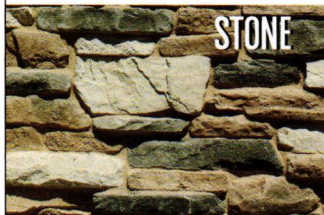
On the Cover

The atrium of the new Austin Central Library. Each level steps back from the one below so visitors don't get vertigo (p. 46).





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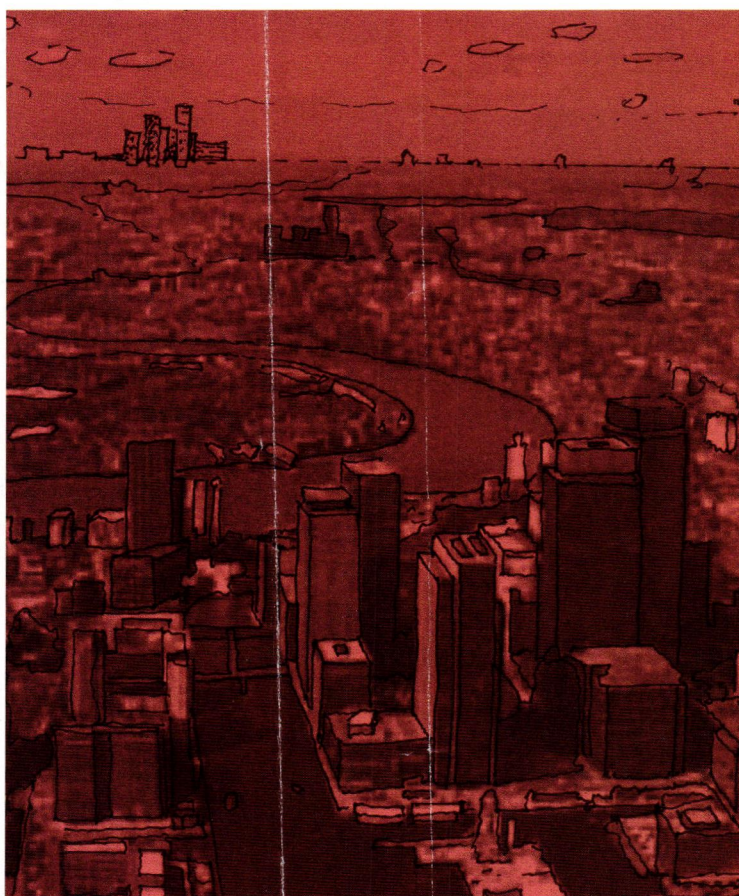
City, City Everywhere

by Aaron Seward

Lars Lerup has published a new book. “The Continuous City” (Park Books, 2017) presents the Swedish-American designer and writer’s latest thoughts on architecture, cities, and the people who inhabit them by way of 14 disparate but interconnected essays. The handsome volume is bound in a matte cover featuring René Magritte’s painting “Panorama Populaire” (1926), which depicts the buildings of a town, a forest, and a seashore stacked atop each other, the ground plane of each upper level sawed away to reveal the strata beneath. The picture turns out to be a perfect signpost for what lies within, as its suggestion that these (and other) seemingly discrete realms are inextricably linked is precisely the crux of Lerup’s otherwise episodic inquiry.

Lerup’s two previous titles — “One Million Acres & No Zoning” (Architectural Association, 2011) and “After the City” (MIT Press, 2001) — took on the postindustrial car city as a subject of serious study. They look beyond the European-oriented urbanist’s dismissal of such environments as merely “sprawl” to find and examine the often-surreal juxtapositions embedded within that type of built fabric. Both books show Lerup’s fascination with Houston, where he first moved in 1993, from Berkeley, to take up the job of dean at the Rice School of Architecture, a position he held until 2009. He is currently a professor there. Houston was to architecture in the 1980s what Dubai is to the field today — a petro-capital spending big money on ambitious development projects without paying much attention to the rules. Lerup’s championing of this subject matter in architectural academia (his has been one voice; there are others) has done much to save the discipline from self-afflicted obsolescence, an observation driven home by the fact that approximately 80 percent of currently existing global urban environments are designed and constructed around the automobile. His leadership also supported and propelled other academics who have done important work in this area, including Rice colleague Albert Pope, whose seminal volume “Ladders” (Princeton Architectural Press, 1996) laid the groundwork for serious consideration of the postwar American city, and former Rice assistant professor Keith Krumwiede, whose latest book “Atlas of Another America: An Architectural Fiction” (Parks Books, 2016) explores speculative futures of suburbia (p. 15).

In his latest book, Lars Lerup grapples with the Anthropocene. Each chapter is introduced by one of the author’s artworks.



Another of Lerup’s preoccupations is subjectivity. In the 1970s during a sabbatical from UC Berkeley, Peter Eisenman invited him to the Institute for Architecture and Urban Studies (Rem Koolhaas was writing “Delirious New York” just down the hall). Lerup’s design work exhibits ties to that lineage of formal exploration and defamiliarization; but whereas Eisenman seeks to liberate architecture from the user, Lerup’s ambition has been to explore the problems of the urban inhabitant. For example, he did several years of research with the National Bureau of Standards in Washington, D.C., on how people in nursing homes panic and escape buildings that are on fire. The result was a series of publications known as “Mapping of Human Behavior in Fires,” which are composed of a series of hand-drawn comic strips that depict nurses and patients reacting to infernos.

In *Continuous City*, Lerup says hello to the Anthropocene. Quoting from the introduction: “The Anthropocene brings with it the realization that we live in a new (catastrophic) geological era of our own making. This is no longer a squabble between liberty or community, but a need to avert disaster. Lacking easy answers, we now seek opportunities for change, skirting the dark side of

the new city, which the earlier books dealt with, to find in architecture a device for positive movement forward.” He argues that conceptual distinctions between urban and suburban, or urban and rural, are no longer productive. “The urban,” he writes, “is inescapable. The city is everywhere.”

Lerup’s hunt for constructive examples takes the reader on a journey that spans the globe and delves into the history of human settlement. He establishes links between the plan of Teotihuacán and OMA’s Seattle library, investigates the coexistence between natural and built environments in the work of Roberto Burle Marx, considers the synergies of Herzog & de Meuron’s Miami garage, and worries the uneasy relationship between users’ topological experience and the planner’s topographic approach. His findings are as revelatory as they are perturbing. If humankind is to survive the era of global warming (the Anthropocene’s most threatening result), there remains much more work to be done.



Contributors



Anastasia Calhoun, Assoc. AIA is the manager of research and innovation at Overland Partners. She serves on the TEDx San Antonio Programming Committee and is a member of the TxA Publication Committee. In this issue, she talks to three architecture firms about the benefits and challenges of design-build (p. 72).



Andrew Barnes, AIA, is founder of Agent Architecture. He is an active participant in AIA Dallas and part of the leadership of Design Future Dallas, an organization of young designers who explore new visions for urbanism in their city. For Process he visits with three Texas developers who like working with architects (p. 64).

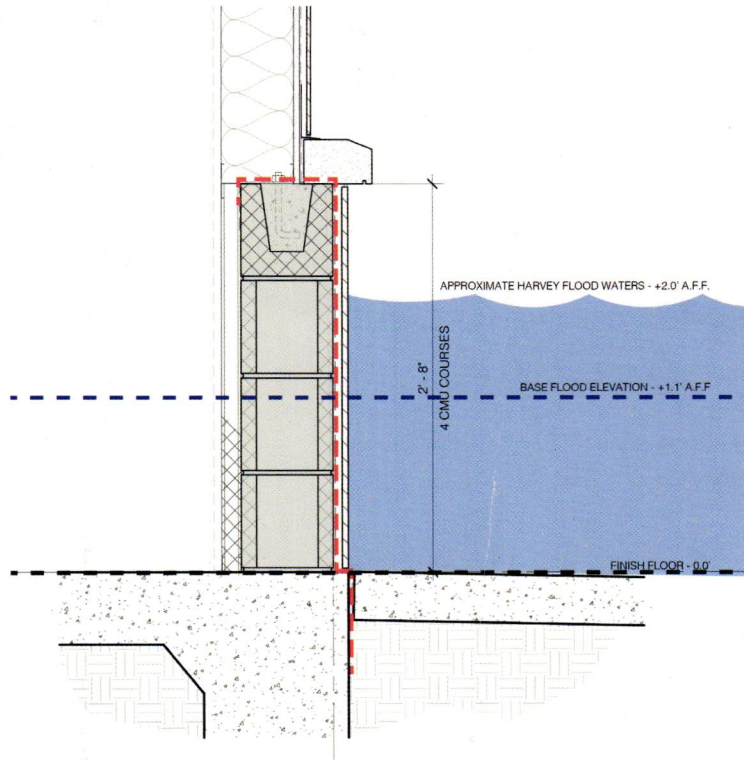


Norman Alston, AIA, is the founding principal of Dallas practice Norman Alston Architects, which focuses on the preservation of historic architecture. He has directed award-winning restorations across the state of Texas and frequently writes and speaks about preservation issues. Read his explanation of historic preservation tax credits on p. 58.



Sarah Gamble, AIA, is architect of the Texas Main Street Program of the Texas Historical Commission. For six years, she taught architectural design studios at The University of Texas at Austin, and is a member of the TxA Publication Committee. In this issue, she investigates the public's response to the new Austin Central Library (p. 46).

Letters



Left This detail drawing shows how Boucher Design Group created a water-tight enclosure for a Starbucks they designed in a Houston-area floodplain. **Below** The site flooded during Hurricane Harvey, but only a minimal amount of water entered one of the bathrooms through the sealed door. The store was able to open directly after an inspection by insurance adjusters, who found no damage.

The following comments were left on *txmagazine.org* in response to the blog post "Watertight Houston Starbucks Weathers Harvey Flood Damage."

I can only hope this same strategy, materials and design can be implemented with new home construction. I'll be the first to help mass market this in the greater Houston area...

Jim O. Brown

Probably not practical for residential. Current code requires that your structure not displace flood waters, so a crawl space is required under all new homes in flood zones.

Jeromy Murphy, AIA

American Construction Investigations,
Houston

I have been interested in researching and guinea pigging flood prevention/recovery solutions while we renovate after Harvey. All my proposed ideas have been dismissed by the builders so far, although I'm not sure if this is because the ideas are too crazy or simply inconvenient. I'm so glad to see this article and would love to see more! And if anyone has further potential recommendations, throw them this way! I'm thinking preventing 4-7 ft of water due to dam release might be too much to ask, but preventing less than 2 ft

due to mother nature/climate change might be a doable thing.

Linda T. Alvardao

Houston

AIA Houston has a Disaster and Resiliency Task Force that is developing some homeowner guides! Stay tuned! Or contact AIA Houston at: info@aiahouston.org.

Donna Kacmar, FAIA

University of Houston

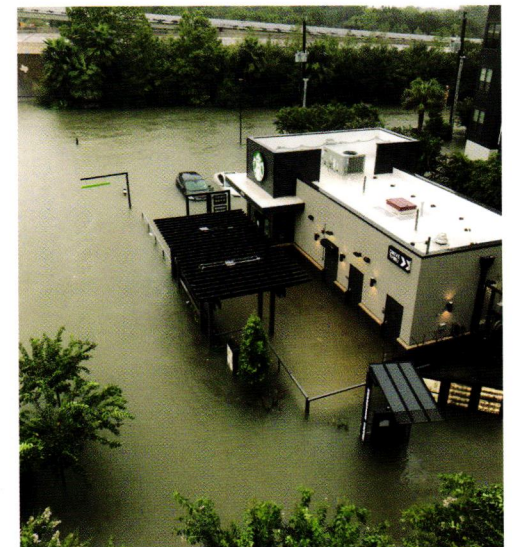
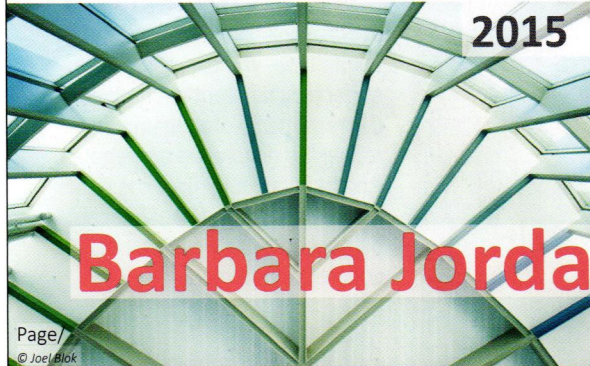


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This transverse section is one of several drawings produced by Schultz and her team of UT students that organize the biennial artwork within the running shed while presenting the context of Lagos.

Lagos Biennial Exhibition Designed by UT Austin Grad

Lagos, Nigeria, is the largest city in Africa and one of the most populous urban areas in the world. With a burgeoning population of somewhere between 8 million and 21 million people (depending on how you measure it), this massive multicultural conurbation sprawls from the mainland across a collection of islands and peninsulas that forms an expansive lagoon connected to the Gulf of Guinea. Since 2014, when Nigeria overtook South Africa as the continent's largest economy, Lagos has entered the world stage as a place of global financial significance. Now it is staking its claim to global cultural significance as well.

In 2017, the city hosted the first-ever Lagos Biennial, which ran from October 14 to November 22. Curated by Nigerian artist Folakunle Oshun and titled "Living on the Edge," it comprised artist talks, seminars, film screenings, and a large art exhibition, all of which, according to the biennial's website, investigated "the realities of the losers in societies around the world — the unseen majority who are pushed to

the brink of their existence; in both political and cultural ramifications."

The artists who participated in the biennial came from across Africa and around the world. The designer who prepared the main exhibition hall came from Austin, Texas.

Jeanne Schultz, founder and principal of Jeanne Schultz Design Studio, first became involved with Lagos during her final semester at The University of Texas at Austin. While enrolled in an African art history course taught by Moyo Okediji, she met visiting Nigerian artist Jelili Atiku. Atiku put on a performance with the students in which Schultz participated. The process was so moving that she stayed in contact with the artist, eventually working with him on another project that did not come to fruition. That collaboration did, however, bring Schultz into contact with Oshun, who reached out to her in late 2016, when he was putting together the biennial, and asked her to be its design architect.

The biennial took place within the Nigerian Railway Corporation's compound in Yaba, a neighborhood in Mainland Lagos. The exhibition space itself was in the old running shed, a late-19th-century building originally erected as a

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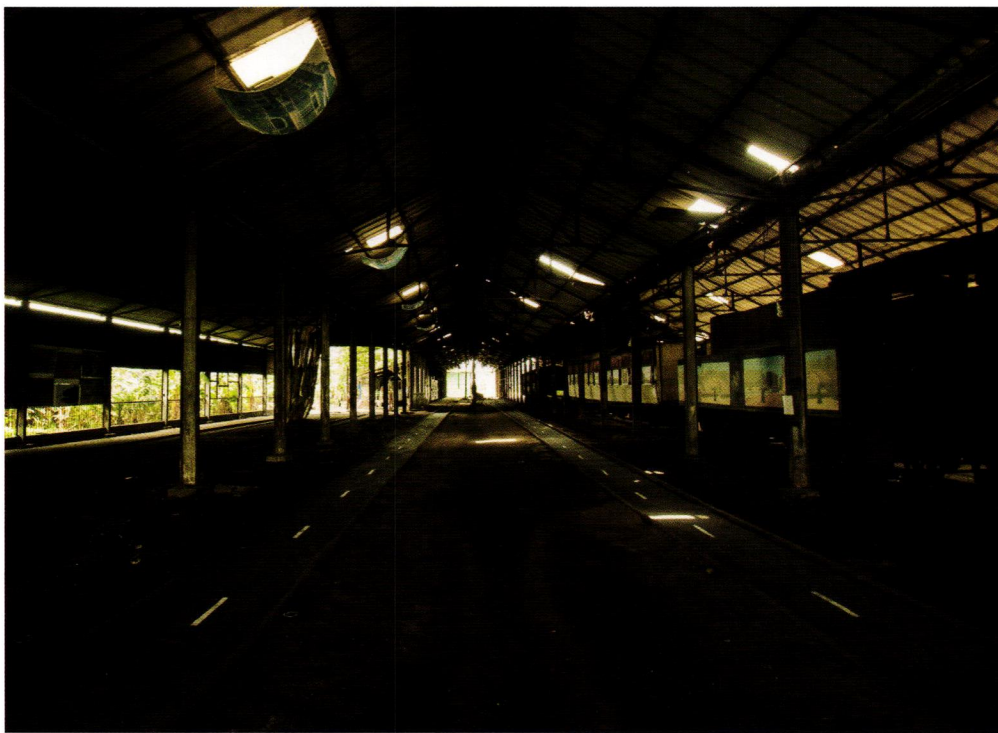
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Top *The dilapidated condition of the running shed is an appropriate framework in which to hang art that explores the theme of “living on the edge.”*

Above *The enclosure that Schultz and Li designed for artist Lamis Haggag’s installation, “How Do I Look on Paper?”*

place to repair steam engines. Though abandoned and dilapidated, the structure did house some old rolling stock, as well as a few squatting families.

Schultz’s first experience of the running shed was through videoconference. Her Nigerian collaborators gave her tours of the space with their smartphones. Using that data, along with information from online maps and the curators’ input, Schultz, working with a team of UT students — Hannah Ahlblad, Xinmei Li, and Ian Amen — produced a series of drawings. The drawings organize the art by type and establish an order of procession through the framework of the running shed’s colonial-era architecture.

Schultz and Li also designed an enclosure for artist Lamis Haggag’s installation, “How Do I Look on Paper?” The artwork was composed of a jasmine plant connected to a system of electrical sensors; the enclosure, a deconstructed cube made of wood framing members, polycarbonate panels, and metal brackets.

A week before the opening of the biennial, Schultz flew to Africa to complete the installation with the rest of the curatorial team and the participating artists. While she had experienced the space many times remotely, it did not prepare her for the reality on the ground. “You only have a certain field of vision when you experience things from a screen,” Schultz says. “It’s much different when you see them all together — all the senses at the same time, down to the stench and the animals running around, the dripping water.”

It was the end of the rainy season in Nigeria. Water poured in from holes in the old shed’s roof. But these unaccounted-for challenges became opportunities for the biennial team. Budget and logistical issues (the cost of fuel and the sprawl of Lagos) put the materials chosen for the enclosure of Haggag’s artwork out of reach. So Schultz sourced replacement materials directly from the site: bamboo, plastic sheeting, and nails. A local carpenter, who wore flip flops while he worked, completed the erection. He built his own scaffold out of rotting wood, held 50 or more nails in his mouth, which he spat onto the hammer one at a time, and cut the bamboo with a handsaw.

Improvisations like this typified the approach of the biennial team, who banded together with the visiting artists, local laborers, and an army of volunteers — the whole neighborhood pitched in — to put on a show for the world.

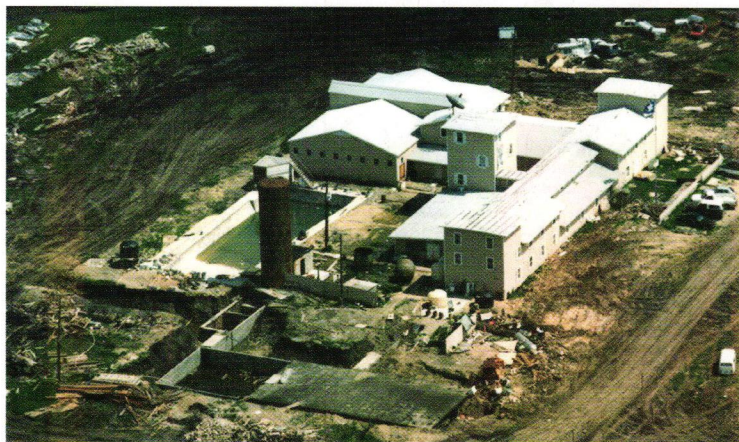
Aaron Seward is editor of *Texas Architect*.

5G Studio Collaborative Builds Models of Branch Davidian Compound

The first time the American public saw the compound — an awkward collection of simple volumes punctuated by a tall, silo-like tower — was on February 28, 1993. The ambush had begun in a gun battle that cold Sunday morning, when 77 agents from the Bureau of Alcohol, Tobacco, and Firearms descended on the Branch Davidians' makeshift fortress outside Waco to serve a warrant on the cult for suspected weapons violations and other charges. Having been tipped off to the coming raid, the Branch Davidians, believing in an apocalyptic ending of the world at the hands of the government, assaulted the uniformed agents with a hail of gunfire. It became the longest shootout in American history, a bloody battle that lasted more than two hours, killing four agents and wounding 16.

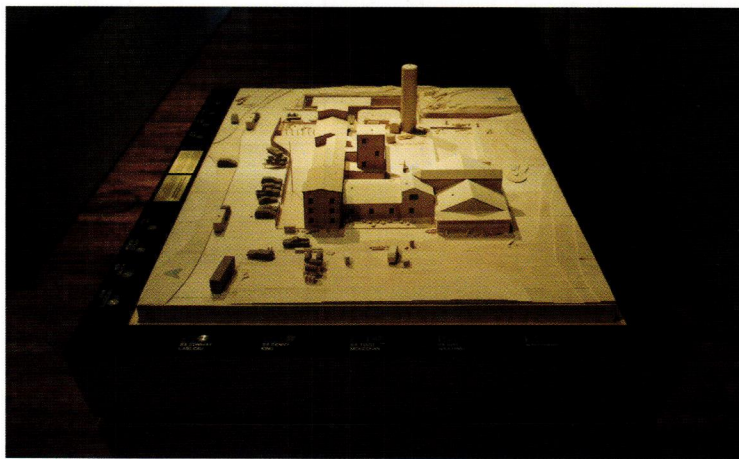
That scene, now 25 years ago and fading into the memories of those who were there, has been recreated down to the smallest detail in an architectural model of the compound and surrounding site. The project is the outcome of a conversation between Scott Lowe, co-founder and partner in the Dallas-based international architecture firm 5G Studio Collaborative, and Jim Balthazar, ATF senior special agent. Balthazar was seeking a way to accurately and appropriately memorialize the events of that day, as well to create a teaching tool for agents to use with new recruits, visitors, and policymakers. Although the aftermath of the initial ATF operation and the subsequent ill-fated FBI siege had brought Congressional testimony and court cases — as well as a lengthy, detailed Blue Book report of operations that is now mandatory reading for all new ATF agents — there was no real memorial to the fallen agents or accessible way to tell the story. With the remains of the buildings razed a mere two weeks after the siege's fiery end, a rudimentary model of the compound that was used for demonstrations during testimony was the only physical memory of the scene.

To Balthazar, this gap in the historical record was unacceptable. "The [existing] model had insufficient detail, and unless you knew what happened on that day, that model didn't tell you anything," he recalls. "It lacked the key terrain and architectural features, like the fence line and where the vehicles had been positioned. It wasn't self-explanatory." Those topographical and incidental elements had been crucial to the event, acting both as cover from gunfire and as obstacles to accessing the compound. In addition, building details such



Top *The Branch Davidians' Mt. Carmel Center near Waco was a haphazard configuration of buildings and makeshift structures, designed to act as a defensive fortress.*

Bottom *5G's model recreates the site on the day of the ATF operation, down to the smallest detail, including piles of debris and locations of specific vehicles. LED lights mark the positions of fallen agents.*



as doors and fenestration would provide important information about the tactics used by both sides.

The 5G team was up to the challenge. Project manager Eric Bartlett, Assoc. AIA, teamed with UT Arlington architecture student Nik Goodnight, and the two worked evenings, pro-bono, for the next nine months, crafting two intricately detailed models, one for the ATF Houston Field Division Office — which oversees the Waco Field Office — and one for the lobby of ATF's Headquarters in Washington, D.C.

"We utilized every available informational source to create the most authentic possible portrayal of the compound on that day," says Bartlett. "The insight provided by the ATF agents highlighted just how critical the smallest details and debris on the site were to the events of the operation. So for us, the opportunity to interview everyone and utilize archival material to accurately detail the facts was incredibly important in order for these models to serve as true teaching tools and memorials."

The 24-by-36-in model had to also accommodate wiring for LED lights that indicate positions of agents during the operation and make the model more self-explanatory. Important building elements

— the location of cult leader David Koresh's bedroom; the tower, which had been outfitted as a defensive structure; and the location of a buried school bus that acted as an underground tunnel that would provide the last-stand fortress for the compound's residents — were crucial elements in illuminating the operation's events and outcomes.

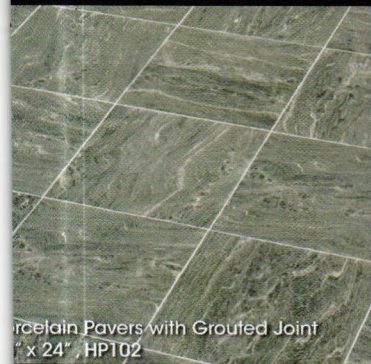
Because the Davidians were constantly building and adding on to their compound, wooden pallets and construction debris littered the site, a detail the architects included to great effect. Even the Davidians' fleet of go-karts and specific types of vehicles that served as cover from the gunfire are placed in exact position. One of these, a van, marks the exact location of one agent's death. The locations of the three other deaths are also marked, memorializing these agents' sacrifice. For Waco veterans, the model is a poignant remembrance of a day that forever changed law enforcement in America. "I've been fortunate to be there when Waco veterans have seen the model for the first time, and it's emotional for them," Balthazar says. "They are amazed at the level of detail and that someone would make the effort to get it exactly right."

Canan Yetmen is a writer based in Austin.

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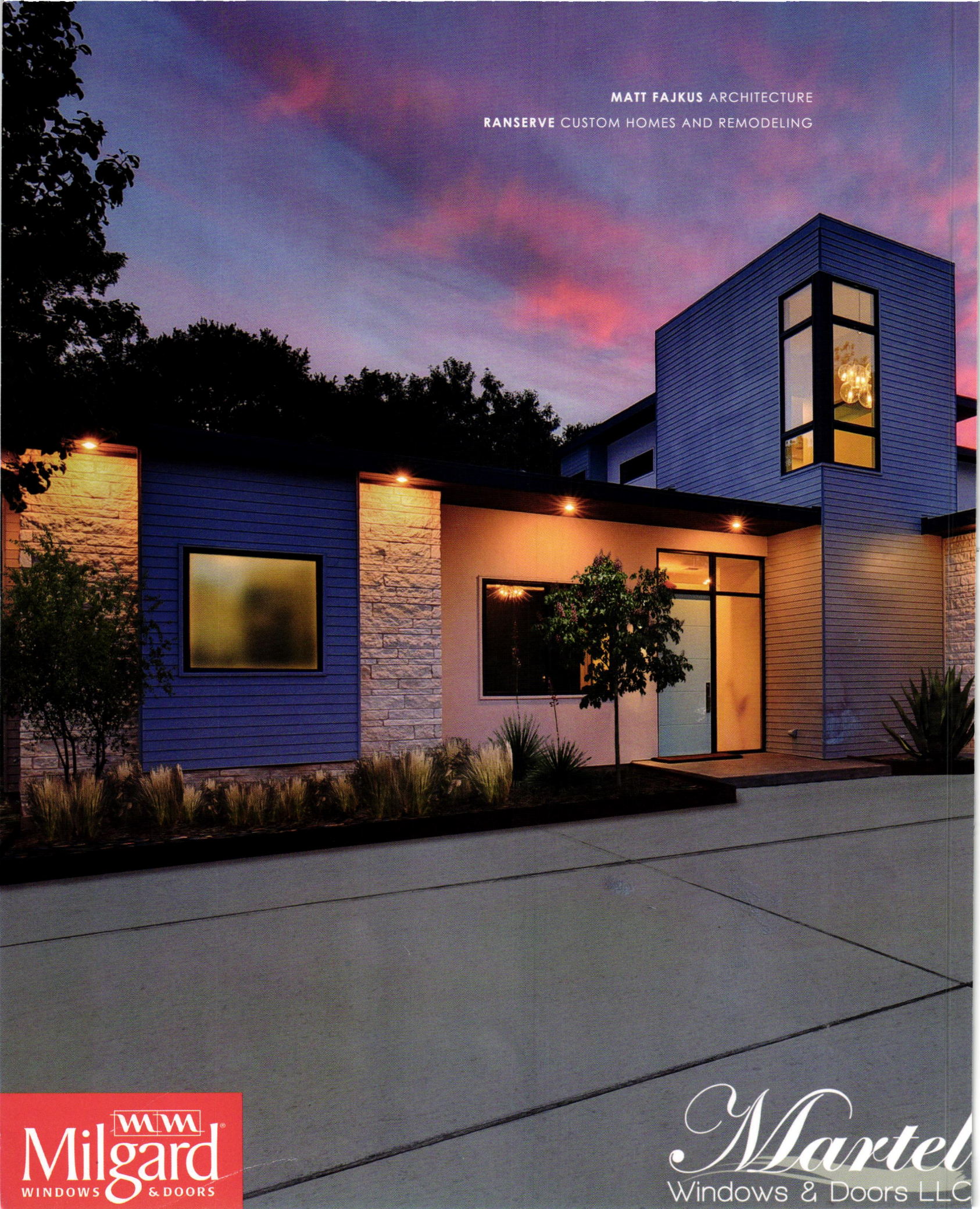
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Book Review

Alt-Suburbia

Atlas of Another America: An Architectural Fiction
 By Keith Krumwiede with an afterward by
 Albert Pope
 Park Books, \$44.20

A set of recent new books takes on suburbia as a topic of serious inquiry. Alan Berger's hefty "Infinite Suburbia" chronicles a yearlong examination by MIT's Norman B. Leventhal's Center for Advanced Urbanism. Richard Rothstein's "The Color of Law," though not explicitly architectural, uncovers the structural racism in the federal policies that initiated segregated suburbanization. Last year in this magazine, this writer reviewed "Mass Market Alternatives," a proposal by John Szot Studio that harnessed algorithmic design to generate aesthetic diversity in Houston's suburban environment. Keith Krumwiede's "Atlas of Another America" is closest to this last example, in that it uses architectural design as a vehicle for speculation. But this new Atlas takes an entirely different approach.

Published a year ago by Park Books, Krumwiede's Atlas lays out a vision for a new suburbia called Freedomland. The book is appropriately atlas-sized, and the volume is voiced in a satirical tone that borrows the baroque language of 18th-century political declaration. Freedomland, we learn early on, is a place "in which the object in view is to unite, in a better manner than has hitherto been done and with a taste founded in our very nature with economy and utility, American Homes so as to combine architectural fitness with picturesque effect in the service of building communities connected to our noble past and prepared for an uncertain future." On the verso page, a Photoshopped 17th-century classical painting shows a variety of birds inspecting the plans of this very book.

Freedomland is based on the Jeffersonian grid. First established with the Land Ordinance of 1785, this Cartesian overlay unfurled west to allow the easy division of land into property (for a deeper architectural dive into the geometric history of the American domain, see Bill Hubbard's great 2008 book "American Boundaries"). Within a single township of 36 square miles, quartered squares of nine square miles each make up a town, itself divided down into 128 40-acre parcels. Four civic functions

occupy the center of the town: a water square, a waste square, an energy square, and a market square — a Kaaba-like big box superstore with cruciform parking lots. Outside of this core, each outlying parcel supports one large house.

But then things get weird. The house plans are themselves sprawling arrangements for communal living, fashioned from aggregations of builder floor plans and therefore replete with their curious articulations: the diagonal cut corners of rooms, endless master closets, elliptical foyers, and funky kitchen islands. The plans are mirrored, rotated, and translated into shapes that create courtyards, water features, or lawns, all encircled by wide driveway aprons for easy vehicular access. Rather than towers in the park, Krumwiede's acres are megastructures in the field, created for agricultural laborers who rise early to work the land. Agriculture, a Benjamin Franklin quote informs the reader, is the only honest way for a nation to acquire wealth; the other two are war, which is "robbery," and commerce, which is "generally cheating."

The Atlas's clean plans are supported by images that deftly integrate the Frankensteined homes into 18th-century landscape paintings. These are surrealistic and pack an uncanny jolt. This is the pastoral imagery referenced by most suburban versions of *Ye Olde House*, but when the estates are actually seen in this context, albeit in an extended and altered format, the effect is unsettling. It's a joke, but a serious one. If we took the imagery of our suburban wonderland literally, Freedomland is one possible future. "The Handmaid's Tale" is another.

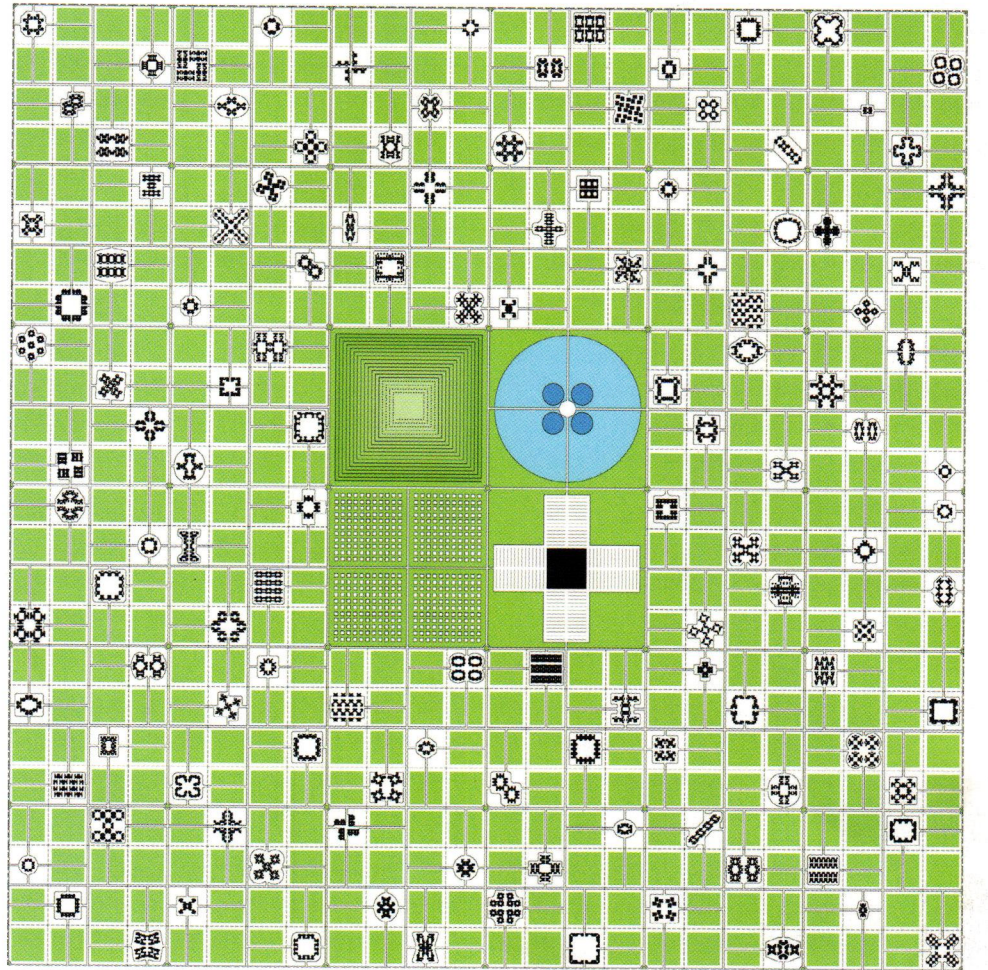
Essays and other studies are filed at the rear. This material is secondary to the fascinating main pages of the Atlas, but it works as an intellectual companion to the preceding imagery. "[A] Typical Plan[s]" is an imaginative edit of a Rem Koolhaas essay from "S,M,L,XL" formatted as a document with tracked changes that refocuses the text on the American house. The format parallels how Krumwiede generates images through cannibalistic means, using existing plans, images, and texts to refashion new architecture. "Six Typical Plans," a study in text and diagrams, organizes a taxonomy of the different floor plan species that populate the American suburban expanse.

Krumwiede's Texas connection shows. His essay "Super Model Homes" begins in a David Weekley model home northwest of Houston on Highway 290 and goes on to study the suburban-ity of the Ephemeral City. The essay's powerful observations come as no surprise, as Krumwiede is a suburban specialist. He was a Wortham Fellow and later Assistant Professor at Rice from 1996 to 2003, and is now a professor at UC Berkeley. No doubt these years provided a close study of suburbia in its natural habitat, marking him as another academic whose time at Rice has borne fruit in work that engages the sprawl in all its deregulated splendor. To that end, the afterward by Rice architecture professor Albert Pope completes a book that shows us an adjacent American reality, offered for inspection such that we can better understand our own messed up version. Of course, the tome is a self-described work of "architectural fiction," but what architec-



Previous “*The Mowers at A Chateau, Freedomland,*” after “*The Mowers*” (1887) by Grigoriy Myasoyedov.

Right “*Freedomland, One Town.*” Each 3-by-3-mile town in Freedomland is divided into 36 half-mile square sections. The four center squares serve as the town’s infrastructural core, while the 32 remaining sections are quartered, producing 128, 40-acre neighborhood farm estates.



ture, on paper, isn't fictional? What architecture doesn't aim to change the world, or at least how we live upon its crust?

In its ambitious and elaborate fantasy, “The Atlas of Another America” is the latest in a long chain of suburban visions that date back to Ebenezer Howard’s Garden City. Of these precedents, it is most indebted to Frank Lloyd Wright’s Broadacre City. Using the same Jeffersonian grid, Wright’s vision, first proposed in 1932, imagined an array of program types scattered among agricultural fields. The concept, though dotted with towers or apartment blocks, explodes the density of early 20th-century American cities into a spread-out civilization called Usonia, a democratic model that prefaced but was largely ignored by the forthcoming postwar sprawl. Self-reliance was rooted in independent food production, but residents

would rely on the automobile for transit, like in Krumwiede’s scheme.

After a couple of false starts, Wright realized his first Usonian structure with the Jacobs House in 1936. The small residence, made of solid 2-by-4 construction, was originally specified to be left untreated; if it had been, it might only have lasted for one familial generation before collapsing into the fertile earth, an aspect addressed by Michael Cadwell in his collection of essays, “Strange Details.” Here “the life of the house [is] mated with the life of the family,” and, as such, only the land remains when master and manor are wiped away.

Krumwiede picks this idea up in his proposal with an explanation of crop rotation. He writes that Freedomland estates would be demolished and rebuilt every 20 years, migrating radially around the four quadrants of the gridded cells.

The life of the home, in its redundant wood frame construction, matches the life of the soil, though today’s industrial assemblies, with their plastics, foams, glues, and sealants, will remain in landfills for centuries. Still, it’s a nice thought. If Freedomland was founded with Wright’s Usonian vision 80 years ago, then last year would mark the arrival of estate construction — back at the site where the cycle started. Excavators would dig for new foundations, only to uncover old slabs beneath the tired topsoil, the ruins of a now-historic alt-suburbia. The homecoming might feel distinctly weird and totally patriotic at the same time, much like the sentiments stirred up by this excellent “Atlas of Another America.”

Jack Murphy, Assoc. AIA, is a regular contributor to *Texas Architect* and a master of architecture candidate at Rice University.



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Q&A with Doug Pierce, AIA

RELi, pronounced “rely,” is a national consensus standard rating system, similar to LEED, that focuses on resiliency. Developed by a committee of architects and engineers, it was published in December 2014 after four months of public review and commentary. The new CHRISTUS Spohn Health System campus project in Corpus Christi, which weathered Hurricane Harvey as a construction site, is being designed to RELi standards. Texas Architect Editor Aaron Seward recently spoke with Perkins+Will’s Doug Pierce, AIA, the principal investigator on the RELi development committee, about what the standard contains and some of the challenges of designing resilient buildings and communities. Find out more about RELi at c3livingdesign.org.

Aaron Seward: You said RELi is like LEED for resiliency. So is it about how best to design and construct buildings to stand up to extreme weather events, like hurricanes?

Doug Pierce: Extreme weather is part of it. That’s the robustness piece. The RELi action list has multiple categories. It includes every-

thing from extreme events to resource resilience and social cohesion. Resilience emerges from a combination of things. The first category is a panoramic approach. One of the things we tried to do is have a series of credits focused on how you design, building off the integrative process credit that’s in LEED v4. We added more architect- and design-oriented process upfront. It also includes operations, a study about what kinds of hazards you may have, climate issues, sea level rise, extreme weather events, and other types of events that could be an issue to consider for design. The next couple categories are adaptation and mitigation of acute events. Is your building out of the 500-year flood plain? In LEED, it’s the 100-year flood plain; in RELi, it’s the 500-year flood plain. We established sea level rise at 5 or 6 feet as the baseline for projects, and those are conservative estimates. The most recent Climate Science Special Report issued by 13 U.S. federal agencies that came out under the Trump Administration in 2017 said that 8 feet of sea level rise by 2100 is not unimaginable. According to James Hansen, one of the leading climate scientists, we could get as much as 16 feet of sea level rise. Some people are shocked by 6 or

8 feet; RELi’s 5- or 6-foot baseline is grounded on NOAA’s high level of 6-ft-6-in or greater rise. As far as I know, RELi is the first building standard anywhere to stake out a sea level rise number.

Can you talk about some of the specific events that RELi addresses and the measures it proposes for mitigation?

It addresses a series of things: extreme rain, sea level rise, passive survivability, thermal safety — If you lose power, will your building heat up to the point that it’s dangerous? This is particularly a concern for buildings like hospitals or nursing homes. I’m sure you know the big story out of the hurricane in Florida and the people who died because of the heat level in their building. And Katrina, the stories where people were stuck in hospitals. Staff were breaking windows out because it was getting so hot. So we have a baseline. You can’t let your project get hotter than it is outside, even if the power grid is down. It’s lower for hospitals — 90-degree heat index, which is based on general OSHA guidelines. We might take the baseline for hospitals and similar facilities down to 86. We already have a credit that does that.

The CHRISTUS Spohn Hospital in Corpus Christi is one of a handful of RELi pilot projects in the country. It weathered Hurricane Harvey as a construction site without significant damage.



There's criteria for backup energy and power, with a preference for clean energy generation — solar and natural gas or propane, preferably — a combination of solar, generators, and batteries to operate your building. We've got criteria for people who will have to shelter in place, including food provisions and sanitation, like 5-gallon pails. We get to the nitty-gritty when it comes to what to do for an emergency. We have criteria for windows: That's a potential passive survivability strategy. If you have daylight, you don't need artificial light. We don't want to see people take a fortress approach and start designing buildings without windows to make them tougher. It's particularly salient to places on the coast that are likely to be hit by hurricanes.

Were the RELi recommendations dreamed up by the committee or drawn from other places?

We aggregated from different sources. We said, we don't want to recreate something if it's already been done. So we surveyed the landscape, looking for things that support resiliency. We picked up a series of things from LEED and other standards that support resilience, and then we filled the gap for things like thermal safety, sea level rise, etc. We reference things like energy efficiency. Some people ask, what does efficiency have to do with resiliency? If you have an energy-efficient building, you need less emergency backup equipment, less fuel and fewer solar panels, and the fuel you have will last longer. The 2030 Challenge is part of our credit. If you reduce energy use by 70 percent, you only need a third of the backup generation you would need if you didn't do an energy-efficient building. You can apply that across the board. The RELi baseline for off-the-grid survivability is four days. If you're going to store onsite water for sanitation or irrigation, the more efficient you are, the less water you have to store. Efficiency is a resiliency thing as well; it's not just about sustainability.

It sounds like RELi includes quite a lot that you wouldn't immediately consider as relevant to resiliency.

Exactly. Another important piece to resiliency is community vitality and cohesion. Let's say you have a robust building that withstands the storm. It's not enough if the people in the building survived, or if your neighborhood has been designed to RELi and survived — there's

a limited value if people can't come together to recover. This is a broader discussion about how architecture and design can support community cohesion, so when there is an event — could be economic — people are going to be able to come together as a community and bounce back collectively. For example, RELi has a credit around providing community access to useful space. That includes all kinds of things. Do you have a meeting room for the community? Can your project provide space for car sharing, tool sharing, garden space, a canning kitchen, or even a local community radio station for communication purposes? Anything your project can do that helps build social cohesion. Bike share is a perfect thing. Let's say you have an event; power's off; you can't pump gas for your car because the local station isn't resilient. What's the answer? Bicycles. We reference LEED transportation credits and walkability — connectivity improves resilience. These sorts of things are so basic people don't think about them. Having a sidewalk to walk on can be a big deal. The fundamental social cohesion thing that happens on a sidewalk is saying hi to your neighbor.

You mentioned economic events. I'm guessing recession, depression, the collapse of the markets, and the closing of banks. What sort of measures does RELi put forth to mitigate those sorts of disasters?

This goes back to community vitality. We have a credit for nonprofit organizations and cooperatives, used for things like creating resiliency districts or collaboratives — places where people can actively solve problems together. We also have organizational components, focused on locally produced products and jobs to improve the local economy. Of course, we are springing from the basic idea: What can architects do? Some of it's on the edge, like the cooperatives. That's stuff we as architects and designers can't implement for our clients effectively, but we can encourage them to do those things; we can bring those ideas to the table. Having those things in RELi can help us, as designers, work with our clients to develop more holistic design solutions. We need to go beyond the boundary of our project site. Climate change and socioeconomic disruptions are serious business. Resilience is not very effective if it's not comprehensive.

Can you speak a bit about the CHRISTUS Spohn project in Corpus Christi? To my knowledge, it's the only RELi project in Texas at the moment.

Sure. I went down to Corpus Christi to do a workshop with our Dallas office and the building owner. We started going through resilience and working with RELi, and the owner said they'd like to stay up and operating in a Category 4 hurricane. We had the engineers there. Can we deal with wind? Yes. Can we deal with power? Yes. The thing that stopped the discussion was the capacity to flush the toilets. That's a major issue: sanitation. We started saying, how's the sanitation going to work? Everybody said the local wastewater plant isn't going to be operational in a Category 4 hurricane. The owner was going to have to decide whether to have wastewater storage on-site or change their goals. There are things that happen off-site that can affect your project: Another thing that came to light was the impact of an extreme rain event. Even if the hospital is open, the streets around it are likely to flood because the stormwater system isn't ready to handle an extreme rain event. That's what happened with Harvey: A bad disaster turned into a full-fledged catastrophe because the stormwater system wasn't up to the task. If the hospitals are operating, but no one can get to them, it greatly limits their value in a crisis. Issues like that reach beyond the building boundary into the neighborhood and community.

I did a presentation at a Boston Green Ribbon Commission workshop set up to address climate change. The insurance industry was the focus. They are struggling with issues of connectivity. This has become a core stumbling block. All these systems are connected. Just because you're up and operating doesn't mean the rest of the community is. This has become a huge discussion about how we've structured our economic relationships. We're acting as individuals, mostly. But here we have an issue that's hard to solve on your own, as a single entity, a single piece of property. You can do a certain number of things, but at a certain point it's bigger than you are. We're trying to address that issue. For example, one of the credits in RELi is about community solar gardens; they can help provide power for the neighborhood. That once again connects back to the idea of why we have cooperatives as a credit. You might want a cooperative to put your solar garden together. We need this connectivity. It's not going to work if we don't come together collaboratively as a community — at the local scale or the global scale.

Calendar

MARCH

Thursday 1

EXHIBITIONS OPENING

4 Texans: The Next Chapter

The McNay
6000 N. New Braunfels Ave.

San Antonio
mcnayart.org

Shaping the Future of San Antonio Through Design
San Antonio Center for Architecture
1344 S. Flores St.

San Antonio
aiasa.org

Saturday 3

EXHIBITION OPENING

AnneLaurie Erickson: Into the Digital Mesh
Galveston Arts Center
2127 Strand St.

Galveston
galvestonartscenter.org

Sunday 4

EXHIBITION CLOSING

Line Form Color
The Blanton Museum of Art
200 E. Martin Luther King Jr. Blvd.

Austin
blantonmuseum.org

Wednesday 7

LECTURE

Christine Ten Eyck
UT Austin School of Architecture
5:00 p.m.

Goldsmith Hall
Austin
soa.utexas.edu

Friday 23

EXHIBITION OPENING

Egyptian Animal Mummies: Science Explores an Ancient Religion

San Antonio Museum of Art
200 W. Jones Ave.

San Antonio
samuseum.org

LECTURE

Sharon Johnston
4:00 p.m.
Texas Tech College of Architecture

Lubbock
arch.ttu.edu

Sunday 25

EXHIBITION OPENING

Laura Owens
Dallas Museum of Art
1717 N. Harwood St.

Dallas
dma.org

Monday 26

LECTURE

Roger Boltshauser: The Form of Mud Lecture
5:30 p.m.

Rice School of Architecture
Farish Gallery,
Anderson Hall

Houston
arch.rice.edu

Thursday 29

EVENTS

Porous Borders, 4th AULA Symposium, El Paso/
Ciudad Juarez

Texas Tech University at El Paso

El Paso
arch.ttu.edu

Celebrate Architecture

AIA Dallas
aiadallas.org

Saturday 31

EXHIBITION OPENING

FOCUS: Kamrooz Aram
The Modern
3200 Darnell St.

Fort Worth
themodern.org

APRIL

Wednesday 4

LECTURE

Rahul Mehrotra: Soft Thresholds: The context as generator of Practice
5:00 p.m.

Rice School of Architecture
Farish Gallery,
Anderson Hall

Houston
arch.rice.edu

Saturday 7

EXHIBITION OPENING

Ragnar Kjartansson: S.S. Hangover
Laguna Gloria
3809 W. 35th St.

Austin

thecontemporaryaustin.org

Monday 23

LECTURES

The Jean and Bill Booziotis Lecture in Architecture: Tatiana Bilbao
5:00 p.m.

UT Austin School of Architecture
Goldsmith Hall

Austin
soa.utexas.edu

Saturday 28

EXHIBITION CLOSING

First Sculpture: Handaxe to Figure Stone
Nasher Sculpture Center
2001 Flora St.

Dallas
nashersculpturecenter.org

SPOTLIGHTS

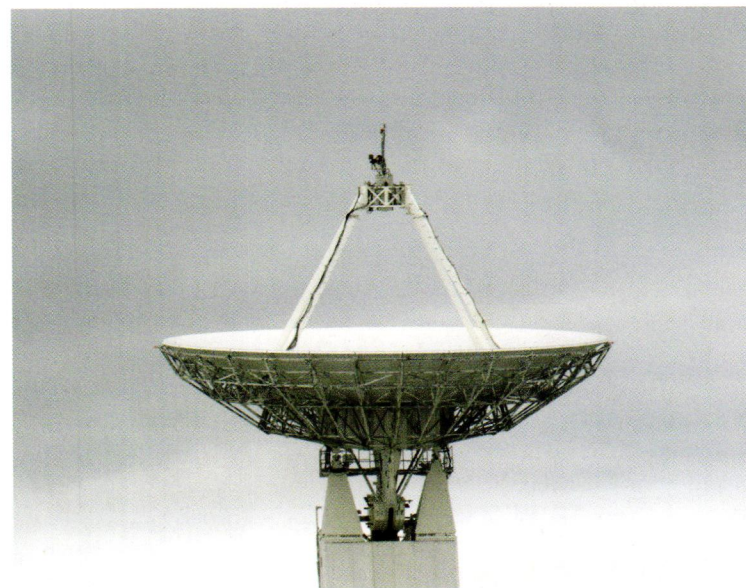


RODNEY MCMILLIAN: AGAINST A CIVIC DEATH

The Contemporary Austin

THROUGH AUGUST 26

McMillian, the inaugural winner of the Suzanne Deal Booth Art Prize, weaves together elements of U.S. history, the body, and architecture in a wide-ranging exhibition of sculpture, painting, installation, and performance art. The immersive installation on both floors of The Contemporary Austin Jones Center presents "discomforting social critique of American histories, injustices, and structures of power."



HYPEROBJECTS

Ballroom Marfa

OPENS APRIL 13

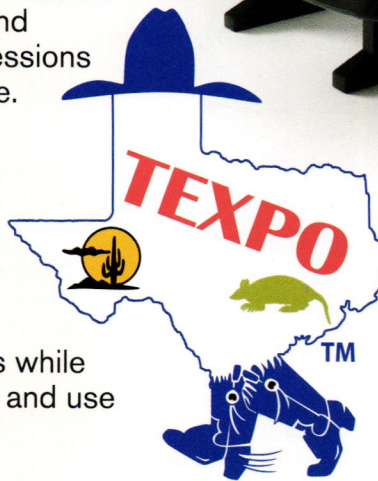
Co-organized by Rice University professor and author Timothy Morton, "Hyperobjects" is an attempt to "confront the overwhelming scale of today's ecological crisis." Morton's definition of Hyperobjects derives from his 2013 book of the same name, which explores concepts and entities that are so physically and temporally large as to be incomprehensible to human beings. Ballroom Marfa brings together several installation artists to create an exploration of Morton's ideas. ■

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by Rita Catinella Orrell

This roundup of new residential furnishings includes a modern dustbin with an integrated brush and dustpan, and a reissue of a classic Gio Ponti chair design.



Florence Knoll Relaxed Benches
Knoll
knoll.com

Relaxed square upholstered benches are an addition to the recently launched Florence Knoll Collection that commemorated the design icon's 100th birthday, last year. The new square benches feature a base in polished chrome, an exposed metal frame in heavy gauge steel, and an inner frame of solid wood. Available in a number of standard fabrics or Spinneybeck leather upholstery, the benches can be used as an ottoman, a seat — or as a table, with the help of a tray.



Dustbin
Brendan Ravenhill
brendanravenhill.com

Constructed in the U.S. of folded, powder-coated metal, Brendan Ravenhill's modern Dustbin features a dustpan which doubles as a perfectly counterbalanced swinging lid. The wood-handled, natural bristle brush has two inset magnets that affix it to the side of the bin. Ideal for modern kitchens, garages, pantries, or other interiors that need frequent sweeping, the bin comes in black or white and measures 12.5 in x 10.5 in x 26 in.



Palma Umbrella
Royal Botania
royalbotania.com

The mechanics of the Palma automatic garden umbrella are contained within the sleek contours of the design: The aluminum shaft encloses a gas strut, and the base conceals a quick-release mechanism that raises it to a fully open position. By gently pulling down on one of the arms, the umbrella automatically closes in the same way. The powder-coated aluminum pole, ribs, and base are available in white, cappuccino, or black, and the canopy textile is made of Sunbrella UV- and water-resistant fabric in eight colors.



Pacific & St. Charles Collections
Volk Studio
volkfurniture.com



Catenary Collection
Ot/tra by Zimmerman Workshop
ot-tra.com

Brooklyn-based Zimmerman Workshop Architecture + Design debuted its new furniture company Ot/tra by Zimmerman Workshop last year with the Catenary Collection for workplace, hospitality, and residential interiors. Catenary includes two barstool styles, a table in three sizes, and two coffee tables, as well as a chair, side table, and bench inspired by Eero Saarinen's St. Louis Arch and George Nelson's Platform Bench. All of the handcrafted pieces are available in four wood finishes: white ash, natural oak, walnut, and blackened ash. Custom options are also available.

Volk is a Brooklyn-based studio dedicated to the design and fabrication of handcrafted, traditionally joined and finished wood furniture. New pieces include the Pacific armoire, shown in solid ash with ash veneer and a whitewashed finish, turned copper legs and drawer pulls, and swing doors with inset leather panels. Also shown are three new designs in the St. Charles collection: an armchair in solid bleached ash and blue cotton fabric; occasional tables in bleached ash with inlaid marble with a copper leg; and a 68-in-high mirror with a turned ash stem and concrete base.



Moltini&C
D.156.3 Armchair
moltini.it

The D.156.3 armchair, originally designed by architect and designer Gio Ponti in 1956 for American company Altamira, has been reissued by Moltini&C. Assembled and finished in Italy, the reissue has a solid American walnut or black semi-matte lacquered frame and an ergonomic backrest featuring criss-crossed elastic straps that support the soft, quilted, and edged cushion. Upholstery is available in select fabrics and leathers, with customization on request. The chair is available at furniture dealers throughout the U.S.



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The Hyatt Regency Houston (1972) is one of two buildings Portman completed in Texas. Designed in collaboration with J.V. III, it features a revolving rooftop restaurant, aptly named Spindletop.

John C. Portman, Jr., FAIA, 1924–2017

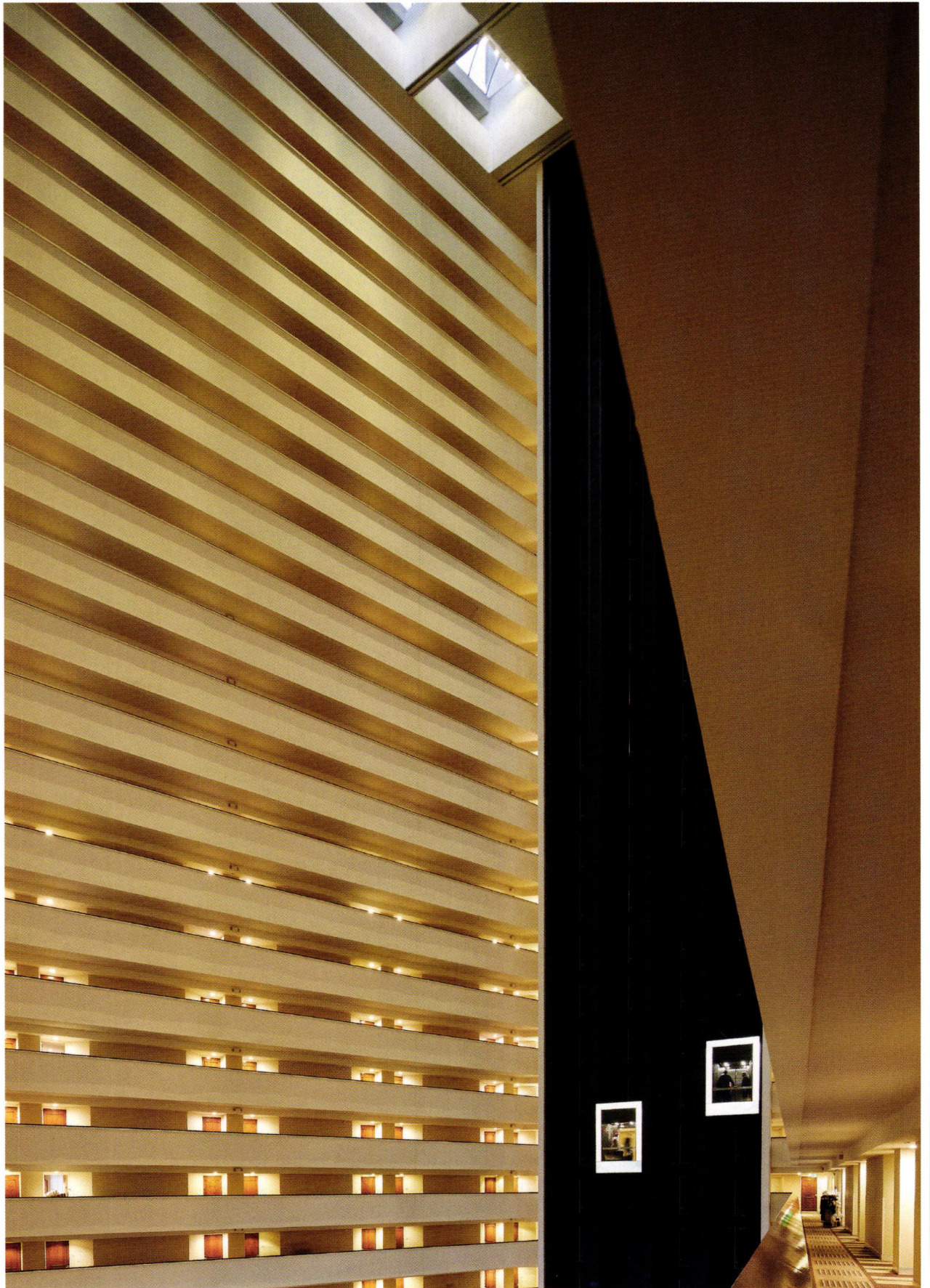
While his buildings have often been derided as insular anti-urban fortresses, Portman played a key role in the development of American architecture. At a time when austerity was the rule, when the architectural profession itself was diminished and in crisis, he designed and completed buildings whose sheer exuberance offer lessons on place-making, even today.

Text by Michael Malone, FAIA

Photography by Leonid Furmansky

It has become blood sport among many architects and critics to disparage the late John Portman's buildings and enumerate their shortcomings — *insular, inward-facing, anti-urban, street-grid-denying, fortress-like* — regardless, the influence of these buildings on 20th-century architecture is enormous. If you've been fortunate enough to actually visit them and look at them as buildings and spaces, you'll find they offer many delights and rewards for your time and observation. Portman's buildings were instructive and inspiring to me as a young architecture student, and I was much saddened by news of his passing.

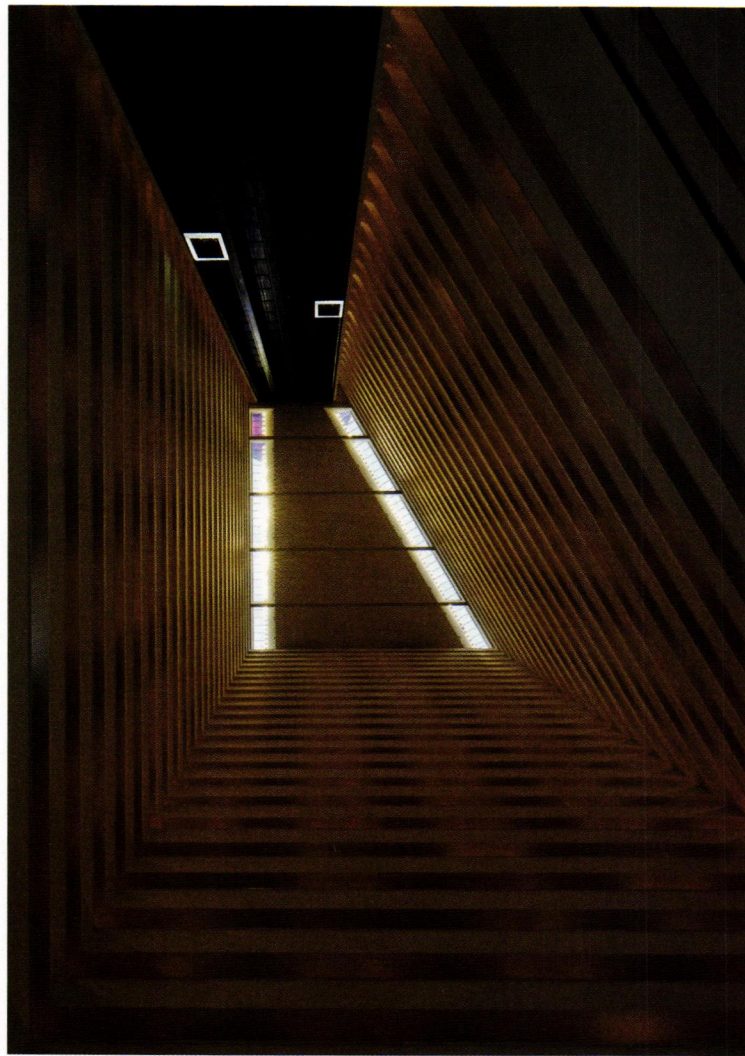
The straightforward geometry of the atrium adds to its quiet drama and emphasizes the play of light as it falls through the space. Portman's skill at handling light is often overlooked, but it makes the interior drama possible.



It is difficult to identify an architect who had more influence on American architecture in the late 1960s and 1970s than John C. Portman, Jr., FAIA. The 1970s were particularly demoralizing years for America, and Portman was a true hero. Uncertainty was his constant companion in that troubled era — surely due in part to his choice of career: The U.S. economy was in recession and in many parts of the country building activity had largely come to a halt. My parents were part of the successful, post-World War II generation that enjoyed a broadly expanding economy and an assertive and strong America that had become the leader and the model for the world. The shadow of the Cold War and the existential threat of nuclear war were ever-present concerns, but overall things were good. Vietnam and rampant inflation were ongoing issues, but the real brick wall to the surging American dream was the 1973 Arab Oil Embargo, which rocked our nation's financial and cultural values to their foundations. We were dependent on cheap, mostly foreign oil in ways we never understood until then. It fueled not only our cars, but our lifestyles. The embargo brought geopolitical forces out of the newspapers and into our homes (and wallets).

I was going to college while this economic turbulence shook my parents and many of their friends, and certainly my classmates. My architecture professors at Auburn were often former practitioners who had been laid off from various firms and were teaching in the relative security of academia. Much design learning focused on the nascent use of solar energy, of maximizing resources, of making do with little. American architecture was not being practiced with “the hog stomping baroque exuberance” that Tom Wolfe identified in “From Bauhaus to Our House”; architects were focused instead on austerity. They hunkered down and waited, hoping to last the recession out.

But there was at least one architect who was creating his own path using his own sensibility, seemingly ignorant of the plight of the world around him, and it was John Portman: a Southerner, working in the New South's de facto capital city of Atlanta, making big plans and — even more importantly — getting them built. He titled his flagship downtown development Peachtree Center with its Rockefeller Centeresque ensemble of high rises and trade marts organized around a sunken open court. No ice rink, but Peachtree Center's collected buildings incorporated restaurants, shops, sculpture, lots of



Part of a Portman-designed hotel's appeal was the futuristic vision animated by glass elevators. The 29-story trap-ezoidal atrium in Houston was used as a set for the 1976 sci-fi movie Logan's Run.

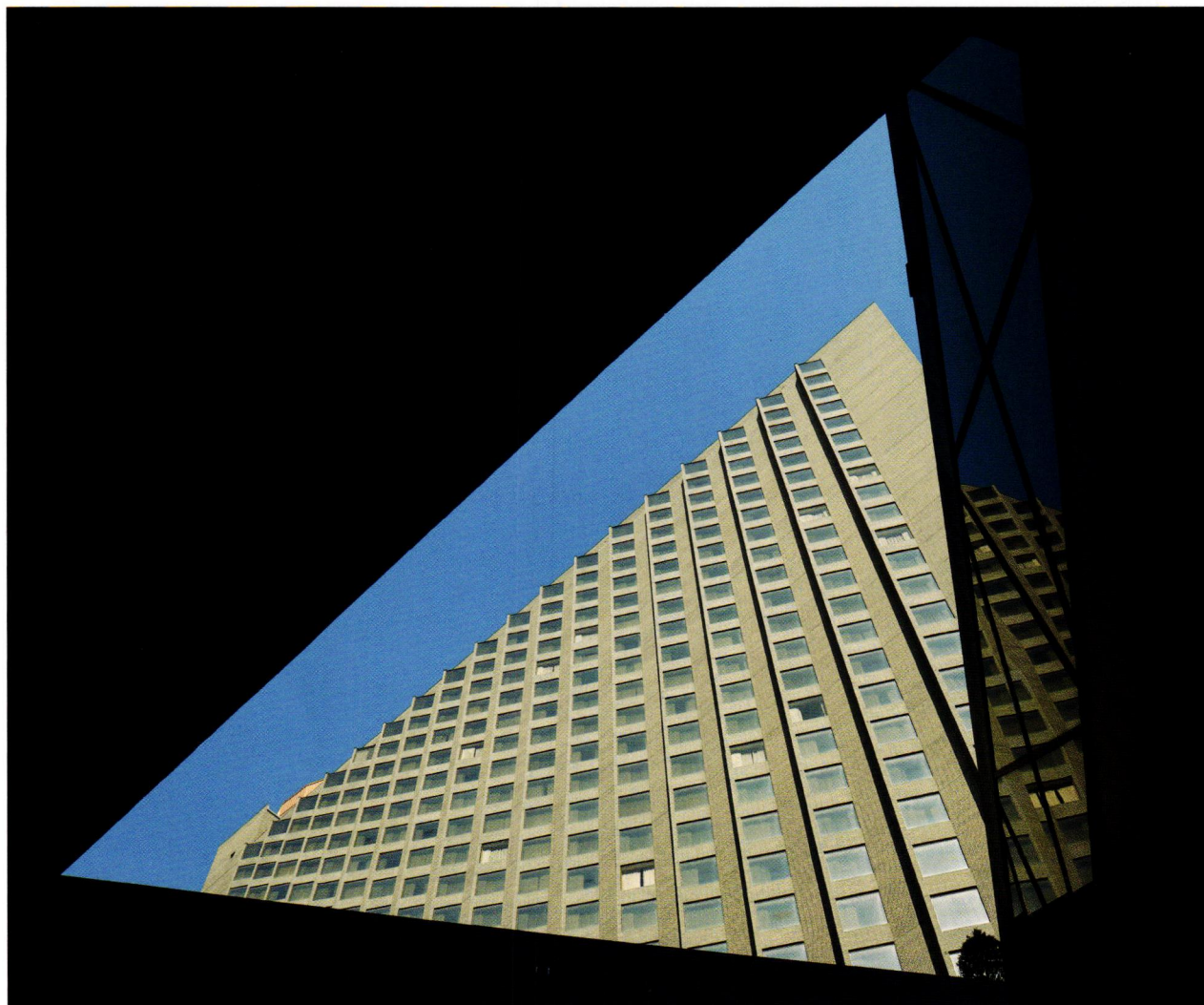
plants, and a Tivoli-inspired march of twinkling lights. Just a short drive down the road from Auburn (where I was a student), Portman's work was easily accessible, filled with dramatic ideas (and overlooked nuance), and fun to visit. Other architects took notice. My teachers professed to hate all of it. I think they were jealous.

Of course, the 1967 Hyatt Regency in Atlanta — a cornerstone of Peachtree Center — was the building that made Portman's reputation. Its 22-story atrium was praised and lauded by critics at the time, and as it was daringly original and new, little was made of its internal focus and lack of connection to the urban fabric. That criticism would come later, when other atriums, often not as deftly handled, proliferated across the country. A soaring atrium became a virtual requirement for hotel design. Interestingly, the Hyatt was not Portman's first use of this feature; the atrium had its genesis in a remarkable public housing project that Portman designed in 1965: the Antoine Graves building (now demolished).

Admiring the way it organized the access to the housing units and created a successful interior space (a secured space, as important for a low-income senior housing project as it would later be for a hotel), Portman adapted it for his then-operatorless hotel. Turned down by every major national chain, he ultimately came to a deal with Hyatt, at that time a company that operated airport motels. The phenomenal success of the project not only elevated Hyatt, but made Portman and what we would now identify as his brand the go-to model for hospitality.

The Hyatt's atrium was my first great space. You can laugh, but I grew up in North Carolina and we didn't have a lot of innovative structures at hand to compare it to. When I last visited, in 2015, it still gave me chills to walk in and look up. Of course, I've been to other buildings since I first visited, spaces that are arguably better and more complex, but the Peachtree Center Hyatt will always be the place where I first understood the power of

The flat plane geometry of the Hyatt's facade is enlivened by the angled windows of the individual guest rooms, a common device in Portman's buildings, where the repetition (and celebration) of the guest room module is used as a texture to break down otherwise monumental massing.



architectural volume and how it could affect and move you. Additional lessons could be drawn from the way Portman handled natural light in his spaces. Architects talk about light in a very special way, but modern examples were few in the South at the time. We didn't have any Lou Kahn buildings to visit to experience "architectural light" and how it filled and modeled spaces. It was an abstract concept when my teachers talked about it, hard to glean from photos in books or slides in lectures and somewhat incomprehensible. Visiting the Hyatt, with its cascading light streaming through the vines on the balconies and casting shadows on the deeply recessed walls, gave me a powerful and vivid example: That atrium had a tangible heft, and other architects were drawn to it for inspiration. I've often wondered why Richard Meier's first major museum, the High in Atlanta, has as its most memorable space an atrium. It seems obvious to me that the atrium was a typological part of Atlanta

architecture, and consciously or not, Meier included one in his building.

It is impossible not to recognize John Portman's impact on Texas architecture. His example was absorbed and followed here, especially as the economy recovered from the oil shock, which benefited Texas cities greatly. He completed two buildings in Texas, the Hyatt Regency in Houston and the Fort Worth National Bank Building in Fort Worth (now significantly altered), but he influenced a number of others as well. A list would include at least one atrium building in every major city in the state: The 1978 Reunion Hyatt Regency in Dallas, by Welton Becket and Associates; the Plaza of the Americas in Dallas, by HKS; and the 1981 Hyatt Regency Riverwalk in San Antonio, by Ford, Powell & Carson and TVS are a few obvious examples. It is also arguable that Houston's Galleria, perhaps the most popular public space in the state, owes its expansiveness and layering to Portman's example of the power of interior spaces to gather and collect

people, focus them, and encourage them to participate in collective life.

Portman continued to work until his death at 93. After the Hyatt Regency in Atlanta, he did a number of other hotels, all variations on the theme of the first hotel, in places as far-flung as New York, Los Angeles, Shanghai, and Singapore, with the most distinct (and celebrated) being the Hyatt Regency in San Francisco. But it was in his work at Peachtree Center that Portman seemed to best capture and execute his imagination, which allowed him to create a complete vision of his ideas. In 2010, Peachtree Center and its history were presented at the Venice Biennale as a part of the U.S. Pavilion — a high-toned setting for a mere developer and his commercial buildings. I think Portman knew his buildings were architecture first, as did anyone who paid attention.

Michael Malone, FAIA, is the founding principal of Malone Maxwell Borson Architects in Dallas.



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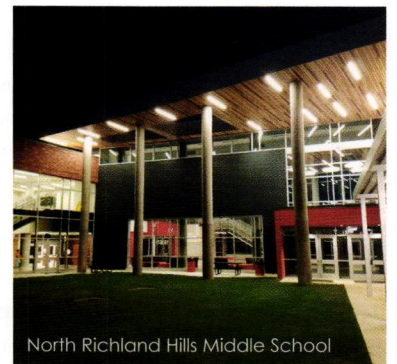
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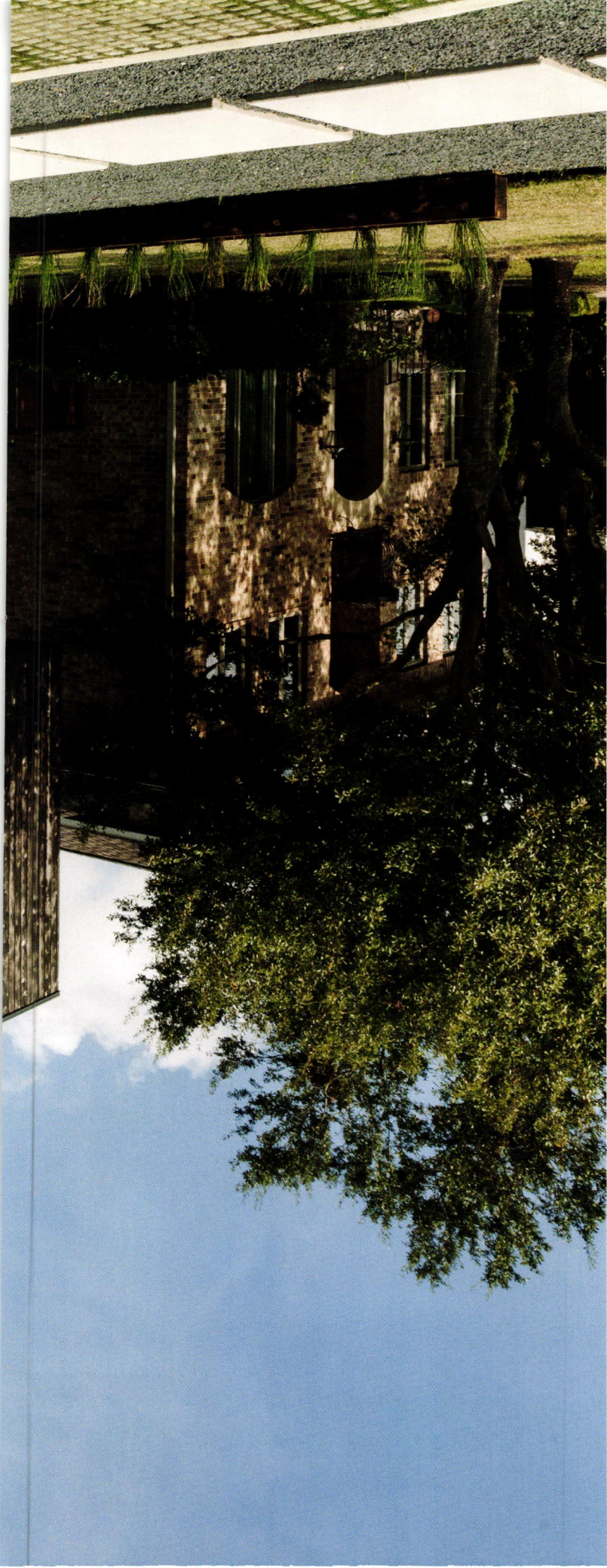


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by Ben Koush, AIA

Project Winslow | Perched

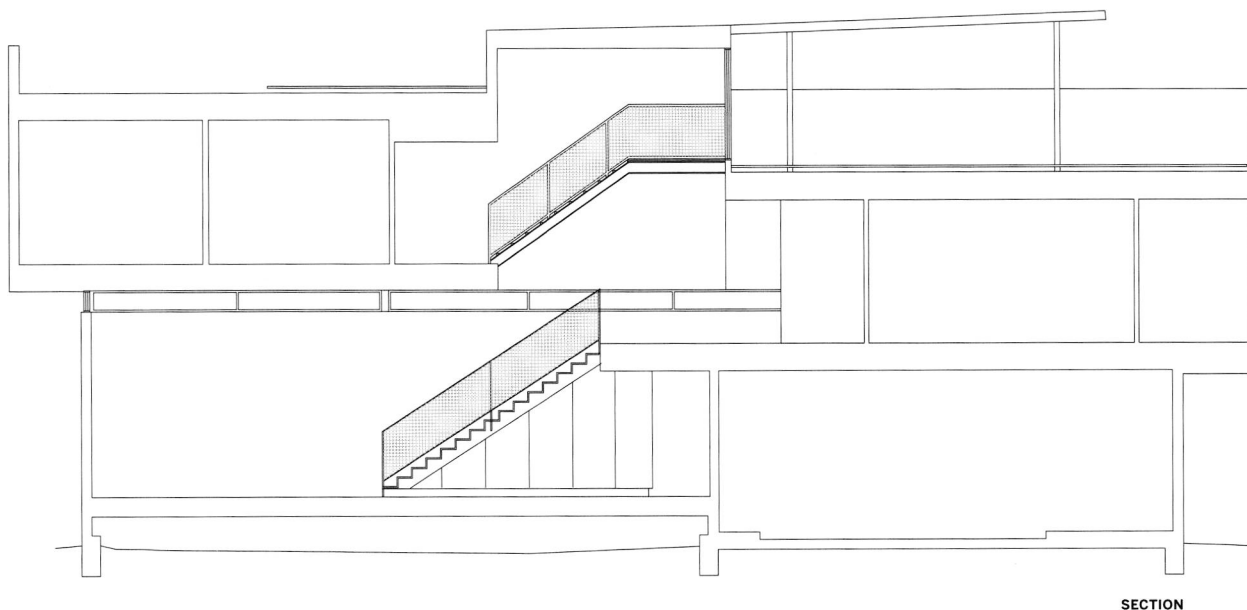
Client John Tsai and Karen Lang

Architect JT ARC Studio

Design Team Team John Tsai, AIA; Robert Mazzo

Photographer Paul Hester





Bellaire, Texas, a former bedroom community for Houston now subsumed by its host, lies almost completely in the flood plain of Brays Bayou. Because of this, the Bellaire permitting office has required all new houses to be elevated on concrete masonry block bases several feet above the ground. The result is a heterogeneous streetscape of unusually tall McMansions interspersed with the modest ranchettes that formerly were the majority of its housing stock. Recently, architect John Tsai, AIA, an adjunct lecturer at the University of Houston College of Architecture and principal of JTT ARC Studio, used this requirement as the generative concept driving the design of the new house he built for his family.

Rather than even out the three-ft difference between the garage and first floor, Tsai instead chose to extend it up through the entire house, creating what he calls a “split condition.” The result is that what appears from the outside to be a two-story house actually has six separate levels. A garage and storage area, meant to be flooded, are at the ground level. The main living area, kitchen, and guest room are on the first full level. The master bedroom suite and a loft-study are on a mezzanine level. The children’s bedrooms and study area are on the second full level. Finally, rooftop terraces are located above both the master and children’s levels. A 28-ft-tall atrium rising from the kitchen to the uppermost part of the house allows visual connection among the multiple levels.

The concrete block wall required by code in Bellaire to raise the living area above the base flood elevation continues upward, becoming the load-bearing walls of the lower levels of the house. Tsai used a proprietary concrete masonry unit called Omni Block with special interior profiles

shaped to accept preformed Styrofoam inserts so that the single-wythe walls meet minimum energy code insulation requirements. According to the architect, this system was appealing because the block wall did not require an additional layer of insulating material and could therefore be fully exposed. Wiring is cleverly run to floor receptacles on the lower levels to avoid conduits on the pristine block walls. The block walls appear

Rather than even out the three-ft difference between the garage and first floor, Tsai instead chose to extend it up through the entire house, creating what he calls a “split condition.”

mostly solid from the street, with a single broad opening supported by an exposed galvanized steel lintel. This frames a recessed set of steps leading to the bright chartreuse-painted front door. Additional daylight enters the main living area through a series of narrow vertical slot openings scattered around its perimeter.

The form of the house comprises tautly stretched masses in precarious, but elegant, balance. The wood-framed upper level is clad with vertical cedar boards forming a rainscreen over a waterproof membrane. It hovers lightly over the block base, visually separated by a continuous clerestory window. Tsai, in an experimental (and slightly masochistic) mode, decided to char the boards black with a blowtorch in emulation of the traditional



Previous *The elevated house architect John Tsai designed and built is located in one of Houston's most flood-prone areas.*

Above and left *The split in the middle of the section contains the circulation. Light enters the multilevel space from many directions.*

Open House





Facing A 28-ft-tall atrium rises from the kitchen to the upper levels of the house.

Above The vertical wood siding that clads the upper section of the house was charred by the architect.

Japanese *shou sugi ban* preservation technique, a task he and his studio colleague Robert Mazzo performed over a grueling several weeks last summer when the house was under construction.

The garage doors are custom-fabricated steel frames with expanded steel mesh to allow air and water to pass through. They are simply finished with a bluing agent usually used to protect gun barrel steel, followed by a clear coat. This detailing was used throughout the house in the extensive railings on the stairs and mezzanine levels. Interior finishes are appropriately stark for the house of an architect and professor: pickled oak floors, dark-stained oak cabinetry, thin black countertops, and gray block or white-painted gypsum board walls and ceilings.

The rigorous design of the Tsai house is a challenge to the mediocrity of most of the bloated new construction in Bellaire. It makes a virtue out of banal code requirements and elevates them to the level of architecture. Although the site is flat, featureless, and perilously close to the 610 Loop with its roar of traffic, the architect has carefully mitigated these shortcomings and created a sophisticated and engaging dwelling space for himself and his family. The result is serene, light-filled, and, most importantly after Hurricane Harvey's massive flooding, dry!

Ben Koush, AIA, is an architect and writer in Houston. His book "Constructing Houston's Future: The Architecture of Arthur Evan Jones & Lloyd Morgan Jones" was published by Houston Mod in 2017.



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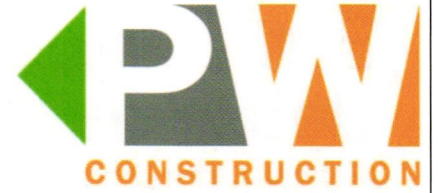


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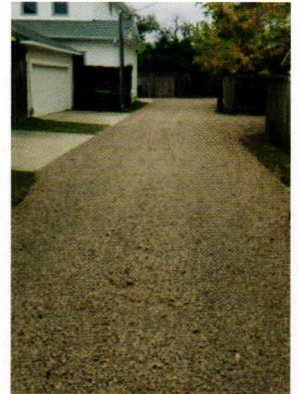
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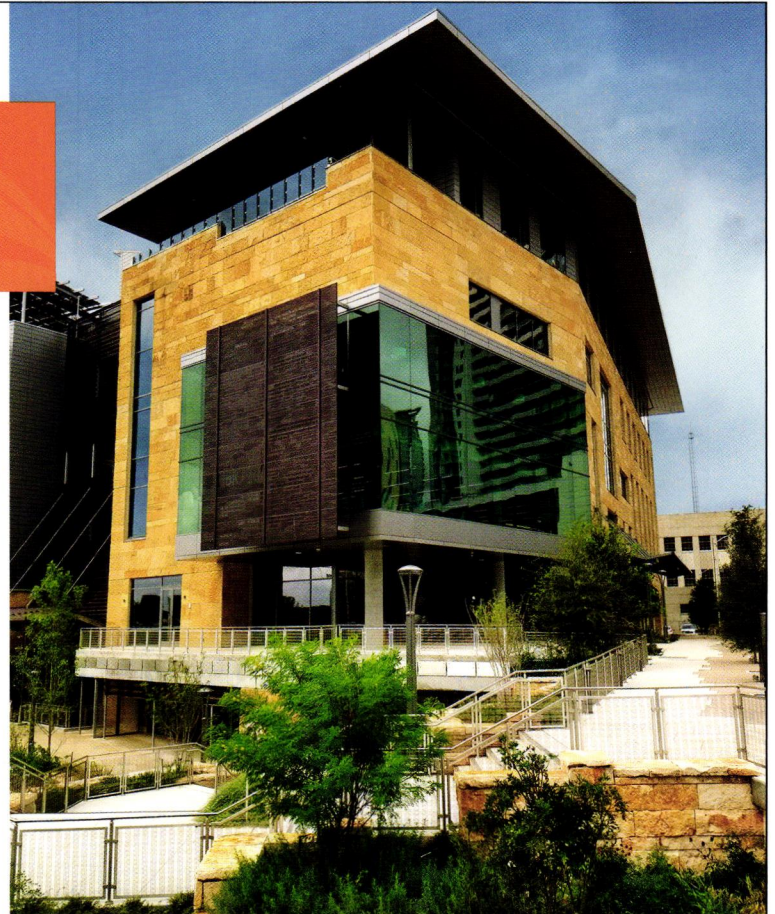
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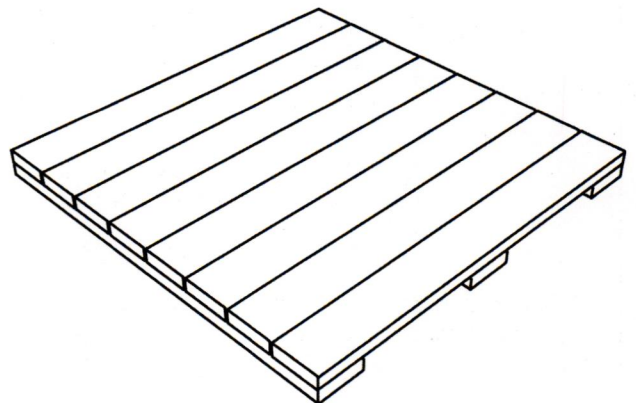
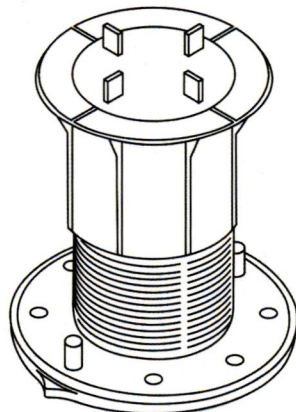
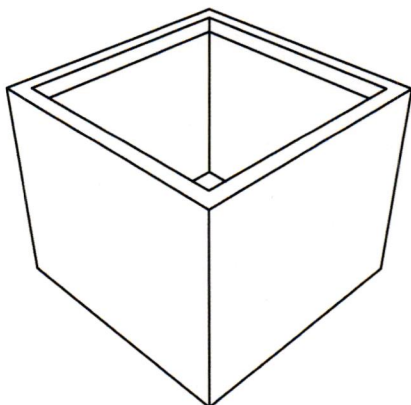


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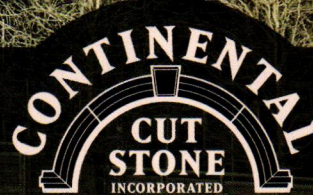
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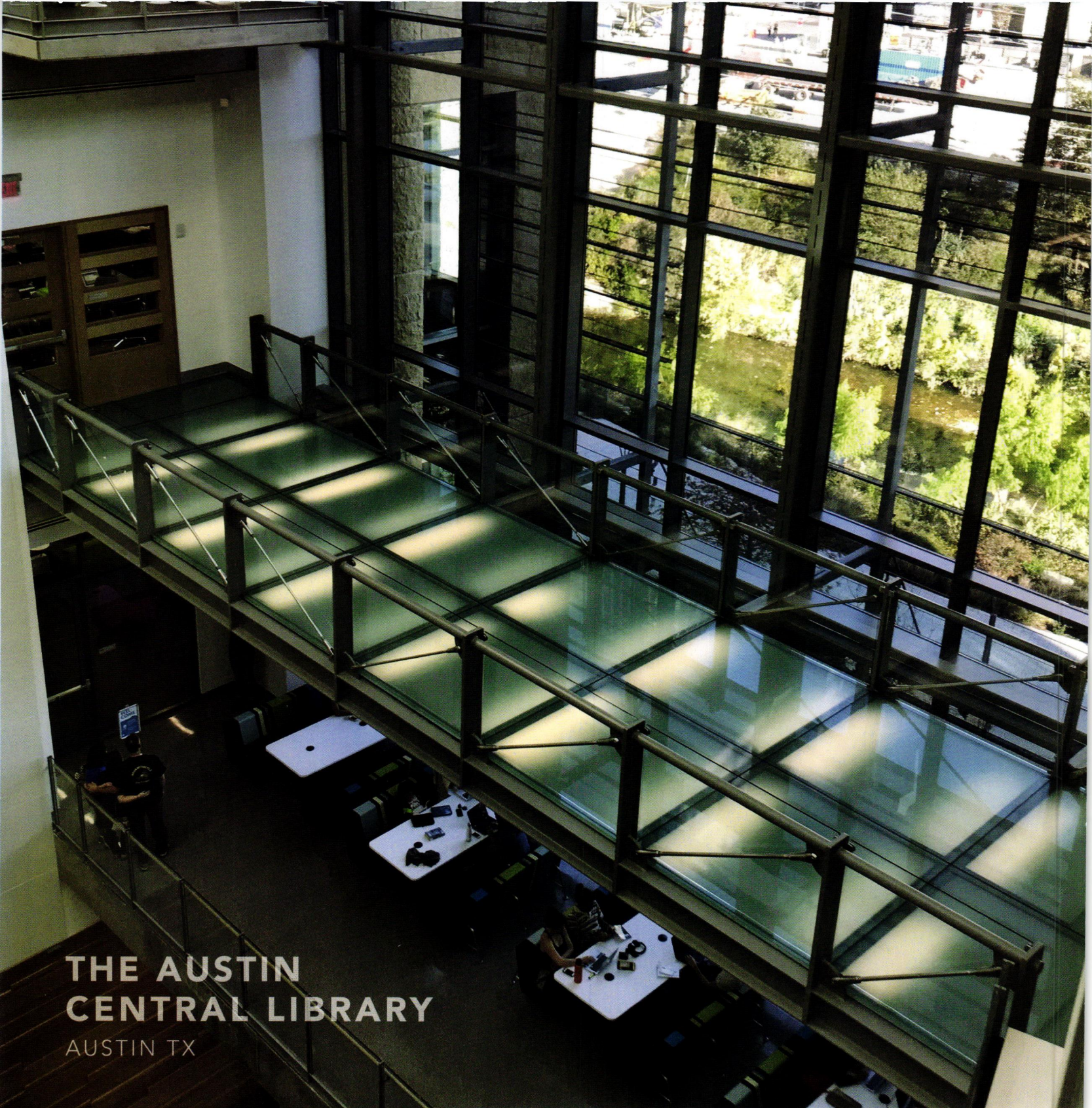
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— Reinier de Graaf, "Four Walls and a Roof"

And thus, de Graaf (a partner at Office for Metropolitan Architecture) tosses a big bucket of cold water on the notion of creativity in architecture. Most of the book is like that, aimed at checking the pretensions of the profession. The vast majority of contemporary architecture, he points out, is not the result of an author's creative impetus, but the outcome of a process of deduction defined mostly by money and building codes. There is only room for creativity in the margins, where it might easily be classified as that old taboo of the modernists: *style*.

As squeezed as the role of the architect may have become since the age of industrialization girdled the world, the profession can and does still play a vital role in the amelioration of communities, if not society as a whole. In this issue of *Texas Architect*, we examine a variety of processes, most of them collaborative, that show architecture in this light. We find out how the new Austin Central Library came to be and what the public thinks of it; learn how to apply for historic restoration tax credits; meet a handful of Texas developers who find value in architecture; and check in with three firms that practice the design-build model of project delivery.

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*Anastasia Calhoun, Assoc.
AIA*



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-Groucho Marx

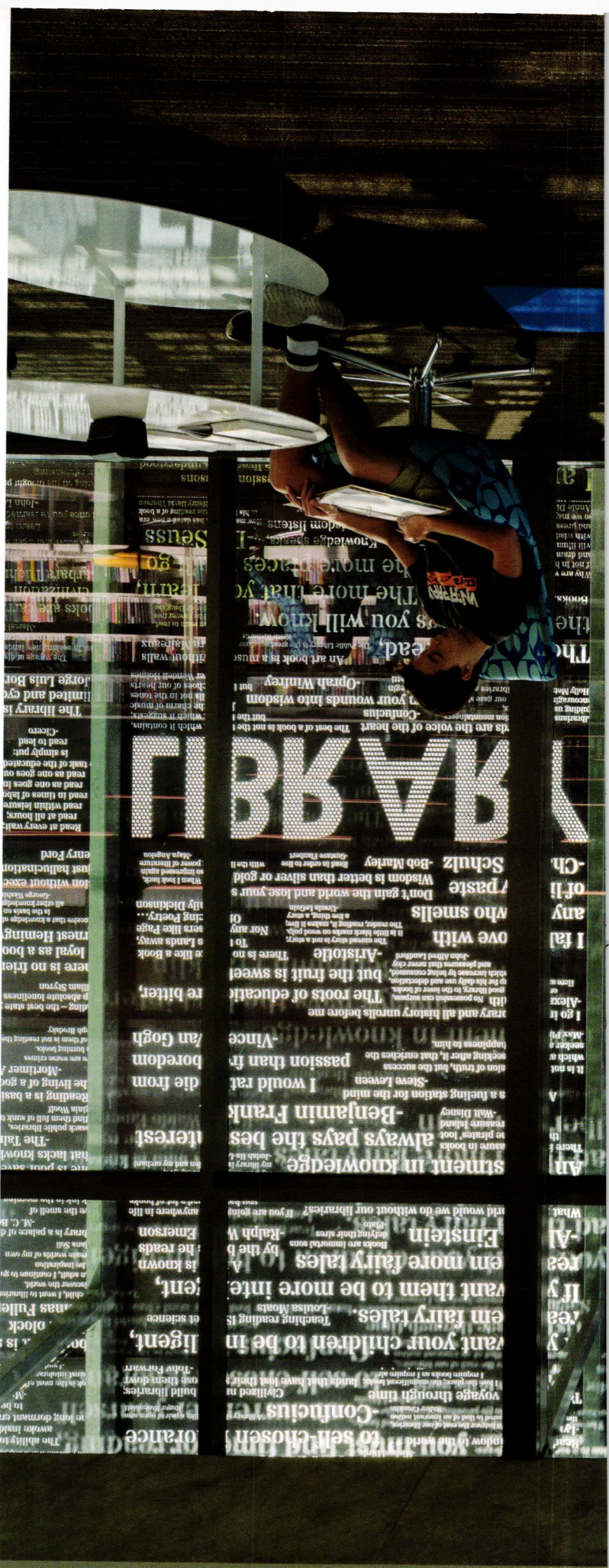
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All Other Knowledge Rests

THE AUSTIN CENTRAL LIBRARY IS THE MOST IMPORTANT CENTRAL TEXAS BUILDING IN MORE THAN A DECADE. DESIGNED TO BE A LIBRARY OF THE FUTURE, IT HAS ATTRACTED NATIONAL AND INTERNATIONAL ATTENTION AS THE LATEST AND GREATEST ITERATION OF ITS TYPE. HERE, TA PRESENTS A PARALLAX VIEW OF THIS SHINY NEW OBJECT: AN ARCHITECTURAL CRIT ACCOMPANIED BY A REPORT ON THE PUBLIC'S RESPONSE.

Project Austin Central Library
Client City of Austin

Architect Lake|Flato Shepley Bulfinch, a joint venture

Design Team Lake|Flato: David Lake, FAIA; Jonathan Smith, AIA; Steve Raikie, AIA; Daniel Lazarine; John Taylor Schaffhauser; Margaret Sledge, AIA; Gus Starkey; Adriana Swindie, AIA; Shepley Bulfinch: Sidney Bowen, AIA; Jim Chambers; Erik Haggstrom, AIA; Mark Finneral, AIA; Lynn Peterman, AIA

Photographer Nick Lehoux



The Public Responds

by Sarah Gamble, AIA

Welcoming guests to what has been described as the municipal “cathedral of the future,” Mayor Mark Adler presided at an opening ceremony for Austin’s new Central Library late in October 2017. Highlighting a quote from Holbrook Jackson, “Your library is your portrait,” he described a place of innovation and activity, adding “The only thing it needs now is you.” Seventeen-thousand-plus residents poured into the new space, starting an avalanche of personal commentary and selfies that has not yet stopped. Mainstream media and the Twittersphere alike have seen lots of related traffic: articles, blogs, and social media posts offering overwhelming praise for the library as a technology hub and community center. Michael Barnes of the Austin American Statesman called the library a “place of consequence,” and Texas Monthly’s Victoria Millner said it was “the most significant public building to open in Austin in decades.”

Austinites have embraced their new Central Library throughout its first months of use. This is welcome news, considering that its long-awaited completion was filled with anticipation — and sometimes angst, due to its cost (\$125 million) and to schedule delays that pushed completion 12

months beyond original estimates. Yes, the Austin public has quickly moved past any complaints it had during the design and development phases of the project, to an overwhelmingly positive refrain.

Texas Architect Editor Aaron Seward becomes, with this issue (see facing page), one of the first in the architecture community to comment, calling many architectural facets of the library into question and addressing some of the ways that architects consider and gauge good design. Do our personal and collective opinions complement those of the general public, or do they contrast with them? As we ponder both common ground and misalignments of opinion in the two groups, the public continues to indicate that this landmark project clearly has met its expectations, and then some.

Sometime during the 1990s, a collective desire for a new central library found voice in a citizen group, created by then-Austin Mayor Kirk Watson, that assembled a variety of library stakeholders and solicited their input. This group produced a series of recommendations, including developing a city-wide facilities masterplan and replacing the Faulk Central Library — at that time less than two decades old. Since then, the Faulk Library has continued to offer much-needed access and community services, despite its

Continued on page 54

Architectural Crit

by Aaron Seward

After touring the newly completed Austin Central Library that his firm co-designed, Ted Flato, FAIA, turned to Jonathan Smith, AIA, who led the project for the office, and said, "It's the largest lake house we've ever done."

It's easy to see what he meant. Looking at the building from its terraced landscaping along Shoal Creek, or poking above the trees from across Lady Bird Lake, the impression is very much that of one of Lake|Flato's iconic Texas homes. The materials and design moves employed are in the same family, though rendered at a much larger scale. Lake|Flato has excelled at making buildings that seem to be in dialogue with the landscape and the sun, and they used the same rationales on this urban site. The cladding is a mix of roughback Lueders limestone, gray metal siding, glass, and perforated corrugated aluminum panels that have been anodized with a coppery finish, in reference to nearby City Hall. The perforations are modulated to best mitigate solar gain. Generous roof overhangs provide additional shading, and screened porches that overlook the creek and the lake are strategically located for views and to catch the prevailing breeze.

Whether or not this well-exercised residential vernacular survives the increase in scale to a major civic project like a burgeoning city's central library is very much a matter of opinion. The public hasn't found it to be an issue (see Sarah Gamble's article on the facing page). Furthermore, the use of monolithically scaled roughback Lueders limestone on large urban projects has been an Austin tradition at least since Larry Speck's Computer Sciences Corporation buildings (2002) and Austin City Lofts (2004), not to mention Antoine Predock's City Hall (2004). The roof overhangs can be found on large academic buildings throughout the University of Texas campus, including the AT&T Executive Education Center (2008), which was designed by Lake|Flato in collaboration with HKS. "It's very Austin," Smith says. And he's right.

Indeed, this was the mindset of city council. In 2008, it selected the duo of Lake|Flato and Shepley Bulfinch from a shortlist that also included the teams Barnes Gromatzky Kosarek Architects and Taniguchi with Holzman Moss, as well as Page and Patkau Architects. (The shortlist was refined from roughly 80 respondents to a city RFQ.) John Gillum, facilities process manager for the Austin Public Library, explains city council's decision: "They told me why they picked them. They said, 'Lake|Flato won every architectural award we can think of, and they tend to design buildings that look like they sprung out of the ground in Central Texas.'" Shepley Bulfinch had its own appealing credential: The Boston-based practice, legacy firm of Henry Hobson Richardson, has designed more than 200 libraries in its nearly 150-year history.

While it would be impossible to find a more decorated firm that works in the local idiom, what city council didn't seem to consider at the time (or did it?) is what Austin was becoming. No longer a sleepy state capital and college town, by 2008, the population of the city was 767,201. It was fast growing into a major metropolitan center, rival in population and economic power to Texas' great metropolises, with an international reputation for progressive attitudes and policies. That isn't to say the appearance of the new library doesn't represent those values. But, while city council was ordering up a modern-but-rootsy invocation of Texas building culture (the dogtrot came up in one early design conversation), Austin itself was plowing ahead with its late-capitalist present.

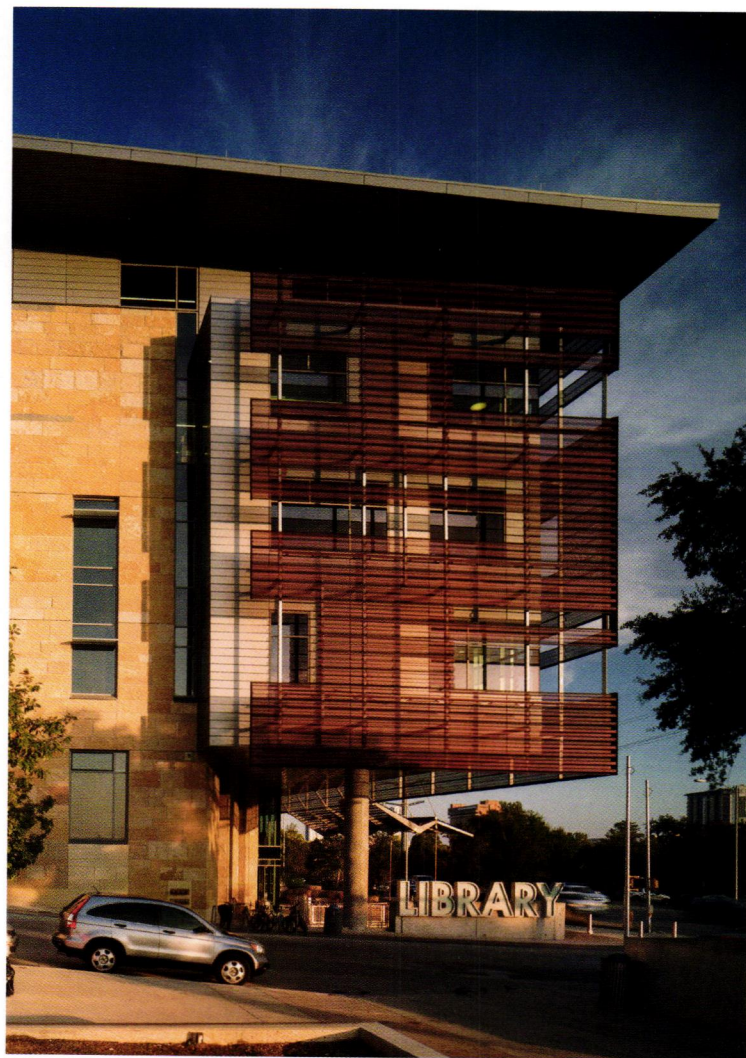
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Previous *Teens have their own section at the north-east corner of the library.*

An aluminum panel on the exterior is cut with quotes about books and libraries.

Facing *The east elevation overlooks landscaping that connects the project to Shoal Creek. A bridge, installed as part of the project, connects 2nd Street across the waterway.*

Below *At the southwest corner is a sign that indicates the building's function.*



Right and facing *The atrium is bustling and full of daylight. Stairs link each floor in a randomized but well-choreographed procession. A glazed wall provides views of Shoal Creek and downtown Austin.*





In 2008, the library site — which is bounded by Shoal Creek, Cesar Chavez, West Street, and 2nd Street — was occupied by a transformer for the neighboring Seaholm Power Plant. There wasn't much between it and City Hall except for one of the Computer Sciences Corporation buildings. (Actually, one site considered for the project early in the process is now home to the W Hotel, right across the street from Predock's building, where the material references would have been much more apparent.) Today, the library site is hemmed in by a forest of new mixed-use towers, none of which attempts to embody the regional architectural heritage. Beside these sentinels of internationalism, the library is a curious object, indeed. It also feels a bit short.

This is where city council's choice of architects dovetails interestingly with city voters' tendency to think small, in urban terms. For a city of its population — 947,890 in 2016 — Austin's new Central Library is, well, small — roughly 198,600 usable sf on six floors and a 200-car garage below grade. By comparison, Seattle's 2004 OMA-designed library is 362,744 usable sf on 11 floors, and Seattle is smaller, at 704,352 residents. Minneapolis, with less than half a million people, completed a 242,235-sf library in 2006, designed by Pelli Clarke Pelli. Even Jacksonville, Florida, with 821,784 people, built a bigger library. Designed by Robert A.M. Stern Architects and completed in 2005, it is 297,000 gross sf. Salt Lake City's 2003 Moshe Safdie-designed library is closer in area, at 240,000 sf, but its population is only 186,440.

While the facilities planning team's research led it to conclude that the library should incorporate more space — 400,000 sf was its first target — then-library director Brenda Branch didn't believe voters would fund such an ambitious project. "We thought that would be a little rich for the

citizens' blood," Gillum says. Back at the drawing board, the team cut the scope of the project roughly in half and came up with an estimated budget of \$125 million. For safety, it was put on the city's 2006 bond election at 250,000 sf and \$90 million. The voters approved it by 60 percent.

Library boosters at the time greeted the vote as a wild success, while also acknowledging that the funds approved were not enough to realize their ambitions. "We went to work on the design and tried to force the project in under that \$90 million ceiling that the bond election had put on us," Gillum says. "But we finally threw up our hands and went back to city council and said, 'I don't think we can do it; we can't build much more than what we already have in the Faulk Library for that amount.'" To make up the shortfall between the bond funds and the original \$125 million estimate (which is roughly what the library wound up costing) the city got creative. It allocated \$10 million from the sale of the W Hotel site to the project and covered the rest with certificates of obligation — a mechanism by which local governments can lend themselves money without having to put it up for a vote, usually reserved for emergencies, such as disaster recovery. In this case, the "disaster" was Austin voters' aversion to higher taxes and civic infrastructure.

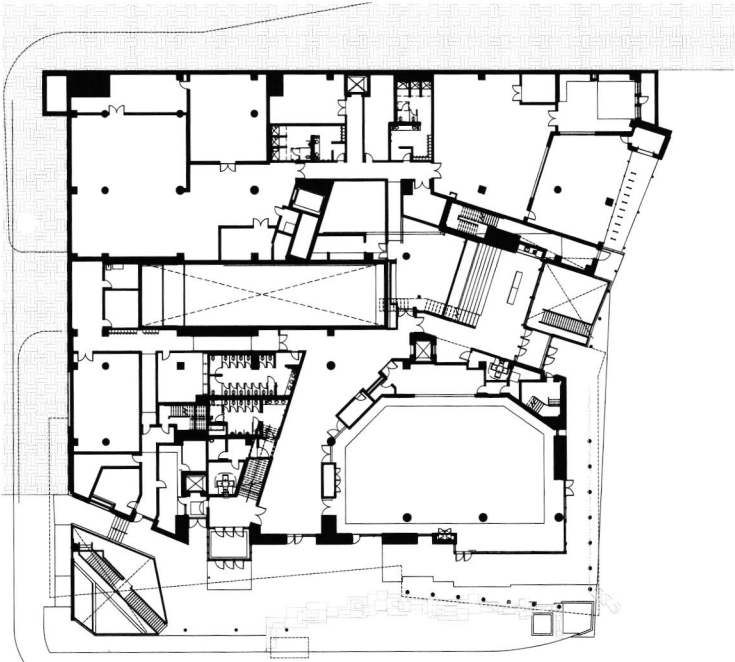
("If I could do it over, I'd go back to 400,000 sf," Gillum says. "The demand is there. The city realizes that, too. If we built it twice as big, we'd be able to handle the crowds." And there you have it. The new Austin Central Library is big for a lake house, but small for a major city's central library.)

To make matters more challenging, city council also demanded a "Library of the Future." "I hope I'm never given so hard an assignment again in my life," Gillum says. Sympathies for this daunting task may be redoubled, considering the design team was starting out with half the budget and space it wished for in order to meet current — not to mention future — demand. Fortunately, they had a lot of help. No fewer than 30 consultants contributed to the design, including now-retired library futurist Joan Frye Williams.

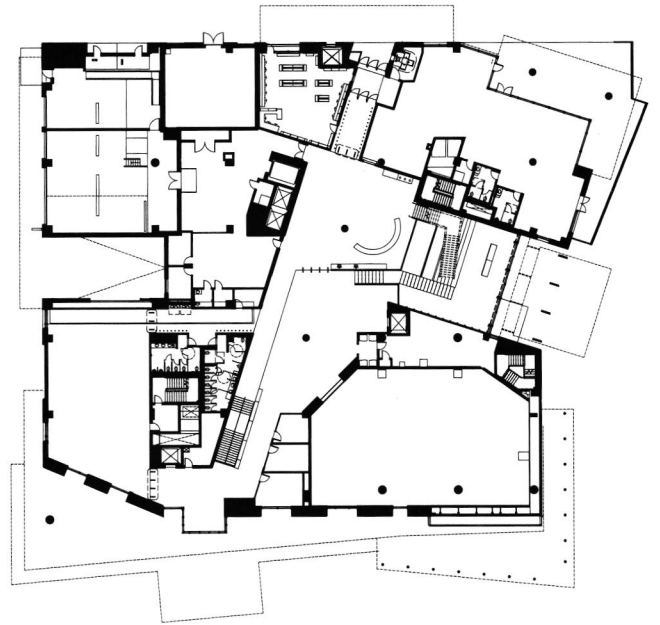
The consensus around the proverbial drafting table was that no one could predict the future. To allay this basic human limitation, the team decided to make the building as flexible as possible so it could adapt to emerging needs. As a result, the reinforced concrete structure's floor plates are extremely robust, capable of holding book stacks at any point, which allows the space to be easily reconfigured. The floors are also raised for easy access to wiring, meaning that outlets can be added, subtracted, or moved without much fuss.

These future contingency measures in place, the team got on to the business of designing the best Library of the Present they could come up with. Faulk Library user comments, complaints, and requests were weighed and measured. Design charrettes were conducted to further gauge the public's wants. Other cutting-edge libraries were visited for inspiration (notably two Dutch projects: the Openbare Bibliotheek Amsterdam by Jo Coenen Architect and the Mediatheek Delft by Dok Architecten). From these investigations, a program was drafted that included flexible event space, co-working suites, dedicated areas for children and teens, lots of technology, a homeless services center, a cafe, books, and parking (because this is Texas). As with the square footage of the building, there is too little parking, just 200 spaces. The garage seems to be perpetually full on weekends, sending many drivers to the nearby Seaholm development's garage and causing traffic snarls — yet another reminder that density and automobiles don't go together well. The library project did, however, include the construction of a new bridge that connects 2nd Street across Shoal Creek, improving accessibility by foot and bicycle.

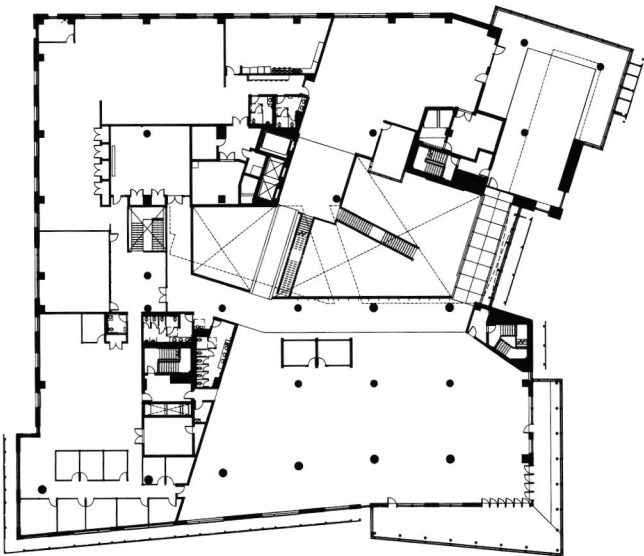
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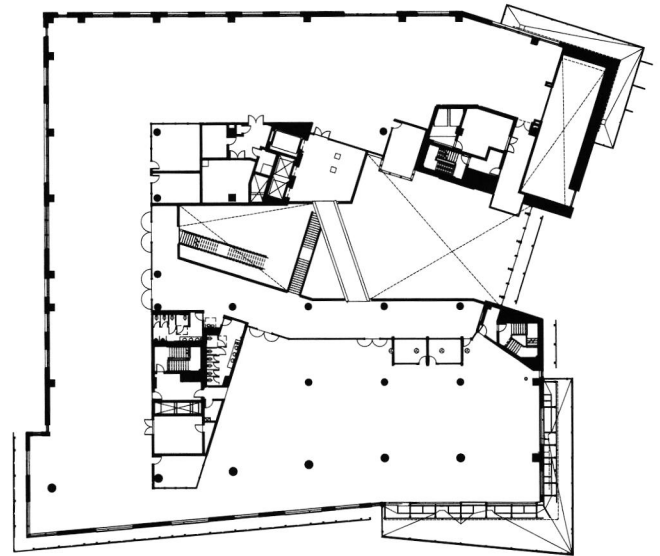
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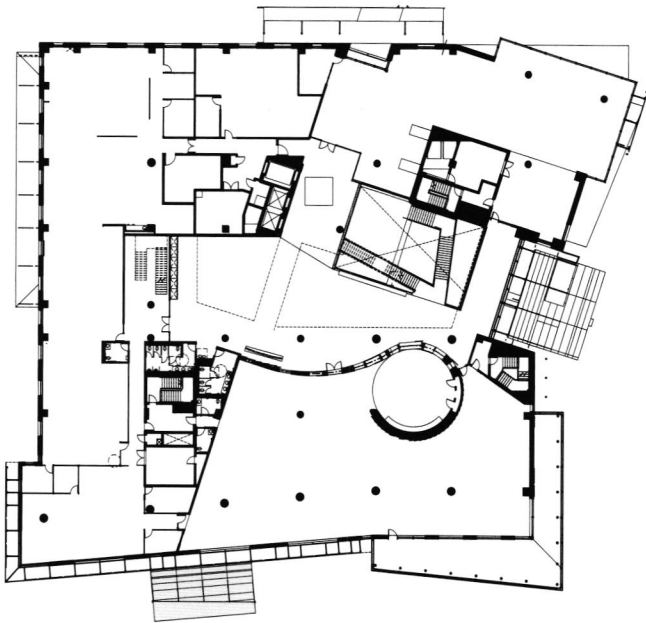
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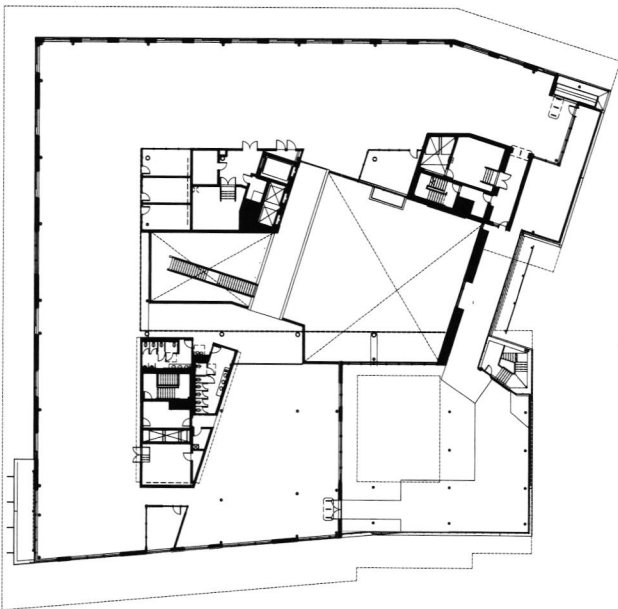
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SIXTH FLOOR

The team also decided to pursue a LEED Platinum rating. The library includes such green features as a 180kW photovoltaic array on the roof. Austin Energy donated \$60,000 in order to tie the system into the downtown grid. In addition, a rainwater catchment system feeds into a 373,000-gallon cistern housed in an old Seaholm concrete vault. This water is used for irrigating the landscaping and flushing the toilets.

From an architectural standpoint, the prime motivator was creating the best daylit library in the U.S.A. Considering the floor area requirements, site constraints, and the additional goal of making an open, inviting environment for all, the architects wrapped the program around a sky-lit atrium. Working with Seattle-based daylighting consultant Integrated Design Lab, the team used a 1/4-scale physical model to tune the building's apertures for optimal, glare-free natural light conditions. The solution included shading and light shelves along perimeter windows, and a specially calibrated skylight and baffled clerestory windows that accept north and south daylight and bounce it off a W-shaped acoustic plaster ceiling. They went so far in the daylighting scheme as to combat perceived dark spots — areas that would come out just fine on a light meter, but that in the human eye would appear to be darker. A glass bridge, one of several spanning the atrium (the others are wood and steel), was added for this reason.

The atrium did create its own challenges for the architects. To keep this monumental interior volume from becoming dead space — what Smith calls “mall effect” — the team programmed the edges of the floors, ensuring an amount of lively activity at all times. To keep the space from causing vertigo, each higher floor steps back from the one below, so that there are few spots where visitors look down more than one level. This arrangement also produces an interesting effect in which the staircases link each floor at different locations. They curl around and climb through the cavernous interior, linking up in some places with the bridges that span the void; at others, with the edges of the exposed, geologically thick concrete slabs. This Piranesi-like construction could seem random, dizzying, if each move wasn't so well choreographed, with new vistas of the space and through to the outside opening up at each landing.

The atrium, the whole building in fact, has a dreamlike quality. The silvery sparkle and dynamic fluctuation of the well-diffused daylight has an almost material presence, as though it were calibrated by James Turrell. The white oak treads of the stairs creak slightly as visitors traverse them, filling the space with a ghostly but strangely lulling ambient soundscape (the acoustics were tuned just right to appropriately dampen noises). The swinging pendulum of the 37-ft-tall, bright red, Grackle cuckoo clock that occupies the atrium's one expansive white wall — “CAW” by artist Christian Moeller — lends the space an extra element of (architects look away) fantasy. When I first visited on the opening weekend, curious Austinites were streaming through the library, gawking at the building and touching everything they could. I felt as though I had entered the set of a Terry Gilliam film. I fully expected a band of time-traveling dwarfs to burst through a rift in the wall pursued by a very agitated Minotaur.

Smith, an Austin native, has been concerned and a bit dismayed about the changes his hometown has undergone of late. The coming of the tech industry, which has elevated the city to a level of national economic significance, has also eroded much of what made the town special, rendering it unaffordable for many of the weirdos who forged its post-1960s reputation as a countercultural hippie haven. The placeless, mixed-use towers that loom

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misalignment with many current needs and desires, such as more parking, public meeting spaces, and technology — as well as a mode to address some patrons' discomfort with the homeless community being a primary user of the space. In 2006, voters approved bond funding to replace the Faulk Library, and more formal planning was initiated.

Lake|Flato's Johnathan Smith, AIA, who led the project team, commented: "We had many conversations during the design phases about what Austin was, is, and how it is changing. The three primary tenets we agreed upon were: a strong connection with the outdoors, an entrepreneurial spirit, and a laid-back culture."

The volume of public comment about the library project presents a unique opportunity for reflection on the process and community-centered product. Kanya Lyons, media contact with Austin Public Library, reports open space, natural light, beautiful vistas, and the variety of spaces to be the architectural characteristics that have garnered the largest number of positive comments. She adds, "The most common complaint has been too many people using the space, especially on opening day, with the second most complaint being—" (still!) "—not enough parking." (The library receives 4,000 to 5,000 visitors during weekdays and 7,000 to 8,000 during weekends.) Working in the building day-to-day, Lyons says she sees many smiling faces and lots of amateur photography. She notes an increase in requests to use the space for professional filming and photography, attributing this trend to abundant natural light in the atrium. Library visitors' Twitter and Facebook comments tend toward thumbs up:

"They really nailed it."

"All other libraries tremble before it. #isthisheaven" "stunning"

"bravo @AustinPublicLib on creating a beautiful, multi-functional, inviting space!"

"A game-changer for community and education."

"We came – we saw – we loved #theNewCentralLibrary."

"a point of civic pride"

"Can I just live here?"

A smaller number of posts, often accompanied by smartphone photography, include comments on the architecture itself. The collection of stairs within the atrium has been described as Harry Potter-like or designed by M.C. Escher. "Serious views" have been captured from reading porches and roof garden, both oriented to the southeast. The daylit atrium has become the most common place for selfies and posed group portraiture, with views east through the expansive glass to what the public simply calls the "grackle clock." Furthermore, mysteriously, two upper atrium windows, operable and positioned for smoke ventilation and maintenance access, have been nicknamed the "doors to nowhere." The door hardware, installed by mistake, has been cause for hilarity in both children and adults, leading to more selfies (and more Harry Potter references). KUT 90.5 recently solved the mystery and confirmed that the doors are kept locked.

Katie Smith Deolozz, pedestrian advocate and founder of ATX Walks, has had her Twitter comments amplified by APL re-Tweets:

"Kinda diggin' the fact my commute to the new @AustinPublicLib only took 16 minutes...and that includes the time it took to lock my #bike and #walk up six flights of stairs! #ATX #WalkBikePlaces (Also, check out the view from my "office" this afternoon!)"



Continued on page 56



Facing top *The technology petting zoo has proven a popular destination for library visitors.*

Facing below *The new Central Library has twice as much room for books as the facility it replaces. The stacks can be easily rearranged at any point on the heavily structured floors.*

Left *The quiet reading room offers a place of concentration in a building that is otherwise busy with activity.*



Katie frequents the library for co-working and to utilize the shared meeting rooms available free of charge for up to two hours. After a morning meeting, she and fellow small business owner Adam Greenfield waxed enthusiastic about their favorite meeting room, one that overlooks the atrium, for its abundance of natural light and the opportunities it affords for people-watching. Katie says, “Weaving through the atrium, the stairs offer an opportunity for movement that is enjoyable — as guests move from the exterior all the way to the sixth floor with amazing views to South Austin.” Katie also shared her enthusiasm for the reading porches and diversity of seating throughout, yet she expressed some confusion over which entry was intended to be primary and how fast cars seem to be moving on the newly installed ‘shared street’ at the 2nd Street entrance. These library patrons also noted the diversity of visitors throughout, with John, an urbanist by training, commenting: “Good public space is egalitarian — like this library, which is both a public space and a community center. It communicates value and worth to the public, giving them access to the ‘corner office’ of Austin.”

James Edwards, who considers himself part of the homeless community and frequents the new library, commented on how much he appreciates the open space and the design of the atrium: “There is so much room for everyone,” he says. Edwards echoed comments from others in the community about magnificent views, increased access to new computers and

other technology, and comfortable seating throughout. Another homeless gentleman questioned the volume of the atrium in connection to the growing crowds, asking if the amount of floor area lost was worth it: “Can this library keep up with Austin’s growth?” As it did in the Faulk Library, APL staff along with social work interns from local universities will continue to serve library patrons struggling with homelessness or in need of other social services. This support will take the form of one-on-one assistance and referrals to resources offered by others in the community.

Like the public, the local architecture community has been sharing its opinions about the new library, and recounting their experiences to other architects of overhearing library visitors comment (in real time). For most, it’s been remarkably satisfying to hear the public take notice of the physical environment and revel in the space. As architects process the public’s response to this new landmark in relationship to Seward’s and our own architectural critiques, it’s an opportunity to collectively reflect on professional practice in the age of free-flowing comment. Will these new sources of feedback alter our priorities or those of our clients? Will the definition of design excellence continue to expand and evolve? In the midst of sweeping shifts in communication, the public’s comments are pointing to a collective *yes*.

Sarah Gamble, AIA, is architect of the Texas Main Street Program, a community revitalization program within the Texas Historical Commission.



Facing *The screened porches face southeast to catch the prevailing breeze.*

Above *The roof deck is shaded with PV panels. The garden is planted with native vegetation specifically selected to attract butterflies.*

above the central library, with their Class-A office space and luxury condominium units, pricey boutiques and healthy eating establishments, are the constructed face of this change. Smith wanted the library to counteract those forces, to represent the Austin he remembers and to germinate its spirit in those who use the building. To this end, the interior is inlaid with regional craftsmanship: oak millwork and mesquite tile floors. The furniture (much of it made locally) and light fixtures have an eclectic, residential character reminiscent of a funky Austin coffee shop — there are even area rugs. On the top level is a shaded roof deck with a variety of seating options and a garden. The native vegetation planted there, which includes a lacey oak, was specifically selected to attract butterflies. And it works. Butterflies do hang out there.

This blending of institutional and residential, public and private, natural and man-made is intentionally counterintuitive, aggressively weird, just as parts of Austin were once weird. The building screams, “Keep Austin Weird!” It’s the flipside of a building like the AT&T Executive Education Center, with its gauche Texas patriotic finishes — all leather, lone stars, and longhorns — but it operates in the same way: as a reification of a state of mind. It’s a bit exhausting. After long exposure, it’s kind of nice to step outside and look at those placeless towers, minimally detailed boxes, where you could be anybody, anywhere, doing anything.

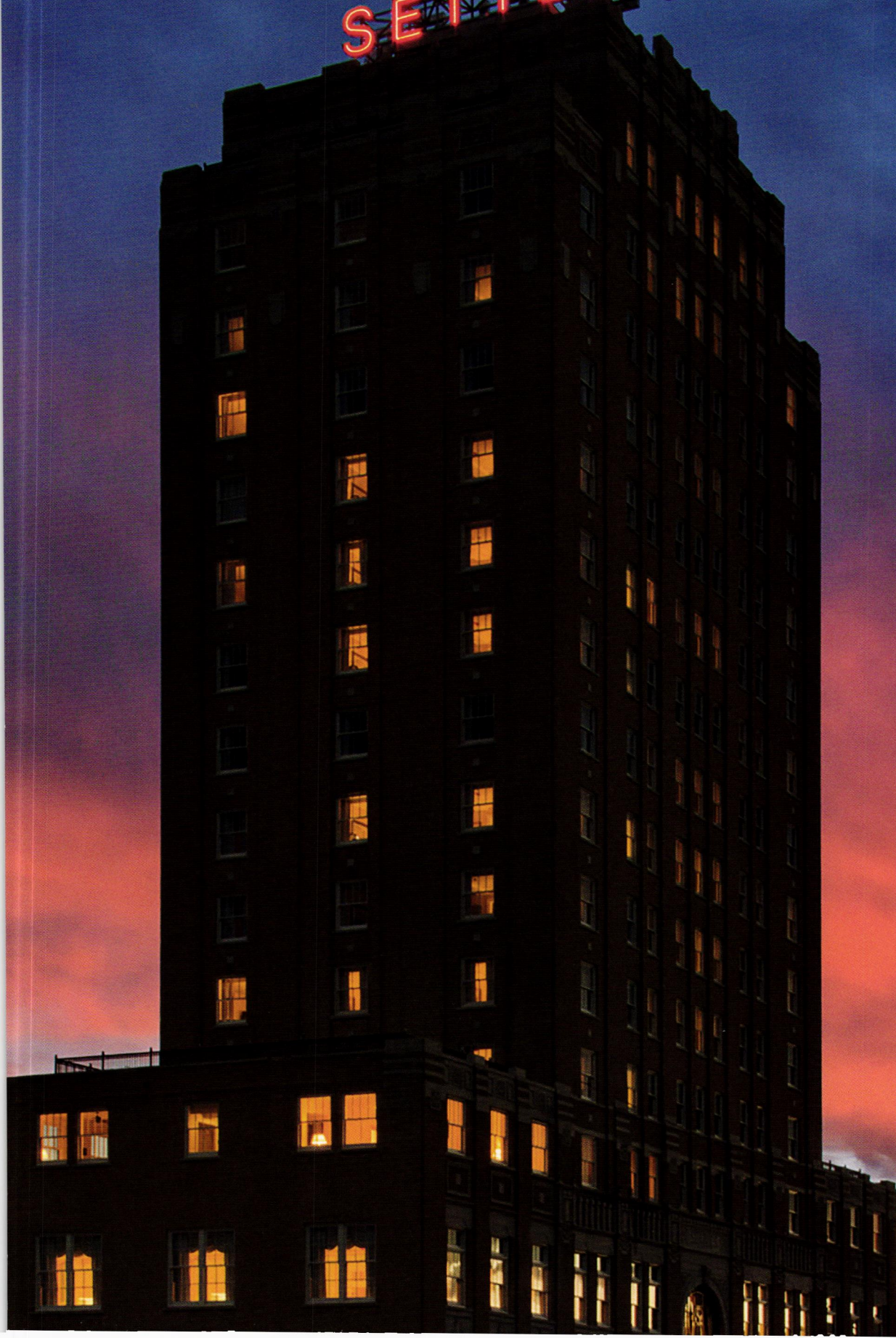
Aaron Seward is editor of *Texas Architect*.

Already There

NEARLY EVERY TOWN IN TEXAS, BIG OR SMALL, HAS AT LEAST ONE HISTORICALLY SIGNIFICANT STRUCTURE. PRESERVING THIS BUILT HERITAGE ENSURES THAT FUTURE GENERATIONS HAVE ACCESS TO THE PAST WHILE ALSO PROVIDING VALUABLE SPACE FOR CONTEMPORARY USES. HERE, ONE OF TEXAS' PREMIER PRESERVATION ARCHITECTS EXPLAINS THE INS AND OUTS OF THE FEDERAL HISTORIC TAX CREDIT PROGRAM, WHICH OFFERS SIGNIFICANT FUNDS IN SUPPORT OF PRESERVATION PROJECTS.

by Norman Alston, AIA

HOTEL
SETTLES



Substantial shifts in the way we address our built environment have been underway in recent years. Led by an explosive growth in our sensitivity to the environmental impact of buildings, we are considering not just how they perform as individual buildings, but also how they interact with the greater urban fabric. Contextualism may not be an especially hot topic within the design realm, but it does appear to be an important component of the matrix in which our buildings are now evaluated. Urban design, street presence and engagement, walkability and access to transportation options, proximity to jobs and services, and housing options, especially affordable ones, often dominate the considerations. As does, of course, the money.

At least equally relevant to these urban considerations, but perhaps less widely recognized, is the role of historic buildings. This is ironic, given that existing and historic buildings are so common. What older urban area, or what small Texas town, doesn't have at least one culturally important, architecturally interesting, but woefully underutilized historic building? The answer is very few. In fact, there are commonly multiple buildings that fit this description in any community. These buildings are often dearly beloved and are the benefactors of building-specific nonprofit organizations, which stage bake sales, print calendars, hold benefit concerts, and initiate other efforts to jump-start the buildings' economic viability. Their goal is to return these buildings to some service that benefits the community while at the same time providing funds for their ongoing maintenance. There are many such success stories, but so very many disappointments for each documented success.

It seems that the shifts mentioned earlier are swirling through our historic building stock also. The desire for better urban engagement

among the users, the buildings, and the public realm often reveals that we may have been better at those techniques in the past, and that these remaining historic buildings remind us that they are, in fact, well adapted to these modern desires. Similarly, we are increasingly aware that existing buildings represent energy already expended, so that the most environmentally responsible approach is to profit from that expenditure by continuing to use the building. Even many of our modern efficiency techniques — such as daylighting, natural ventilation, shading of openings, and sensible site orientation — all have their origins in the realities of building construction during a time before we had sophisticated environmental systems. Even the no-nonsense world of building codes has seen fit to recognize that existing and historic buildings still have beneficial use, but that it is not realistic to hold these older buildings to new building standards. Whereas only a few years ago provisions for existing buildings were relegated to a single chapter in the International Building Code, the 2015 IBC code family has eliminated that chapter altogether and instead now relies entirely on a freestanding International Existing Building Code.

While the recognition and use of historic buildings seems to be on the rise, it is premature to suggest that we have developed a culture of preservation here in Texas. Although I like to think we are making good progress in that direction, impediments remain. Perhaps primary among them is the perception that working with historic buildings involves a mysterious, draconian process that interjects costly restrictions and potential project delays. While there is no doubt that historic

Previous and this

spread *The Hotel Settles in Big Spring was designed by West Texas architect David S. Castle and completed in 1930. The Art Deco building has a reinforced concrete structure and brick cladding. The restoration by Norman Alston Architects was completed in 2012.*





preservation's techniques are often unique within the design and construction industry, much information is available to make navigating these requirements worth the effort.

Of the changes in techniques and attitudes we have seen recently, perhaps none are so powerful as the financial incentives currently available for historic buildings. The Federal Historic Tax Credit program has been around since Lyndon Johnson's administration, but has only gained real traction in the past 25 years. At this writing, the program has just survived the Federal Tax Overhaul of 2018 and continues, with only minor modifications. There has been testimony to its effectiveness and support across the country. Texas, in fact, has long been a hotbed for this program. In November 2016, the National Trust for Historic Preservation published a report outlining the particularly robust use of these tax credits in the state, documenting more than \$184 million in tax credit assistance to projects between 2002 and 2015, based on a credit of 20 percent of the value of the improvement on successful projects. The most dramatic recent development, however, has been the rolling out, in 2015, of the Texas Historic Preservation Tax Credit Program. Designed to be easier for use on smaller projects, it has proven to be wildly popular across the state, providing a tax credit equal to 25 percent of the qualified expenditures on historic projects. Despite the common perception that historic preservation is expensive, the combined economic assistance

of these two programs takes care of 45 percent of the project costs, an amount that is difficult to ignore.

The historic preservation/historic tax credit programs are not hard to understand, but do tend to be counterintuitive to the way we approach new construction. The following explanations will shed some light on the process.

The Secretary of the Interior's Standards for Rehabilitation

Known commonly only as "The Standards," this document grew out of the Historic Preservation Act of 1966 and is the basis of modern preservation practice. It is only a single page in length, but outlines 10 concepts for proper preservation of a historic building. All tax credit projects are evaluated against the provisions included in The Standards. It should be noted that these are guidelines, and not detailed provisions like those found in building codes and zoning ordinances. You might think of The Standards as a "what-to" instead of a "how-to." Due to their brevity, the effective application of The Standards today owes a great debt to how they have been interpreted and applied in the past. This can be troublesome for the design professional who is new to the process, but help is readily available in print, online, through your local AIA chapter, through TxA, and in the offices of the Texas Historical Commission (THC).

**Historic Preservation Tax Credit Application, Part 1 and Part A: Garbage In/
Garbage Out**

Part 1 is the initial application for the Federal Historic Tax Credit Program, and Part A is the corresponding application for the Texas Historic Preservation Tax Credit Program. This step is known as the Evaluation of Significance, where research is conducted and documentation compiled that demonstrate that the building is legitimately historic. For many, this is the most foreign and esoteric step in the tax credit application process, because the depth of research and the standards for documentation are rigorous. This step includes the development of a historic context, which studies the socioeconomic factors in play at the time of the building's construction — in other words, what was happening at the time that shaped the development of that building. An important concept contained within The Standards is that historic buildings are a product of their time, that they embody not just the available technology of a different era, but also reflect the social and economic priorities of that community. One of the most important goals of a historic preservation project is to identify and preserve the features that reflect those unique characteristics, commonly referred to in “preservation-

speak” as its character-defining features. It is this goal that has led some to borrow the old “garbage in/garbage out” metaphor from the early days of computers: The quality of the restoration is directly related to the quality of the research and documentation compiled at the beginning of the restoration effort. Suffice it to say, you cannot make good renovation/restoration decisions without good research. The fact that original construction documentation is rarely available only emphasizes the importance of consulting other available sources of historic information.

**Historic Preservation Tax Credit Application, Part 2 and Part B: Description
of Rehabilitation**

On the surface, this step is self-explanatory. It is composed of a fairly detailed description of the proposed rehabilitation work to be done. Through the use of photographs, copies of available historic documentation, narrative, and construction-document level graphics, the current condition of major building systems and other details are documented alongside the proposal for how they are to be treated during the rehabilitation. The Part 2/Part B application is most readily developed in parallel

This spread *The Simon Theatre in Brenham was designed by Houston architect Alfred C. Finn and completed in 1925. The vaudeville venue also includes a ballroom and retail space. The restoration by Gensler's Houston office was completed in 2015.*





with the design development, although it will likely need additional information from the construction document phase. The trick to a successful Part 2/Part B application is to catalog these building systems and details at the beginning of the design.

For the Federal Historic Tax Credit program, the THC is the gatekeeper for the application process, even though final approvals of all three phases of the application must be given by the National Parks Service. Through a formal interagency agreement, the THC has the authority and the responsibility to review and comment on all federal program applications, and will require that they be satisfied with the applications before forwarding them to Parks for final approval. Many applicants find it highly beneficial to meet with the THC early in the design portion of the project, in order to give THC a feel for the overall approach on the rehabilitation and to receive guidance on what to expect from the application of The Standards.

Historic Preservation Tax Credit Application, Part 3 and Part C: Certification of Completed Work

This process is very much like Part 2/Part B, except it is done once the rehabilitation work is complete. In most instances, you simply take the descriptions of the proposed rehabilitation and substitute photographs to demonstrate that what was done was indeed what was proposed in

Part 2/Part B. Approval of this is a foregone conclusion, if the work done matches what was previously proposed. The submission of this final part of the application process, however, is no place for surprises. During the construction phase, any proposed deviations from the work described in Part 2/Part B should be addressed with the THC as soon as it is discovered. An important characteristic of historic projects is the reality that, once historic fabric is lost or destroyed, it cannot be replaced. Even if replicated, the replacement is new material and not historic. It is important to strive to avoid work that does not conform to The Standards, so as not to find out, after the fact, that you have been disqualified from the historic tax credits and that there is no way to correct the problem so that these credits can be restored.

Conclusion

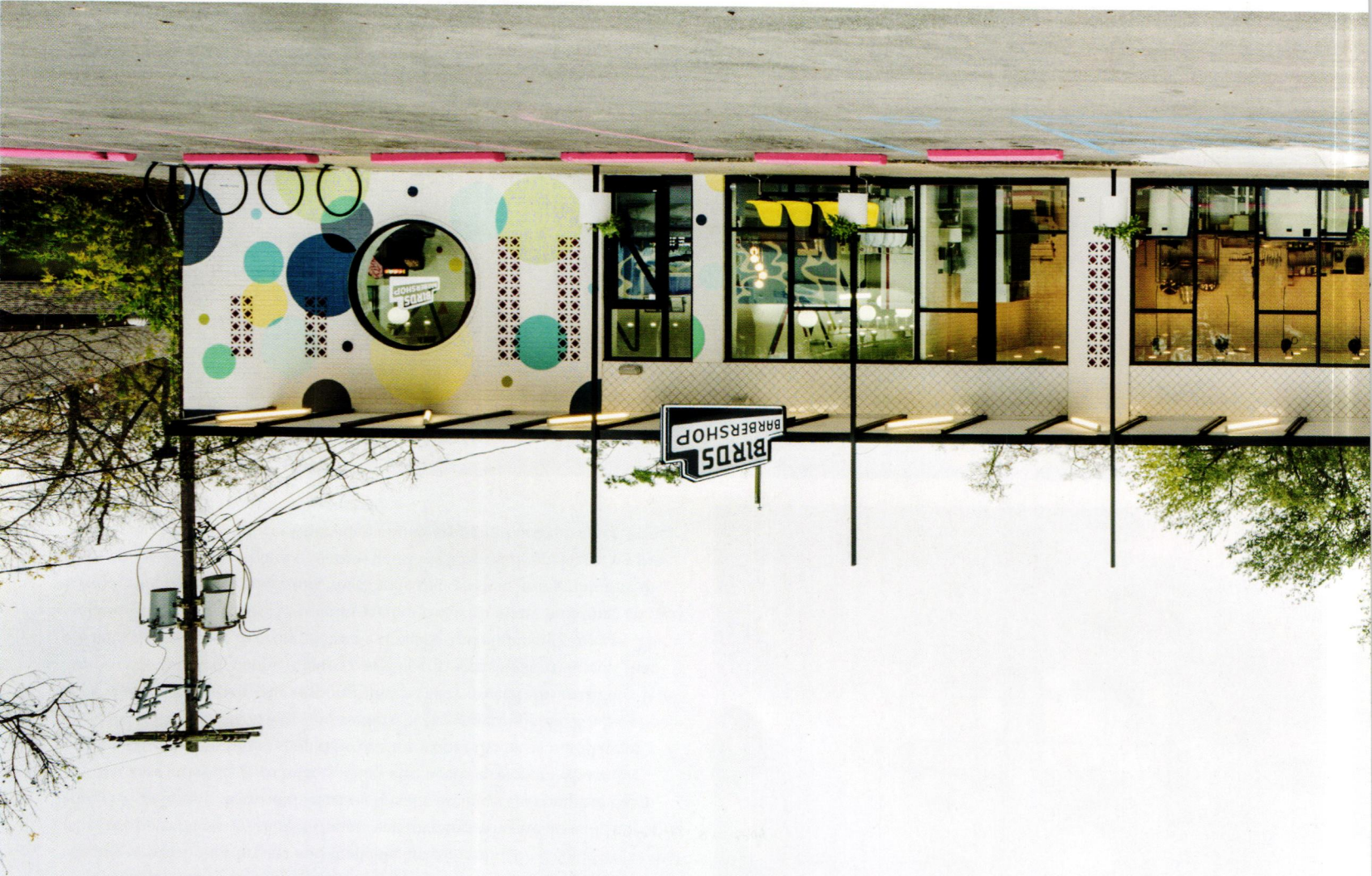
Historic buildings are a valuable component of our urban fabric, financially and culturally. Whereas new buildings are disproportionately located in urban areas, historic buildings remain and contribute to the function and character of virtually every town of every size across Texas. They are our state's most accessible architecture. We are fortunate to have powerful financial incentives that are equally accessible.

Norman Alston, AIA, is a preservation architect in Dallas.



Design Development

THE CHARACTER OF TEXAS' MAJOR CITIES IS DEFINED MORE BY THE PRIORITIES OF DEVELOPERS THAN BY ANY DESIGN PROCESS. IF THERE IS A CONFLICT OF INTEREST BETWEEN ARCHITECTS AND THOSE WHO EMPLOY THEM, THE CLIENTS ARE CLEARLY WINNING. THE SAME IS TRUE ALL OVER THE WORLD. BUT SOME IN THE DEVELOPMENT COMMUNITY, EVEN HERE, HAVE ALLIED THEMSELVES WITH THE ARCHITECTURAL PROFESSION, AND IT'S PROVING BENEFICIAL TO THEIR BOTTOM LINE AS WELL AS TO THE COMMUNITY.



If you're reading this, you probably already think that cities need architects, so there is no need for an exposé detailing the arguments to that point. The buildings that make up our cities do come from the lines of an architect's drawing, but unfortunately architects sometimes have an oversized impression of the degree to which they impact and shape the urban realm. One could argue that the true power lies with the developers and investors who are actually initiating projects, financing them, and selecting specific architects to complete them.

Because cities need architects, cities also need developers who value architects. This architect should be one for whom the basic mandate of protecting the health, safety, and welfare of the general public is a baseline, one who believes their true responsibilities vastly exceed this mandate. It is these civic-minded, people-focused, and energy-conscious architects that the developer needs in order to create timeless and enduring projects. The relationship is symbiotic. Our cities are littered with many buildings erected with little design consideration, yet despite the overwhelming ubiquity of these poorly designed places, there is good work being done. Here, we profile three Texas developers who value architecture and urbanism, creating fantastic places in the state's largest cities.





NEIGHBORHOOD-SCALED PLACEMAKING

Steve Radom | Radom Capital, Houston

Steve Radom's previous experience as a CPA and a lawyer helped him understand the financial side of development. Also helpful was the time he spent working with his father, a commercial real estate developer. When he took note of an urban resurgence in inner loop Houston, Radom saw an opportunity to redevelop in the city's core. It was then that he founded his company, Radom Capital, and began his career as a developer. After nearly four years, Radom Capital has amassed an impressive collection of built work.

The projects display a distinct reference to their context, riffing off historical styles while creating something distinctly elegant via thoughtful detailing, attention to natural daylighting, and approachable materiality. Consideration of the neighborhood is paramount in Radom's process as the firm envisions each project. The development team, which includes a landscape designer, performs an internal charrette in which they imagine themselves as residents of the block and consider factors such as appropriate density, connection to the neighborhood, massing, and tenant mix. After the charrette, they ask, "What architect do we know that would be the best fit?"

Previous Playful colors and restrained, thoughtful ornamentation add a human-scaled level of articulation to 420 E. 20th Street in Houston, by Schaum/Shieh Architects.

Facing The Heights Mercantile is a complex of buildings designed by Austin-based Michael Hsu Office of Architecture.

Left Planters at 420 E. 20th were made from recycled oil pipe.

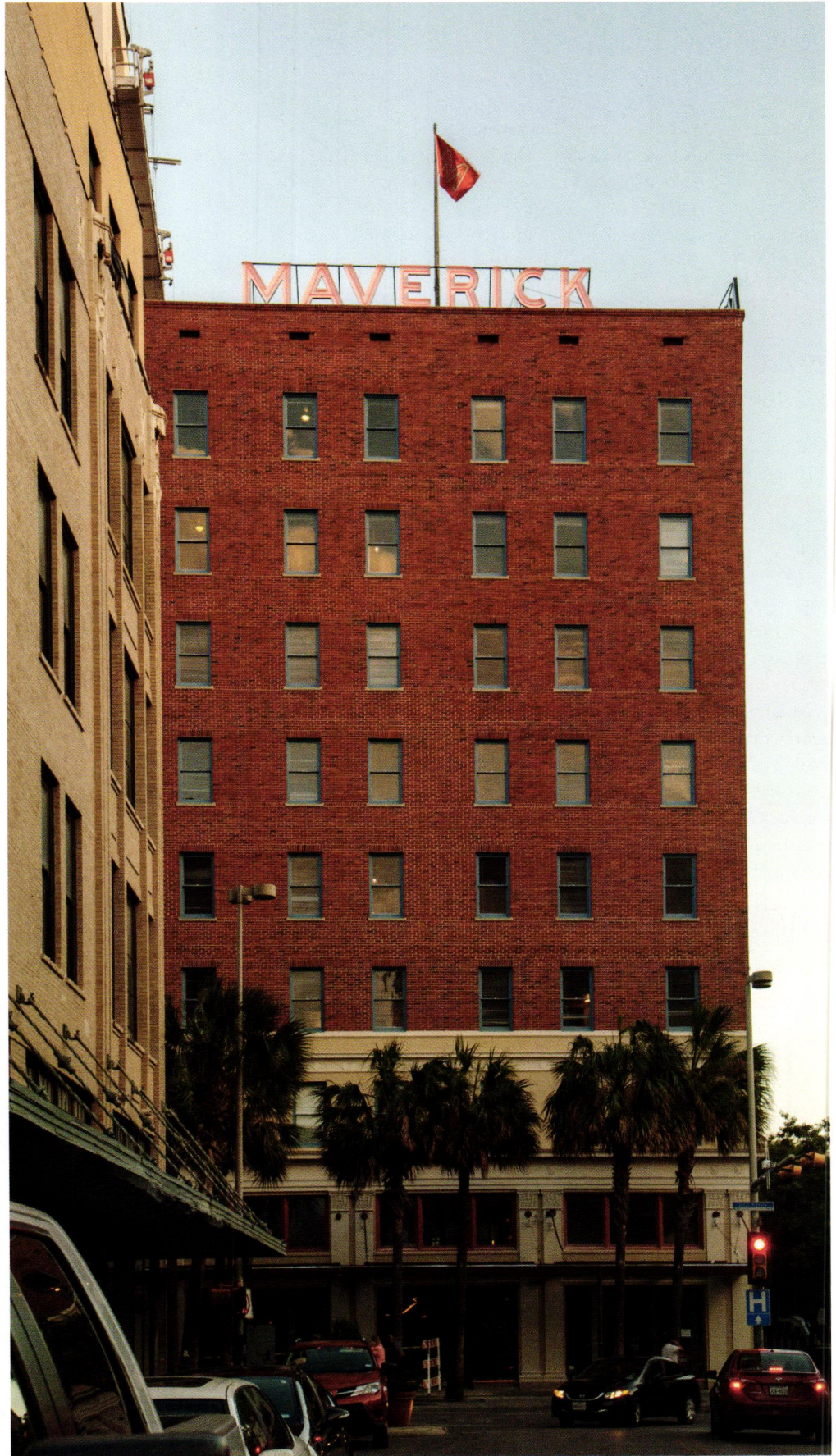
Below Interior windows link each storefront visually.



When it comes to architects, Radom puts it very matter-of-factly: "You pay for what you get." Having worked with such design-oriented firms as Michael Hsu and Schaum/Shieh, his respect for design is obvious. So how does he justify the additional cost spent on architectural fees and upgraded structures when he could easily spend less to create something formulaic? "Ultimately, every project is benefited by having the best team possible," Radom says. "You will always encounter uncertainties, including construction issues, market cycle exposure, and an ever-changing tenant landscape. One important manner to reduce risk is to have architecture that is enduring, timeless, bold, and thoughtful. By having the right architecture, you largely de-risk the most unknown part of the equation: whether your development will be well-received by users. You're investing up front to reduce risk later." He adds, "We are very fortunate to be 100 percent leased in every development project."

In speaking with Radom, it is instantly apparent the care and enthusiasm with which he approaches his projects, genuinely wanting to positively impact the neighborhood. When all is said and done, though, development is still a business. Radom Capital has demonstrated that investment

The Maverick Building in San Antonio is two blocks from the Alamo and one from the Riverwalk. In 2017, Adelman completed a total renovation of this historic building, retaining the historical character. When AREA & David Lake purchased it in 2014, it contained sparsely occupied apartments in disrepair. It now contains 85 units, with an average rental price below the Downtown San Antonio average. Lake|Flato, Clayton & Little, and Latitude Architects all contributed to the project.



in design creates better space for the neighborhood and users while also adding value for the developer.

A DEVELOPER'S CASE FOR THE CITY

David Adelman | AREA Real Estate, San Antonio

Real estate is in San Antonio native David Adelman's blood. Helping his parents with their rental houses formed the foundation of his experience, leading him to purchase his first rental property at the age of 16. After his sophomore year at UT, he obtained his real estate license and his official career began. It is the only vocation he has known.

Adelman's ultimate goal of developing long-lasting, high-quality, income-producing real estate has led him to work in San Antonio's urban core. As he puts it, "In the urban core, it just works better." In his view, in a suburban context it is difficult to overcome being viewed as a commodity. The center of gravity is always moving outward to the next hot area, making it difficult for the project to have any enduring inherent value. "If you put a blindfold on and I took you to a suburban garden apartment in Plano, Scottsdale, or San Antonio, when you took off that blindfold, you wouldn't know which city you were in," Adelman says. "There really is no product differentiation, so therefore, market pricing is simply a result of basic supply and demand economics." In the urban core, on the other hand, "walkability, height, and quality can drive increased revenue," he says. "There tends to be more adaptive reuse, due to historic building stock that is typically in play." Adelman likens special urban buildings to a rare material, like a diamond.

With this philosophy, Adelman and his company, AREA Real Estate, have left a profound mark on downtown San Antonio. They are always in search of density, trying to increase the vibrancy of the city center. "The buildings working together are more important than any one building," he says. "If you live in an apartment building and have a dog, you'll be outside. There is a bigger context for your life. Really great architects can look beyond the building they're working on and understand how they fit into their environment."

One of Adelman's most prominent projects is 1221 Broadway, by Lake|Flato with OCO Architects. A partially complete, deteriorating, and abandoned residential complex was transformed into an award-winning project. This revitalization brought life to the periphery of San Antonio's downtown and helped bridge the gap between downtown and the Pearl District. With this project, Adelman forged an interesting partnership with David Lake of Lake|Flato. In addition to being the architect, Lake was a development partner. Adelman describes this as an "alignment of interest" of the architect and the developer, leading to better performance on the part of the architect. The typical architectural income scheme is misaligned with the owner's goals, with the architect often making more money when the project cost increases. In Adelman's words: "It's one thing to claim to manage the budget, but another thing altogether when the architect is an investor." Adelman wishes more architects would be investors and partners in their projects, saying it would lead to better results.



Above *The openings of the existing units at 1221 Broadway were greatly expanded, creating maximum natural light and connection with the surrounding environment.*

Left *A simple, honest aesthetic emphasizes materiality and function.*

ARCHITECTS ARE GREAT, BUT THEY SHOULD DO MORE!

Diane Cheatham | Urban Edge Developers, Dallas

Diane Cheatham is a longtime Dallas resident, having moved here after a stint in Wichita, Kansas, where she received her first exposure to real estate. Once back in Dallas, she got a job with Richard (Dick) Mullen, an office developer with a “design bent,” as she puts it. Eventually, she met Lionel Morrison, FAIA, and was impressed by his passion for design. She spoke with Morrison about helping to renovate her house at the time, a typical North Dallas builder home, and Morrison simply wasn’t interested. One year later, the Cheathams had moved into a Bud Oglesby-designed townhouse in Dallas’ Oak Lawn neighborhood. They were impressed by the beautiful, modern simplicity of the home. They reconnected with Morrison, who was now quite agreeable to design a renovation. Cheatham was so pleased with the resulting space that it served as her inspiration to begin her own ventures to create more homes in a modern sensibility.

After a number of successful townhome projects scattered throughout urban Dallas, Cheatham set her sights on creating something larger, at the scale of a community. The Urban Reserve is a neighborhood of 50 modern homes by 27 different architects nestled between a previously existing single-family neighborhood, a DART rail line, and the White Rock Creek hike and bike trail. Special attention was paid to such details as the front yard setbacks, which were kept to a minimum to create a close-knit collection of buildings instead of buildings-as-objects set apart by large, manicured lawns. The result is a physical place unlike

any other in Dallas, one that has fostered the growth of a cohesive community. Neighbors socialize frequently, connecting over a shared love of cooking, cycling, nature, and so on.

Her subsequent venture, Urban Commons, is a new neighborhood two miles east of the Urban Reserve. This new community will feature clusters of homes of various sizes and price points oriented around common green spaces. One developer/architect team will design all the homes in each cluster (there are typically eight homes in a cluster). It is the next iteration in Cheatham’s quest to create a unique, community-focused neighborhood, “where people are connected based on what they love in life, not based on their age or the size of their pocketbook.”

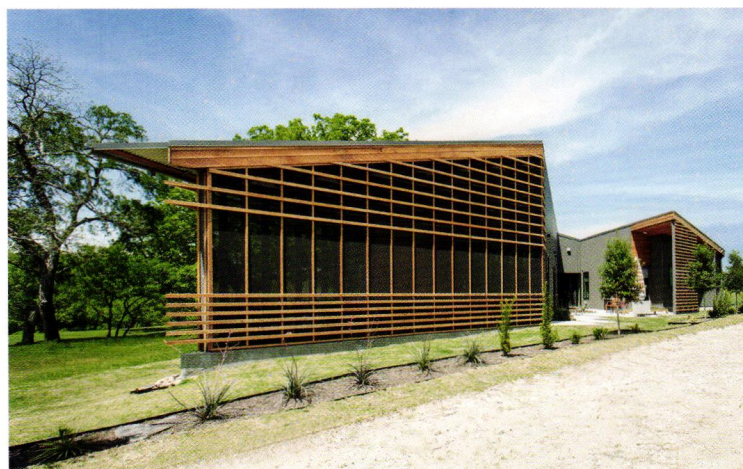
Over the years, Cheatham has worked with many Dallas architects through Urban Reserve and her other developments. It has given her a unique insight into the world of the profession. “Architects aren’t generic,” she says. “I’ve worked with a lot of architects over the years, and each one has their strengths and foibles. I think it’s critical to match those strengths with the needs of each project. Good architects can bring insights into my ideas and programs for development, finding opportunities that I may have overlooked. I like to work with architects that will listen to my ideas and understand my priorities, but will push back — gently — when they really think there may be a better way.”

It is this ability to find “a better way,” this insight of architects and urbanists, that has left Cheatham feeling as though architects have not done enough in the public discourse. “Architects provide good



Above right 33 Vanguard Way was designed by Jim Wiley, FAIA, with DSGN.

Below right 84 Vanguard Way was designed by Marek Architecture.





At the forthcoming Urban Commons, this group of homes is designed by NIMMO Architecture.



guidance,” she says. “I wish architects took more control at a city level. As cranky as it can be, the Dallas Observer provides a very good service to the people of Dallas. I wish architects would write more articles and give more input visibly.”

She also believes architects have not done enough to promote themselves and communicate their value to the public. She feels that the American Institute of Architects needs to do a better job of convincing people of the worth of an architect: “The AIA needs to do more marketing. Hold more symposiums. Hold classes for people wanting to design and build a new house. Promote the value of living in a home designed by an architect.” Given the current status of “design awareness” of the public, it is hard to argue with her assessment. Cheatham mentioned how Morrison and Max Levy, FAIA, are uncompromising when it comes to design, recounting a story of when Levy fired a client for muddling the design too much. “Architects should be more like Lionel or Max from the start,” she says.

Better Communities, More Money

The concept of creating and fostering community is consistently present, threading together the disparate work of these three developers. These communities have reacted with overwhelming positivity to their design investment. Radom’s buildings are all leased; Adelman’s 1221 residences are virtually full; and the Urban Reserve is nearly built out. Also present is a shared belief that through working with architects to produce projects that are good for our cities, the developer’s bottom line can be positively impacted. They all believe it to be a smart financial decision to hire a talented architect. This value comes not from their stamp from the Texas Board of Architectural Examiners, but from their ability and willingness to stand up for thoughtful design, sustainable practices, the well-being of people, and the well-being of the city. Our cities, and therefore our developers, need architects who will be unwavering in their commitment to good design, no matter for whom they are working.

Andrew Barnes, AIA, is founder of Agent Architecture in Dallas.

Hammer Time

THE SEPARATION BETWEEN ARCHITECTURAL DESIGN AND CONSTRUCTION THAT BEGAN DURING THE RENAISSANCE AND WAS CONSOLIDATED AFTER THE INDUSTRIAL REVOLUTION HAS ONLY BECOME MORE RIGID IN THE AGE OF LITIGATION. WITH EACH STEP, THE ROLE OF THE ARCHITECT IN BUILDING PROJECTS HAS BECOME MORE MARGINALIZED. THE DESIGN-BUILD MODEL OF PRACTICE OFFERS A WAY FOR THE PROFESSION TO REGAIN SOME GROUND. THE LIABILITY MAY BE GREATER, BUT SO ARE THE REWARDS. HERE, WE TALK TO THREE TEXAS ARCHITECTURE FIRMS THAT FIND THE PAYOFF OUTWEIGHS THE RISK.

by Anastasia Calhoun, Assoc. AIA



Craftsmanship names an enduring, basic human impulse, the desire to do a job well for its own sake.

— Richard Sennett, *The Craftsman*

Design-build. It invokes a certain romantic nostalgia for a bygone era, calling to mind the image of the master builder — one who harbors a strength of character manifested through a respect for craft and a willingness to get one's hands dirty. In its most basic and bureaucratic definition, design-build simply means that the designer and builder operate as a single legal entity; yet its expression is unique to each person who practices it. And, though it rarely means that the person who conceptualizes the design is the one swinging the hammer, the ethos of the master builder still seems to whisper through the design-build process in contemporary practice: a deep sense of pride in one's work, an investment in quality execution, and a high value on the relationship with those for whom one builds.

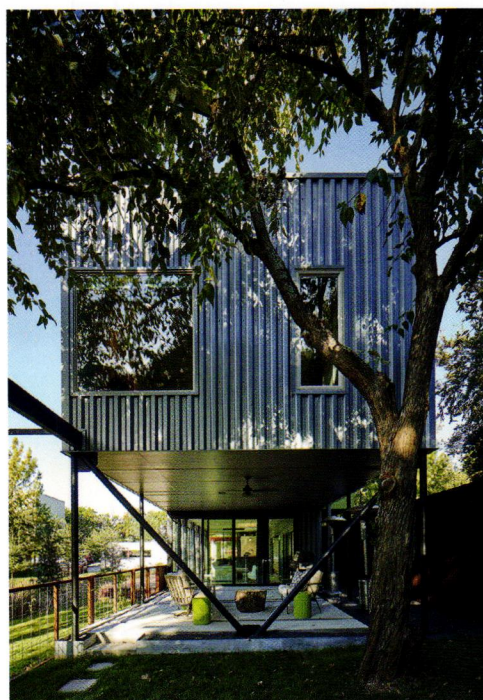
A.GRUPPO

Partners Thad Reeves, AIA, and Andrew Nance, AIA, of the San Marcos- and Dallas-based firm A.GRUPPO spent half a decade contemplating a transition into design-build before taking the plunge. Like many architects considering this project delivery method, their fundamental question lay in how to structure it. Do you partner with a construction company and form an office? Do you hire a full-time general contractor to manage construction? Or do you do it yourself? They opted for the latter model, managing the construction process themselves, with a single person serving as point for each project from design through completion.

Their foray into design-build sprang from the desire to more closely control the translation of their architectural vision into reality, ensuring that the larger conceptual ideas made it through to the built work. "Architects spend a lot of time working with a client to develop a project," Nance says. "It then gets handed off to someone else to build, who ultimately tries to make it fit their paradigm of the world. Changes get made; sometimes it's okay and sometimes it isn't. The architect, the one who has been thinking about the process from the beginning, is better positioned to make the decision on which changes are in keeping with the intent of the project."

Reeves contends that learning to be a better builder inevitably leads to better architecture. Dealing with the element of surprise and cultivating a certain nimbleness comes with the territory, be it responding to material or labor shortages, construction sequencing, or economics. "It changes the way you draw and how you think about things," Reeves says. "You become a lot more conscious of your decisions, and it makes you a better architect."

In their perspective, the 16 Vanguard project likely exists only because it was completed as design-build. Beyond the three bedrooms and two baths, the client's only request for the home — located in the Urban Reserve neighborhood development in North Dallas — was to maximize the ground floor glazing in order to capture views of the two nearby ponds. The foundation was required to be built on concrete piers, which average 20 feet in depth in the neighborhood. "To achieve a glass box with a floating bar above — it takes a lot of structure to make that work," Nance says. "When pricing out a conventional pier foundation, support slab on grade with carton forms over piers, and all the steel windframes — this is where some builders may start throwing numbers with large safety margins until the client says, 'It's too expensive, forget it.' It ultimately takes solving the problem, rather than just identifying the problem. We were motivated to solve the problem and come up with a more affordable solution without changing the design intent."



Previous *The ground floor of 16 Vanguard is designed as a glass pavilion with private spaces encased in metal paneling above.*

Left *The exterior material palette was minimized to better express the tectonics of the structure.*

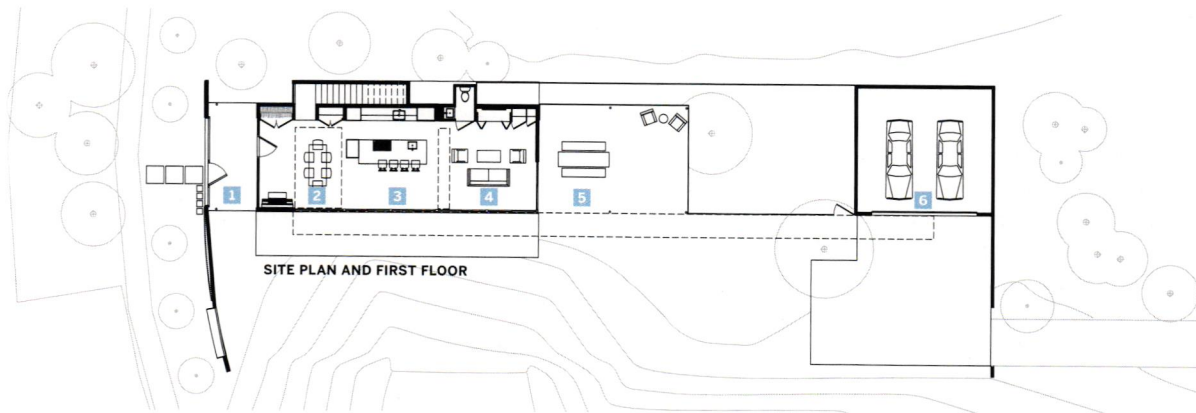
Below *Designed and fabricated by the architects, the custom chandelier moves in three axes, allowing the dining room space to be reconfigured.*

Facing *The centrally located library floats between two light monitors and acts as the "command center" of the house.*





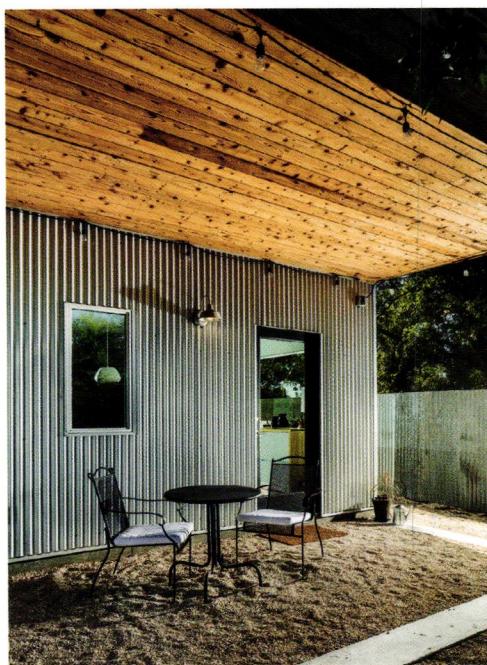
- SITE AND FLOOR PLANS**
- 1 ENTRY
 - 2 DINING
 - 3 KITCHEN
 - 4 LIVING
 - 5 PATIO
 - 6 GARAGE
 - 7 BEDROOM
 - 8 BATHROOM
 - 9 OFFICE





Above *The vertical window provides daylight to the stairwell, first floor bathroom, and second floor guest bedroom.*

Right *With a maximum site buildout, the project creates occupiable exterior space by integrating a small covered patio beneath the master bedroom.*



Moontower Design Build

Frank Farkash, AIA, Greg Esparza, and Jeff Munoz founded Moontower not long after the 2008 economic downturn that left the AEC industry in crisis. With a strong interest in and appreciation for the housing typologies of Central Austin, predominantly built in the early- and mid-20th century, the fledgling firm sought to fill a niche by providing custom design-build services at a price point accessible to the young professionals flocking to the city. Though their decision to move to a design-build model may have been rooted in pragmatism as a means to increase their firm's avenues for revenue, Esparza points out that it also "allows us to get to know our clients really well; to keep their priorities and interests in mind as we're executing these projects; to do things that are particular to them and that take advantage of the existing houses."

However, the challenges and benefits of operating through this project delivery method are often one and the same. "The buck stops with us, so there's no out. It's one of the advantages of separating the builder and the architect in that kind of traditional project delivery," Farkash says. Yet it is for this reason that design-build typically works to the client's benefit, since there's only one accountable party. Esparza elaborates: "Once you get to construction, you might have 50-80 people coming through the site. While we're orchestrating that process, it's really valuable to have that relationship we've been building for six or eight months. It allows us to keep the client's priorities front and center throughout the process, so that at the end of the project, the client feels a really strong sense of investment. The project really reflects them, their interests, and what they really care about through the design-build process."

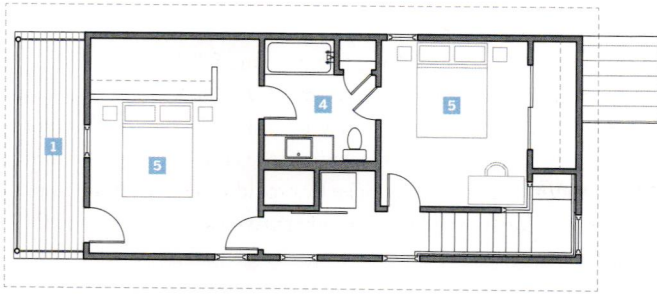
Moontower's recent project 806 Lincoln is a testament to the firm's foundations in that it provides custom design at a reasonable price. Though modest in scale and budget, the home doesn't skimp on style. Apertures were strategically placed to create carefully framed vignettes while minimizing glazing. Polygal walls maximize natural daylight at a price lower than glass. Plywood subfloors were left exposed and finished to circumvent the material cost of hardwood. Off-the-shelf cabinetry boxes from IKEA offset the investment in the kitchen's custom cabinet faces and blackened-steel backsplash. Esparza succinctly summarizes: "The craft of making spaces, framing views, using materials thoughtfully, really getting to know people, and having spaces that fit the way they want to live — all that can be done in smaller spaces and at more affordable prices."

Bercy Chen

Austin-based firm Bercy Chen's self-proclaimed passion for pushing the envelope is evident in the rigor they apply to learning new building technologies, materials, and trades. Design-build serves them well in that it allows them to operate under a laboratory-like framework, first testing new ideas on smaller projects before implementing them on larger ones. It also allows them to delve more deeply into their projects and gain a better understanding of the unique skill sets and techniques found within the local and regional trades. Their lead foreman, Roberto Becerra, is described as a master-of-all-trades, having expertise in steel, carpentry, flooring, tile, and roofing. With his oversight, the firm maintains a lean crew and a few strategic subcontractors to execute the construction of their projects.

"We have a lot of control over the final product, so it's nice to see that what's delivered is what we expected," says Daniel Arellano, the firm's head BIM specialist, who also has experience in construction management. "But, with that comes a huge responsibility. There are no excuses: You are running it. You have designed it. You're running the development of it, so there's no fingers to point — especially when you're self-performing some

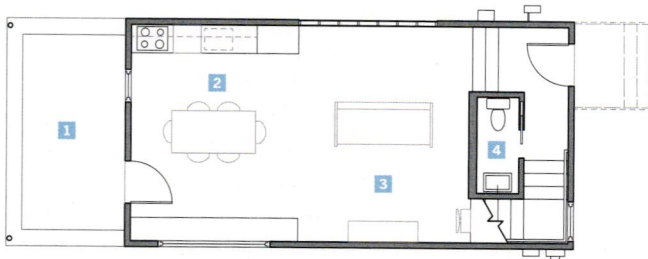
SECOND FLOOR



- FLOOR PLANS**
 1 COVERED PORCH
 2 KITCHEN/DINING
 3 LIVING
 4 BATHROOM
 5 BEDROOM

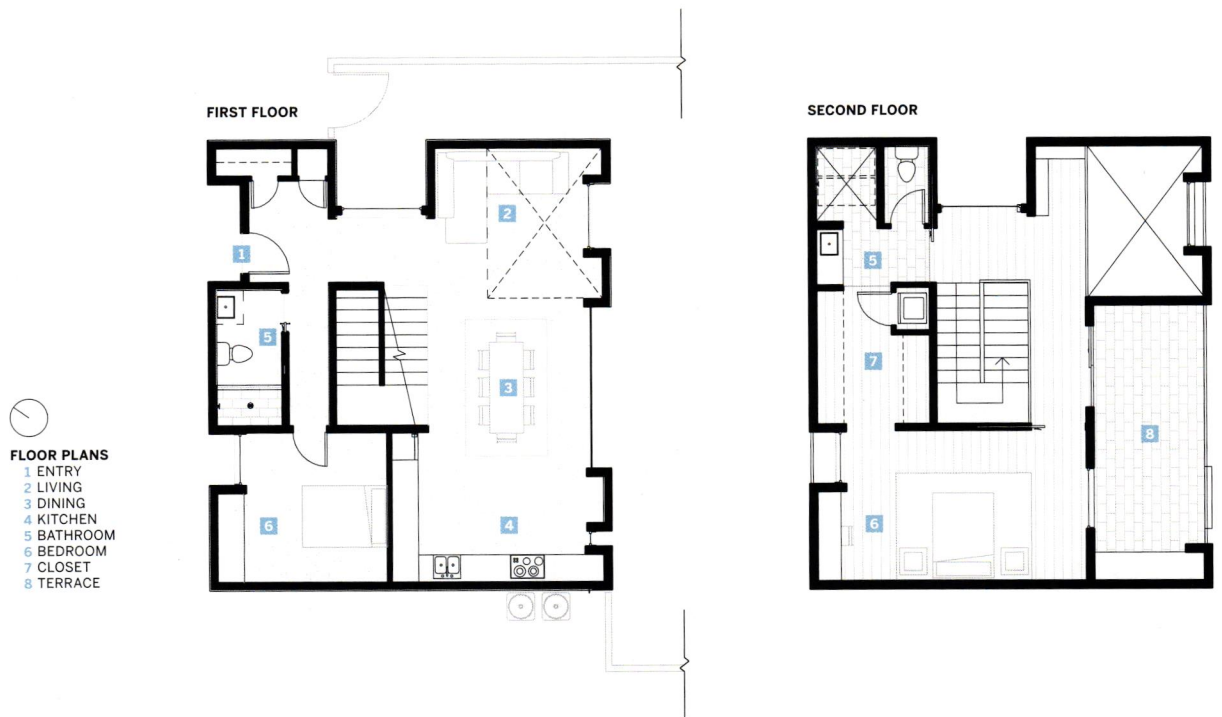
This page *The open first floor plan consists of a living space to the east and kitchen and dining to the west. Plywood subfloors were left exposed and finished to save on the material cost of hardwood.*

FIRST FLOOR





LaHabra stucco with a hand-trowelled finish evokes a North African design aesthetic.





Above Moroccan-inspired panel work is featured on the front and rear facades.

Right White oak woodwork, concrete floors finished with a white topcoat, and whitewashed walls complete the achromatic palette.

Below The kitchen features a book-matched marble backsplash.



of these aspects. We also have the liability of our people to consider, like job site safety, to not put them in harm's way, which is something an architecture firm might not take into account."

Though one of the benefits of the design-build process can be a shortened schedule made possible by overlapping design and construction phases, the firm tends to take a more traditional linear approach. "We never force our clients to go with us for design-build," Arellano says. "We try to give a bid at the end of construction documents so they can shop it around. We'll give them names of other companies that we like, as well. At the end of the day, it comes down to trust and the project delivery method. By that time you've been working with the project architect for six to nine months on design, so there's a trust there. A lot of people like to take that, because the trust means consistency."

Though it isn't the firm's typical approach, Casa Marrakech, another East Austin abode, benefited from the design-build process through a highly compressed design schedule. The tight budget afforded numerous opportunities for creativity during the design and construction processes. "There was no 'build my dream home and then budget it back,' so we were able to compress the timeline and get bids as they were coming in," Arellano says. With a background in cabinetmaking, the client took a hands-on approach, designing, fabricating, and installing the millwork himself. He also worked directly with several stone companies to procure book-matched marble for the kitchen and bathroom at a reduced price. The money saved allowed for investment in signature architectural elements like the Moroccan-inspired metal panel work featured on the front and rear facades.

The Gateway

The next logical phase in the evolution of the one-stop design shop is already underway: development-design-build. Reeves reasons that "for those architects interested in becoming contractors, the first hurdle is assuming the financial responsibilities of the contractor to the client and to the bank. Once you accept that level of risk, it probably opens the door for more architects to become developers, as you're not that far removed from spearheading your own project, whether that be a spec house or a small commercial project. Actually, we are doing that now."

Bercy Chen has also begun taking this approach. The firm recently purchased a parcel of land in East Austin and is working on financing and design for a mixed-use development, which will serve in part as their new office. Arellano sees not just financial gain for architects going into real estate development, but benefits to their communities: "We have a better idea of what is needed in Austin, in East Austin, than a developer that comes from another part of the country who might not understand completely what that area will need to develop."

While the liability involved with design-build may act as a deterrent for some architects, Reeves firmly believes architects are the ones best equipped to serve as contractors, because of their training in both design and building construction science. "At the end of the day, that's what design-build comes down to. It really isn't so much about the final product; it's about the process, the stats, the procedures — all the decisions to get to that final product that form that process. The more architects that are contractors, the better," he concludes. "To anyone out there that's thinking about doing this, I couldn't encourage the benefits enough. My honest desire is that more architects take this up and do it."

Anastasia Calhoun, Assoc. AIA, works at Overland Partners in San Antonio.



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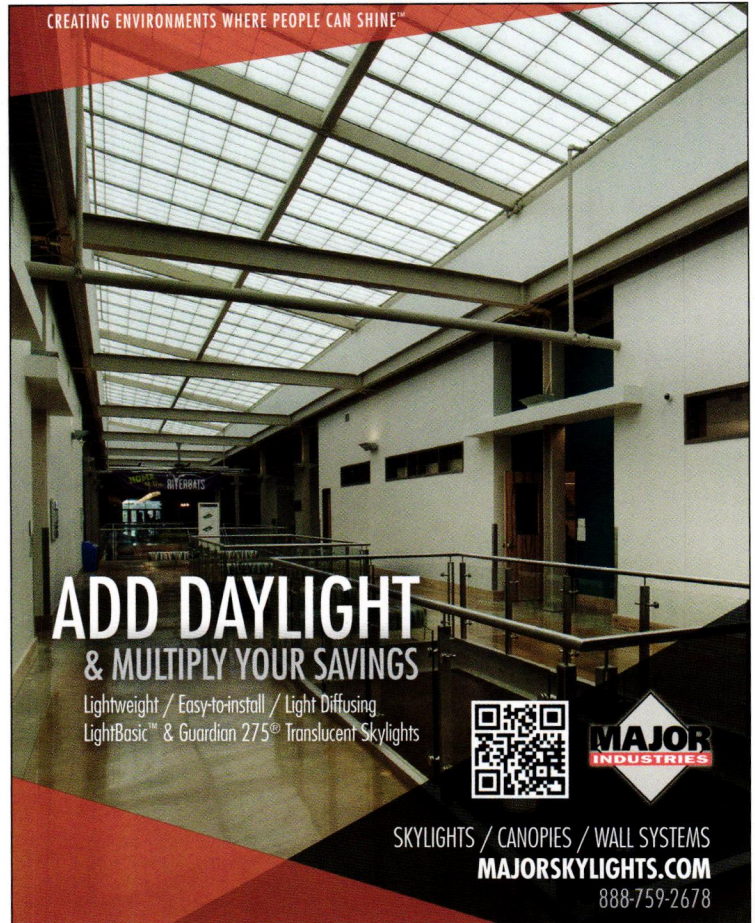


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Smoke and fumes of whiskey, steam from stews and the sweat of men had seeped deep into the dark wood, so the place forever carried the smell of living. Benches and chairs were covered in deep red with blackened brass studs to hold the fabric in place. The ceilings were open, the rafters exposed, and many was the Saturday night when the music was loud enough that those rafters shook. The floor was scarred from the boots of men, the scrape of chair and stool, and the occasional careless spark from fire or cigarette. But it was clean, and four times a year, needed or not, it was polished glossy as a company parlor. The bar itself was the pride of the establishment, a rich, dark chestnut bar that old Shamus himself had made from a tree folks liked to say had been lightning-struck on Midsummer's Eve. In that way it carried a bit of magic, and those who sat there felt the better for it.

— Nora Roberts, "Jewels of the Sun"

The umbrella term "bar" covers a spectrum of places almost laughable to lump together: a haven for happy hour drinks after work, a hole in the wall that you'd never want to see by the light of day, a place "where everybody knows your name." But what are the qualities that make a good bar? A bartender who'll listen to your stories without judgment? An ineffable warmth? A place with generational memory, that carries the smell of the living?

Here, *Texas Architect* explores two adaptive reuse projects designed to merge tradition with modern hospitality: one a complex network of bars and social spaces in Dallas' Deep Ellum neighborhood; the other a tasting room at the revered Jack Daniel Homeplace in Lynchburg, Tennessee.

Cheers

82

Reviver

Harlowe MXM

Droese Raney Architecture

Michael Friebele,

Assoc. AIA

86

Whiskey Glasses

The Jack Daniel Distillery

Barrel House 1-14

Alyssa Morris



Reviver

Droese Raney Architecture works within the fabric of Dallas' Deep Ellum neighborhood to create a lively mid-block arcade activated by a cocktail compound.

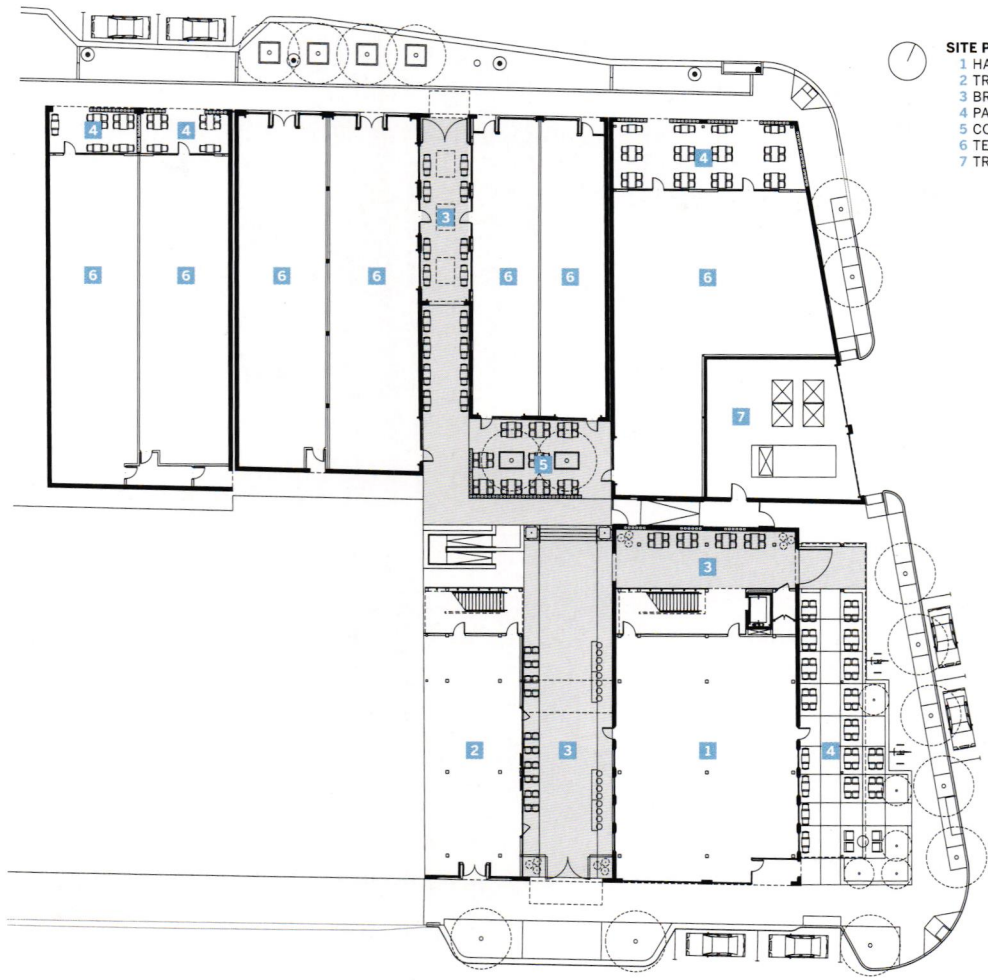
by Michael Friebele, Assoc. AIA

Deep Ellum historically has not been characterized by stability. Whether a resident of the neighborhood, or someone who recollects their traditional Saturday night haunts, each person asked seems to remember a distinct point at which Deep Ellum paused and regrouped. Following each of these periods of transition, the most recent in 2009, Deep Ellum has witnessed a resurgence. Today, in the middle of one of these upticks, the neighborhood is facing some of its most prosperous years in memory — at all levels and scales. Some iconic venues are now home to a growing food and fashion culture. Other changes have been more drastic, introducing a density unfamiliar to a neighborhood once ruled by industry and nightlife. A significant portion of the 2800 block of Elm and Main has recently been transformed by Droese Raney Architecture. Neither small in scale nor dense and vertical, the project reinterprets what a typical block in Deep Ellum could become if it took proper stock of assets and connections.

With six existing buildings to address, most of them vacant when the project began in 2015, Droese Raney's approach to 2800DE

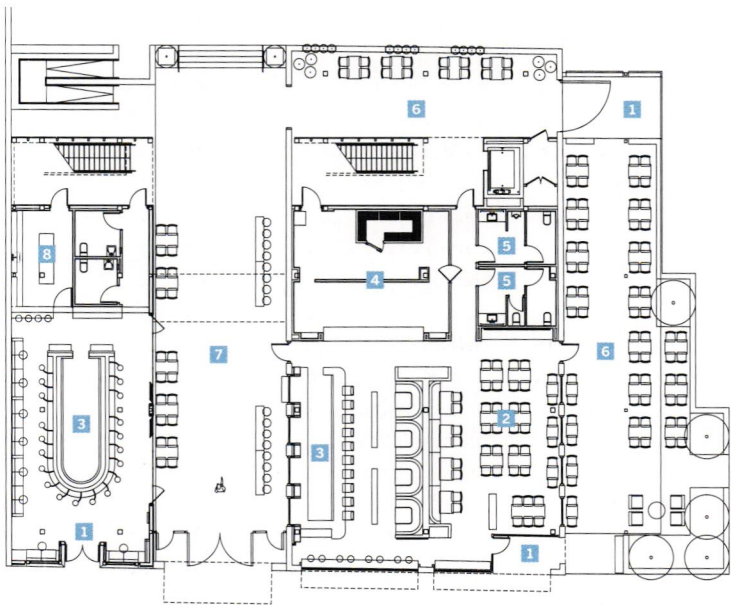
used existing, bisecting alleyways to inform an intervention. "The strategy was to stitch these properties together with a network of public corridors to encourage improved cross-block pedestrian connections through the neighborhood," designer Reid Mulligan says. Simplifying and widening the connecting alleys created a clear cross-connection through the block, allowing the outdoor network to, as Mulligan puts it, "double as a creative solution to common logistical problems we saw throughout Deep Ellum, such as a secondary means of egress and a pathway for back-of-house deliveries and trash."

Preserved storefronts were sandblasted down to their original finish. Murals, a signature trait of Deep Ellum, were restored where they existed and commissioned for places where art would help address scale and comfort. A geometric mural painted by Booker T. Washington student Huy Nguyen at the intersection of Elm and Crowder addressed 1900 sf of open surface with color and pattern. Within the preserved storefronts of the block, Droese Raney divided space for a series of tenants, each with a connection between street and passageway.

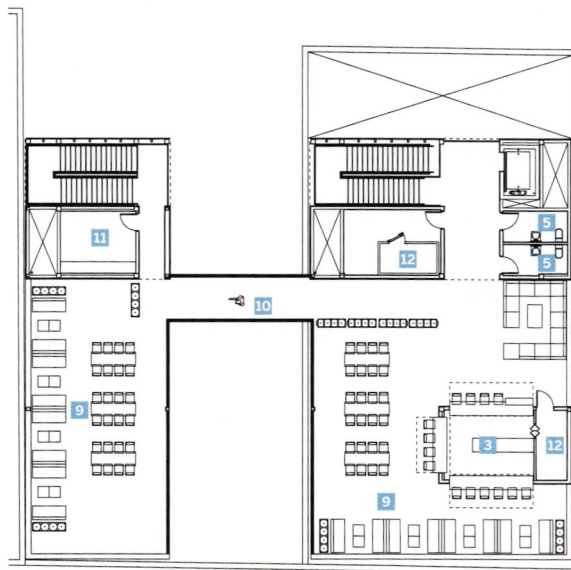


- SITE PLAN**
- 1 HARLOWE
 - 2 TRICK PONY
 - 3 BREEZEWAY
 - 4 PATIO
 - 5 COURTYARD
 - 6 TENANT SPACE
 - 7 TRASH & SERVICES

Facing Harlowe and Trick Pony flank the entrance to a mid-block arcade that was carved out of an existing alley. Droese Raney planned the entire redevelopment, which provides a variety of tenant spaces.



FIRST FLOOR



SECOND FLOOR

- FLOOR PLANS**
- 1 ENTRANCE
 - 2 DINING
 - 3 BAR
 - 4 KITCHEN
 - 5 RESTROOM
 - 6 PATIO
 - 7 BREEZEWAY
 - 8 PRIVATE BAR
 - 9 ROOFTOP PATIO
 - 10 BRIDGE
 - 11 OFFICE
 - 12 STORAGE



Trick Pony is an intimate space, raw in finish. Lighting is subtle, with focus placed on the glass rods surrounding the bar.



Harlowe has a more polished presentation. Custom finishes and furnishings convey a contemporary aesthetic while subtly referencing Deep Ellum's industrial past.



Restaurant/cocktail bar combo Harlowe and Trick Pony, designed by the architects, showcases the full potential of Droese Raney's original concept. The two-story Harlowe volume is cradled within an existing facade at street level. An opening along the eastern facade creates a small outdoor seating area. An expansive roof deck captures views of Deep Ellum and the downtown skyline beyond. A canopy over the entire volume grounds the massing with finishes and glazing, providing a depth perception that respects the historic character of the block.

A visit to New York with clients Jim and Cindy Hughes inspired the design and menu of the restaurant. "The team gravitated toward the

Murals, a signature trait of Deep Ellum, were restored where they existed and commissioned for places where art would help address scale and comfort.

classic idea of an American restaurant, wanting to incorporate a contemporary spin on classic details like the mosaic tile floor, walnut millwork, brass details, and custom light fixtures tailored to the space," Mulligan says.

Where Harlowe is light and open, Trick Pony, nicknamed by the owners after discovering that the original tenant had made horse clocks, is an intimate experience. A horseshoe-shaped bar plays off the establishment's namesake, fabricated out of board-formed concrete with a plate steel bar top. Acrylic rods above add rhythm to the space and hide the contents of the bar behind. A vintage "Warner Trailers Parts & Service" painted sign revealed during construction remains as a subtle reminder of Deep Ellum's heritage.

Walking by 2800DE on a Friday night, with others milling past as though the building had been there for some time, I realized the true nature of the project. It is new but not overbearing; comfortable, not imposing — trendy would be the last adjective to come to mind. The block feels like a microcosm of the neighborhood as a whole. Harlowe and Trick Pony feels like the neighborhood bar that has always been there. It doesn't get more Deep Ellum than that.

Michael Friebele, Assoc. AIA, is a project designer at Perkins+Will Dallas.



Visitors taste whiskey inside of two glass-walled tasting rooms inserted into the 80-year-old barrelhouse.

Whiskey Glasses

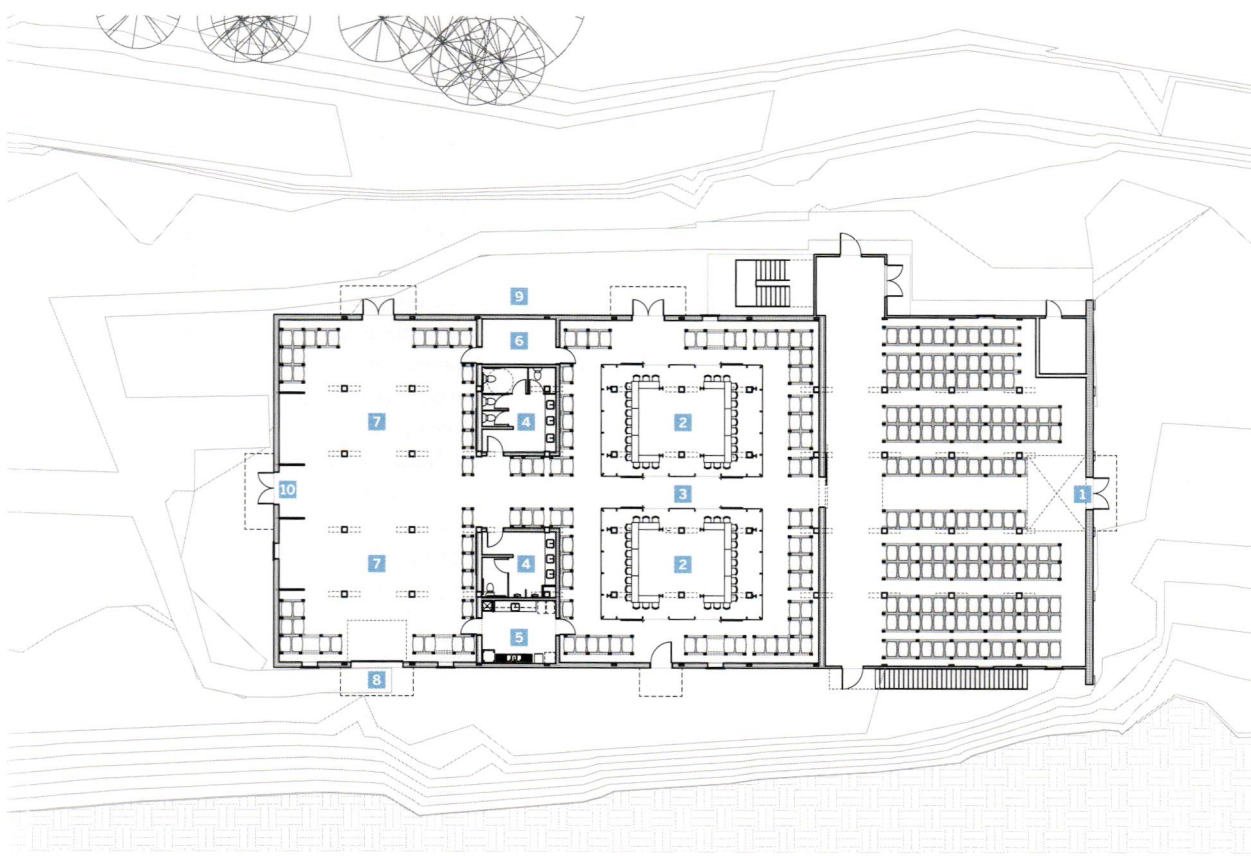
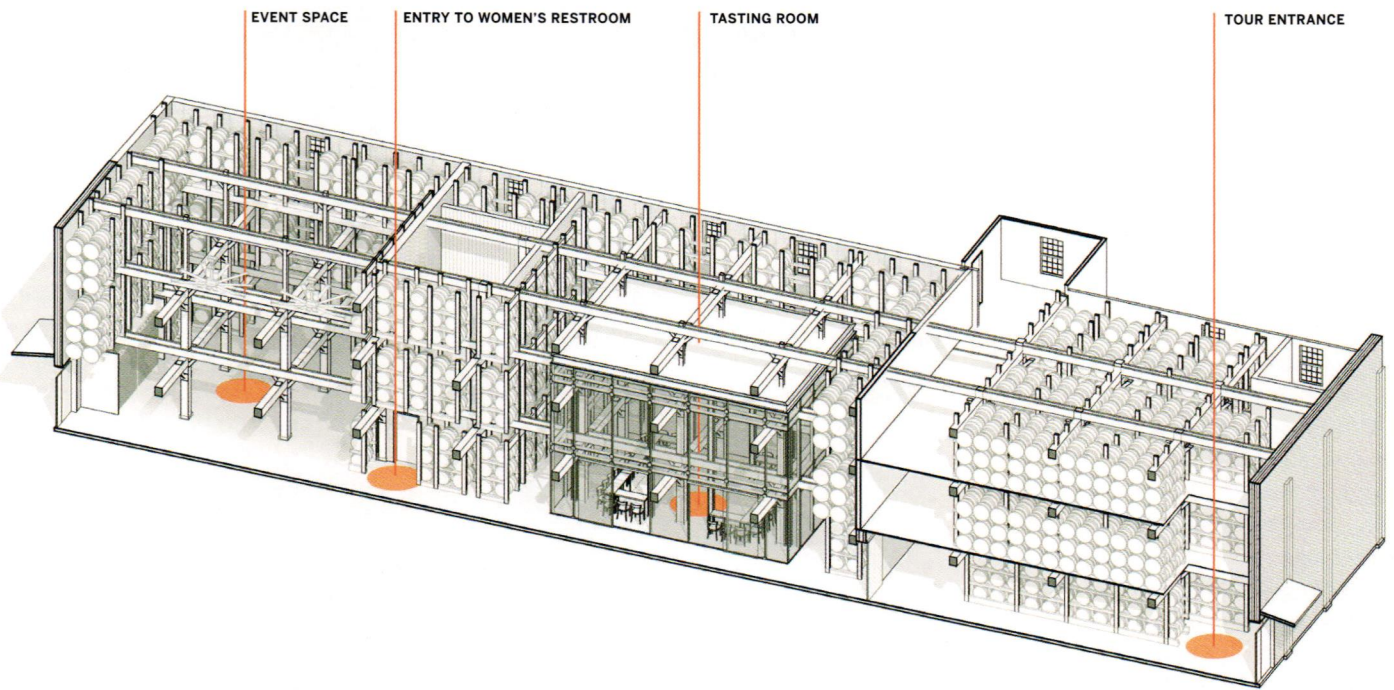
Clickspring Design inserts a visitor whiskey-tasting room inside Jack Daniel's Barrel House 1-14. The steel and glass intervention is discreet, putting all attention on the historic heavy timber structure.

by Alyssa Morris

People in Nashville still have accents. This is notable only because, in a time when accents are disappearing even from traditionally drawling places like Texas, it is almost startling to be confronted with a true regional twang.

There is a commitment to authenticity in Nashville and its surrounding environs, even if in some ways the ambience might feel more performative than real. The Jack Daniel Distillery and Homeplace is located an hour and a half outside the big city in Lynchburg, in exactly the same place it has been since the 1830s. It is listed on the National Register of Historic Places. Tours pass directly by the spring where all of the water for the brand's whiskey comes from and where Jack Daniel set up his original still. When I visited, my tour group had guests from as far afield as South Africa and New Zealand, all worshipping at the altar of the brand.

It is this growth in tourism and in the worldwide popularity of Jack Daniel's that necessitated a new vision for the Homeplace — one that maintained the authenticity of the experience while providing more space for the ever-increasing numbers of yearly visitors (300,000) making



- FLOOR PLANS**
- 1 TOUR ENTRY/
ACTIVE BARRELHOUSE
 - 2 TASTING ROOM
 - 3 CORRIDOR
 - 4 RESTROOM
 - 5 PANTRY/BACK OF HOUSE
 - 6 STORAGE
 - 7 EVENT SPACE
 - 8 GARAGE LOAD-IN
 - 9 PATIO
 - 10 TOUR EXIT

the pilgrimage out to Lynchburg. In reimagining the tour, the question was how to provide visitors with an intimate experience, even as the site itself becomes more of a destination than a distillery.

Clickspring Design, a New York- and Texas-based firm specializing in branded environments and experiential marketing, was brought on to renovate Barrel House 1-14, turning it into a luxe tasting room. Built in 1938, the barrelhouse was previously the distillery's smallest aging facility. The entry has been preserved as a barrelhouse, and as visitors enter, the scent of whiskey permeates the space (thanks to the 1,200 active barrels that remain), providing a toasted ambience.

The entry opens into a tasting room, which is composed of a pair of two-story glass-and-steel volumes that form two classrooms, appropriately called TOAST and CHAR. The glass walls and steel columns allow guests to be enveloped by the original structure of the barrelhouse. The tasting rooms fit seamlessly inside the space, alongside wooden beams and ricking and original concrete floors. The Jack Daniel's Number 7 logo is emblazoned on the walls, lest visitors forget the iconic brand for even a moment. Though barrels line the walls, only a third of them contain whiskey.

Clickspring's path to creating a space that appears to have involved minimal intervention involved some structural work. The glass and steel installation has much less tolerance for movement than the existing structure. Steven Dvorak, the design lead on the project, explains: "A barrel of whiskey weighs a bit over 468 pounds. Multiplied by thousands of barrels, the resulting load put on the structure of a barrelhouse is quite significant. The heavy-timber superstructure of Barrel House 1-14 was designed to move in response to various loading and unloading conditions. Our challenge was to minimize the movement of a structure that was designed to react to changing loads." Post-to-beam connections were reinforced with steel gussets and haunches in order to create a more rigid framework.

Guests gather at the end of the tour in a space where they can sample whiskey together, the culmination of an hour-long trek through the site's actual production facilities. From there, they are funneled into a gift shop. But the combination of the architecture of Barrel House 1-14 and the alcohol is a potent one, and a feeling of warmth overpowers even the tour's more commercial elements.

Alyssa Morris is web editor of *Texas Architect*.

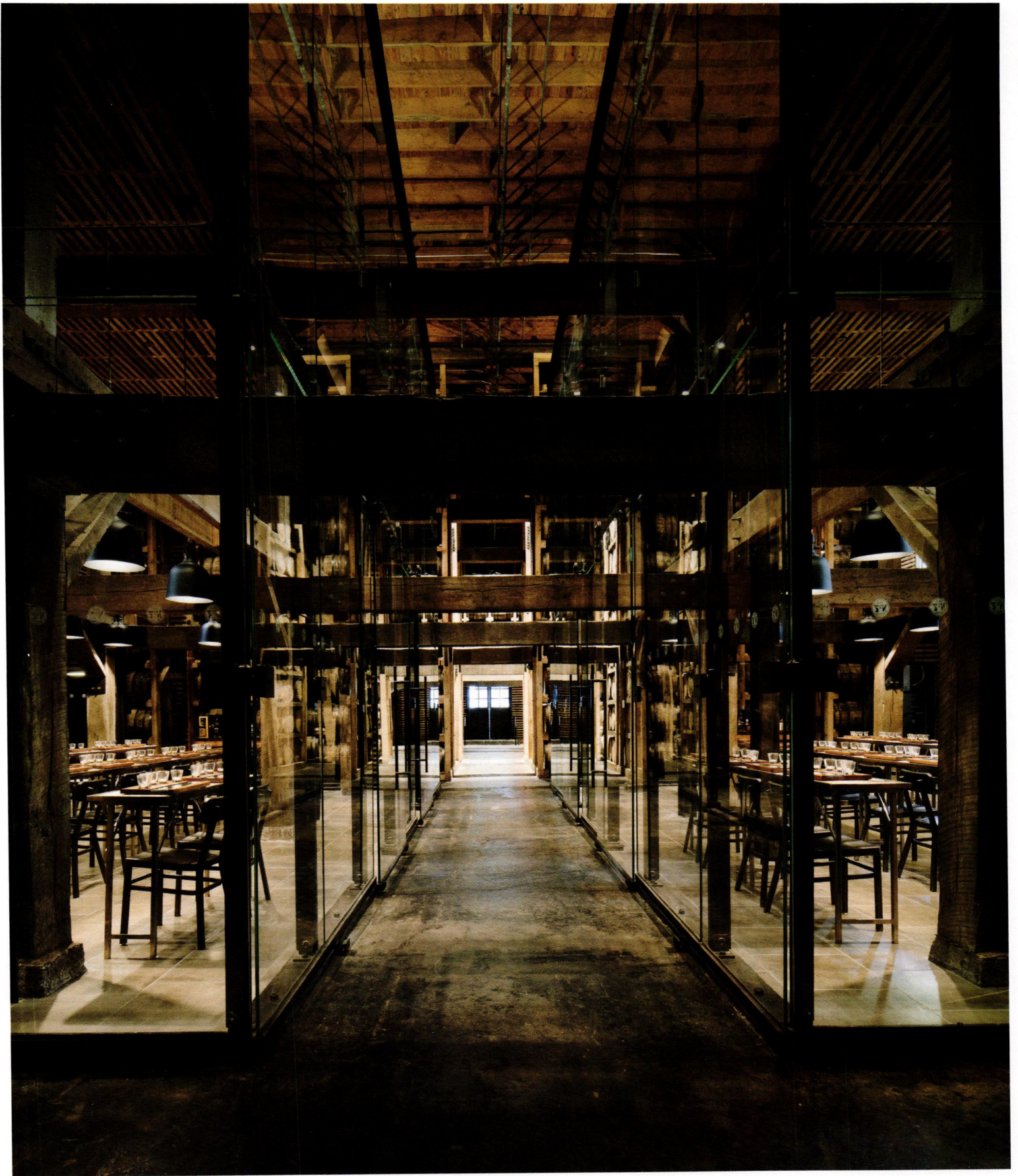


Left The point-supported connections of the glass walls feature steel gusset plates that evoke the existing building's structure.

Below The barrelhouse's expansive new event space has hosted corporate events and weddings.

Facing Clickspring's intervention defers to the original structure, highlighting the heavy wood beams and ricking. A second story houses a private tasting room for single barrel purchases.





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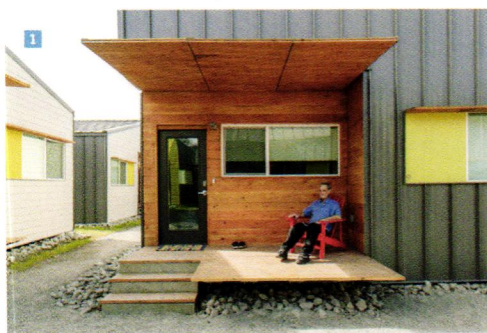
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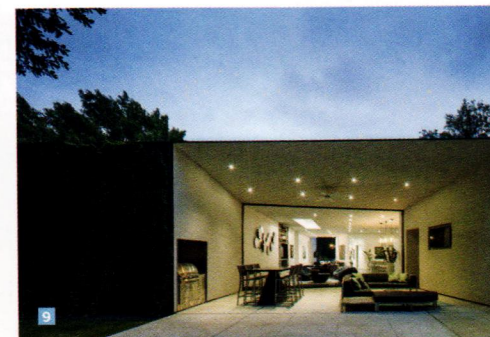
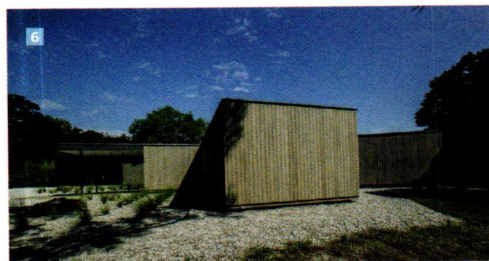
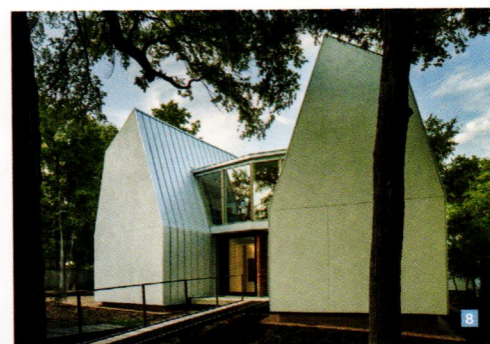
AIA Dallas Design Awards

AIA Dallas announced the recipients of its 2017 Built Design Honor Awards on October 5. The jurors — Merrill Elam, AIA, of Mack Scogin Merrill Elam Architects; Florian Idenburg, Intl. Assoc. AIA, of SO-IL; and Ersela Kripa of AGENCY Architecture — selected nine projects from among 71 for their innovation, thoughtfulness, and unique response to context and community.



Honor Awards

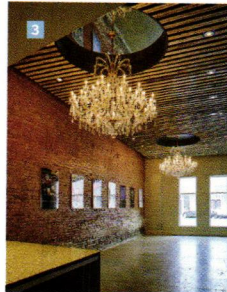
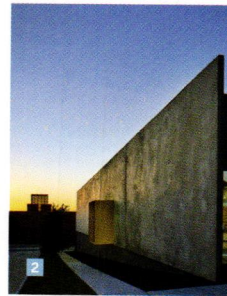
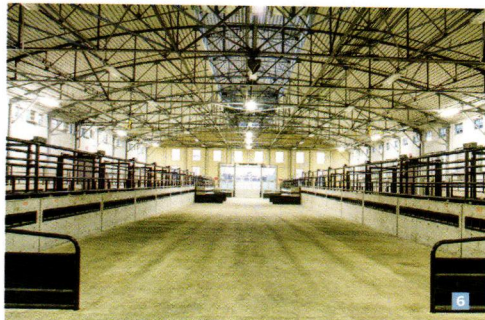
- 1 **The Cottages at Hickory Crossing, Dallas**
buildingcommunityWORKSHOP
- 2 **The Edith O'Donnell Institute of Art History Digital Library, Dallas**
Buchanan Architecture
- 3 **Fairway Ranch, Roanoke**
DSGN
- 4 **Fire Station #6, Dallas**
DSGN
- 5 **Harim Pet Food Factory & Visitor Center, Gongju, South Korea**
The Beck Group
- 6 **Hillen Residence, Flower Mound**
NIMMO
- 7 **Shake Shack at Crescent Pavilion, Dallas**
The Beck Group
- 8 **Snyder Hill Residence, San Marcos**
A.Gruppo Architects
- 9 **Winnwood Residence, Dallas**
5G Studio Collaborative



Recognition

AIA Fort Worth Design Awards

Eight projects were recognized with AIA Fort Worth Excellence in Design Awards in 2017. They were selected from among 42 entries by jurors Sheila Kennedy, FAIA, of KVA Matx and MIT, David Richter, FAIA, of Richter Architects, and Jesse Hager, AIA, of Content Architecture. The recipients were honored at an awards ceremony held at the Kimbell Art Museum Pavilion Auditorium on February 10, 2018.



Honor Awards

- 1 Northside Branch Boys & Girls Club**
Ibañez Shaw Architecture
- 2 Fort Worth Camera**
Ibañez Shaw Architecture

Merit Awards

- 3 Ennis Public Theatre**
Ibañez Shaw Architecture
- 4 Urban Union**
Bennett Benner Partners
- 5 Tarrant County Courthouse**
Arthur Weinman Architects
- 6 Cattle Barn**
Hahnfeld Hoffer Stanford

Studio Awards

- 7 Prototype Infill House**
Dennehy Architects
- 8 Limelight**
Ibañez Shaw Architecture



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Resources CUSTOM METAL WORK: HMITX Alberto Bonomi; **INSULATED BLOCK-EXTERIOR WALL:** Omni Block (Headwaters Construction Materials); **PERMEABLE PAVERS - DRIVEWAY:** Driveable Grass (Piper Whitney Construction); **FRAMING LUMBER/CEDAR FOR RAINSCREEN:** ProBuild Lumber and Millwork; **MILLWORK PLYWOOD/GARAPA ROOF TOP DECKING:** Mason's Mill & Lumber; **RAIN SCREEN MOISTURE BARRIER:** VaproShield; **WINDOWS:** Ram Industries; **DOORS:** ProBuild Lumber and Millwork; **COUNTER TOP:** Neolith (La Nova Tile); **SHOWER, TUB, SINK FAUCETS:** Hansgrohe (Westheimer Plumbing and Hardware); **TOILETS:** Toto USA (Westheimer Plumbing and Hardware); **MASTER TUB:** Victoria & Albert (Westheimer Plumbing and Hardware)

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Resources EPOXY BONDING GROUTING ADHESIVE: Sika; **REBAR:** CMC Steel Texas; **CHAIRS:** Meadow Burke; **EXPANSION JOINTS:** WR Meadows; **STONE MASONRY:** Nature (Continental Cut Stone); **EXTERIOR METAL PANELS/CUSTOM WATERJET PANELS:** Kovach Building Enclosures; **ALUMINUM ANODIZING:** Lorin Industries; **INTERIOR METAL PANELS:** Southwest Metal Smiths; **METAL RAILINGS:** Efficient Tec International; **WOOD MILLWORK:** MGC; **IPE WOOD DECKING:** US Lumber Brokers; **EXTERIOR WOOD DECK:** Bison Deck; **CHILDREN WALL PANELS/TEEN CEILING PANELS:** 3form; **SEALER:** MasterSeal; **INSULATION:** Owens Corning; **METAL ROOFING:** Fabral; **TPO ROOFING:** Carlisle; **WATERPROOFING/AIR + VAPOR BARRIERS:** Grace; **MIRRORS:** Bendheim; **GLASS IN CURTAINWALL:** Old Castle; **GLASS FLOOR:** Jockimo; **FIRE GLASS:** Fire Lite; **CURTAINWALL:** Kawneer; **FIXED SOUND ABSORPTIVE PANELS:** Gordon; **ACOUSTICAL PLASTER SYSTEM:** Feller; **TOILET PARTITIONS:** Scranton Products; **DEMOUNTABLE PARTITIONS:** DIRT; **BIKE RACKS:** Dero, a Playcore Company; **LOCKERS:** AMP Art Metal Products; **WINDOW WASHING:** Trachtel; **DOCK LIFT AND BUMPERS:** Miner; **PARKING CONTROLS:** Amano McGann; **CHAIRS:** Herman Miller; **CUSTOM TABLES:** Hatch Workshop, Knoll, Ryan Anderson Design (RAD); **ROUND SHELVING:** Biblio-model; **ELEVATORS:** Kone; **FIRE PUMP:** Aurora; **CONTROLLEDERS:** Firetrol; **WATE FOUNTAINS:** Elkay; **TOILET SEATS:** Bemis; **TOILETS/FAUCETS:** Sloan; **FAN BOXES/CONTROLS:** Trane; **FANS:** Big Ass Fans; **ENERGY MANAGEMENT SYSTEM:** Enclium; **PV PANELS:** Sunpreme; **PV PANELS:** Solarworld; **WIRING DEVICES, UNDERFLOOR RACEWAYS:** Legrand; **GENERATORS:** Kohler; **PV MICROINVERTERS:** Apparaent; **SPEAKERS:** Atlas Sound;

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16 Vanguard, Dallas

Contractor A.Gruppo

Consultants STRUCTURAL ENGINEER: Moore Engineers

Resources FOUNDATION: Marshall Bailey Construction; **STAINED CONCRETE:** Stain Dallas Contracting; **METAL FABRICATION:** Ramer Construction; **ROOFING/SIDING/GUTTERS:** Allstate Homecraft - Crow Roofing & Construction; **STRUCTURAL STEEL ERECTION & FABRICATION:** 2 A T Construction; **LUMBER:** BMC; **FRAMING:** Betik Construction; **INTERIOR TRIM/CABINETRY/BAMBOO FLOORING/DRYWALL/PAINT:** Constructionologists; **INSULATION:** Korbin Insulation; **DOORS:** Metal Craft; **WINDOWS/GLASS:** Glass Doctor of North Texas; **GARAGE DOORS:** Garage Door Services; **COUNTERTOP:** Stone Lion Design; **MIRRORS:** Frazier Glass & Mirror; **APPLIANCE:** Texas Appliance; **PLUMBING:** Professional Plumbing Concepts; **HEATING, VENTILATING, AND AIR CONDITIONING (HVAC):** Nopp's AC Shop; **ELECTRICAL:** RF Electric; **CUSTOM LIGHT FIXTURE:** A.Gruppo; **EARTHWORK:** DA Taylor Co.; **PAVERS:** Circle T Site Specialties

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Contractor Moontower Design Build

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Resources METAL: Drophouse Design; **WOODS, PLASTICS, COMPOSITE:** Eastside Lumber & Decking, IKEA; **THERMAL & MOISTURE PROTECTION:** Straight Solutions; **OPENINGS:** RAM Windows and Doors (Martel Windows and Doors); **SPECIALTIES:** Polygal Plazit (Regal Plastics); **EQUIPMENT:** Verona, Summitt

Casa Marrakech, Austin

Contractor Bercy Chen Studio

Consultants STRUCTURAL: JM Structural Engineering

Resources CONCRETE: Lauren Concrete; **MASONRY:** La Habra Stucco; **CUSTOM METAL SCREEN:** W2 Steel Fabrication; **WHITE OAK FLOORING:** US Lumber Brokers; **TYVEK:** Drain Wrap; **WINDOWS:** Anderson Eagle windows; **SLIDERS:** Milgard; **MARBLE COUNTERTOPS:** Emser Tile; **SHADES:** Mecho Shades; **PLUMBING FIXTURES:** Hansgrohe; **HEAT PUMP:** Lennox

420 E 20th, Houston

Architect Michael Hsu Office of Architecture

Consultants STRUCTURAL ENGINEER: Zia Engineering; **MECHANICAL ENGINEER:** Boxx Group

Heights Mercantile, Houston

Architect SCHAUM/SHEIH Architects

Contractor Forney Construction

Consultants MEP: Jordan & Skala Engineers; **CIVIL/STRUCTURAL:** H2B; **LANDSCAPE:** SWA; **WATERPROOFING:** Building Exterior Solutions (BES)

Resources MASONRY: Belden Brick Company; **METAL:** Myrex Steel; **THERMAL & MOISTURE PROTECTION:** Cosella-Dorcen Products Inc, American Fiber Cement Corporation; **OPENINGS:** Lowen, Durango, US Aluminum; **CONVEYING EQUIPMENT:** Schindler

Maverick, San Antonio

Contractor G.W. Mitchell Construction

Consultants STRUCTURAL ENGINEER: Barker Structural; **DESIGN-BUILD MECHANICAL AND PLUMBING:** Beyer Mechanical; **DESIGN-BUILD ELECTRICAL:** Central Electric; **HISTORICAL:** Anna Hudson

1221 Broadway, San Antonio

Architect Lake|Flato Architects (Design Architect); **OCO Architects** (Architect of Record)

Contractor CF Jordan Construction

Consultants LANDSCAPE ARCHITECT: Kudela & Weinheimer; **INTERIOR DESIGNER:** Giles Design; **CIVIL:** Atkins; **STRUCTURAL:** Beicker Martinez; **MEP:** AA Engineering

Resources CONCRETE: Alamo Concrete Products; **AERATED CONCRETE BLOCK:** FlexCrete; **METAL:** Tower Steel Services; **TRIM/HOLLOW METAL AND SOLID CORE DOORS:** Elite Door and Trm; **THERMOPLASTIC MEMBRANE ROOFING/POLYISO:** Carlisle Syntec (Beldon Roofing Company); **RIGID FOAM INSULATION BOARD/EXPANDED POLYSTYRENE INSULATION:** Alamo Foam A Division of H.F.P. (Beldon Roofing Company); **SECUROCK GLASS-MAT SHEATHING:** United States Gypsum Company (Beldon Roofing Company); **ALUMINUM WINDOWS:** International Window Corporation/Milgard; **STOREFRONT:** Bulverde Glass; **GLAZING:** Oldcastle Building Envelope (Bulverde Glass); **MAGNA WALL:** Headwaters Construction Materials; **PAINT:** Sherwin Williams; **EXTERIOR SIDING:** Berridge; **TOILET ACCESSORIES:** Elite Door and Trm; **OUTDOOR GRILLES:** Solaire Infrared Grilling Systems; **KITCHEN APPLIANCES:** Whirlpool; **CABINETS:** Regency Custom Cabinets; **COUNTERTOPS:** Interceramic; **POOLS:** Carter Pool N Spa; **ELEVATOR:** Vertical Express (South Texas Elevator); **VERTICAL LIFT:** Thyssen-Krupp Access Manufacturing (South Texas Elevator); **FIRE SUPPRESSION:** Ranger Fire; **KITCHEN FIXTURES/FITTINGS:** Kohler/ProFlo; **HEATING, VENTILATING, AND AIR CONDITIONING (HVAC):** Goodman/Honeywell; **LIGHTING:** Lights Direct; **ACCESS CONTROL/SECURITY:** Linear (Security Assurance Systems); **CISTERNS:** CorGreen Water Tanks

Harlowe MXM, Dallas

Contractor Verticon Construction

Consultants STRUCTURAL: Stenstrom-Schneider; **CUSTOM METAL WORK:** Fife Metal Works

Resources CORRUGATED ALUMINUM PANELS: PAC-CLAD; **ROOFTOP PATIO COMPOSITE DECKING:** TREX; **MOSAIC FLOOR TILE/CERAMIC WALL TILE:** Daltile; **FAUCETS:** Kohler; **TOILETS:** TOTO

The Jack Daniel Distillery, Barrel House 1-14, Lynchburg, TN

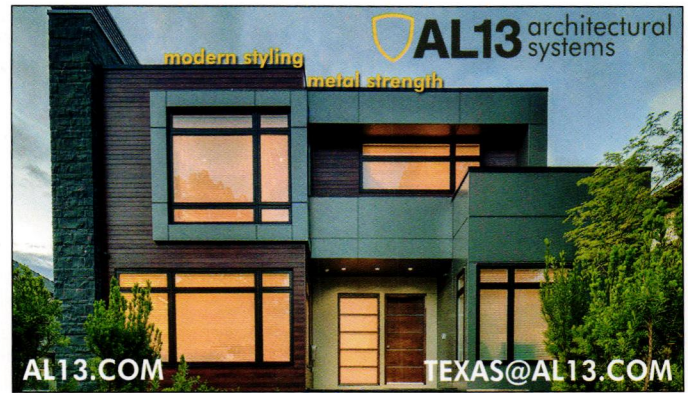
Contractor Messer Construction

Consultants LANDSCAPE ARCHITECT: Shadley Associates; **MEP ENGINEER:** MP&E Engineers; **STRUCTURAL ENGINEER:** EMC Structural Engineers; **GLAZING ENGINEER:** NOVUM Structures

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māk studio Does 8th Wonder Brewery

māk studio's feature wall at 8th Wonder presides over a bustling taproom. A portrait of the Astrodome hangs behind the bar.

In 2013, a quartet of beery-eyed entrepreneurs moved into a warehouse in Houston's EaDo neighborhood, blocks from downtown. They had a space, a plan, and a product, but lacked a name. Their building's roof trusses, curved on top and flat on the bottom, reminded them of the Astrodome, a building advertised as the 8th Wonder of the World, where they had attended Astros games as kids. Looking up, the name was obvious: 8th Wonder Brewery.

To translate this idea into an icon for their taproom, they looked across the street to neighbors māk studio (pronounced make), an outfit that focuses on design and fabrication. The company, led by architects Jose Aguilar, AIA, and Liz Ann Cordill, AIA, was new; working for 8th Wonder was their first project. To start, Aguilar elevated the Astrodome's lamella trusses into a flattened silhouette of angles. He quickly CNC-cut and installed the graphic, including the "8 within a star" that would become the brewery's logo. The gesture animated the new taproom, providing a pattern that radiated Houston pride. (It also provided a great backdrop for selfies.)

8th Wonder Brewery was a hit! Nine months later, they expanded to fill the entire warehouse, and māk realized another feature wall and display board. In this location, the truss was exposed, so they used clear panels to keep it that way and infilled underneath with painted and rough woods. The "8-star" logo presides over the taps, and a framed portrait of the Astrodome hangs behind the bar.

Since then, māk has completed multiple projects nearby, and they recently moved into a larger shop to accommodate their growing scope of fabrication work. 8th Wonder also keeps growing — it is currently turning māk's former space into a distillery. The symbiotic design process jump-started both companies, as the architects created a durable graphic that communicates its place and purpose: *This is where they make good beer.*

We can all drink to that.

Jack Murphy, Assoc. AIA, is a regular contributor to *Texas Architect* and a master of architecture candidate at Rice University.