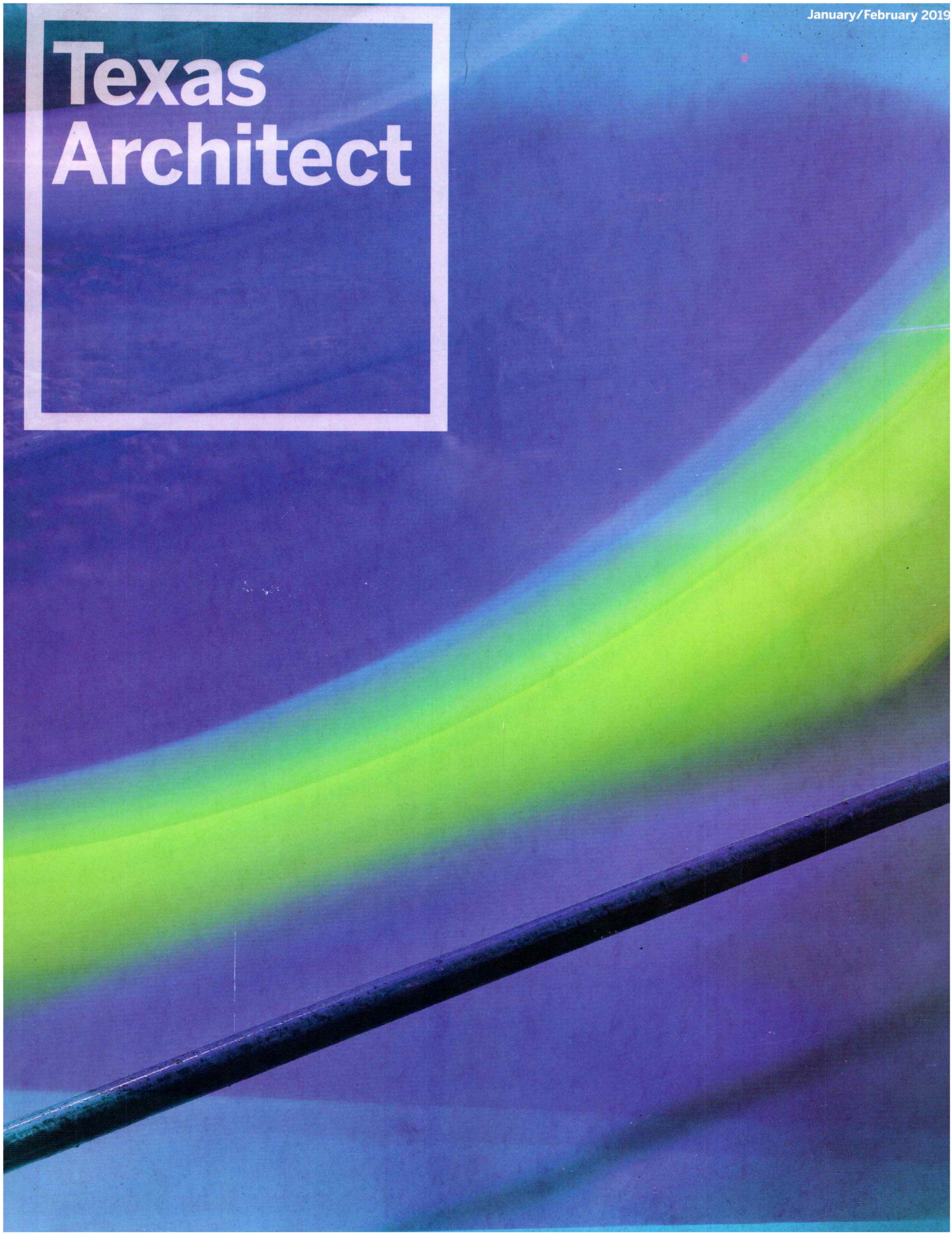
January/February 2019

Texas Architect

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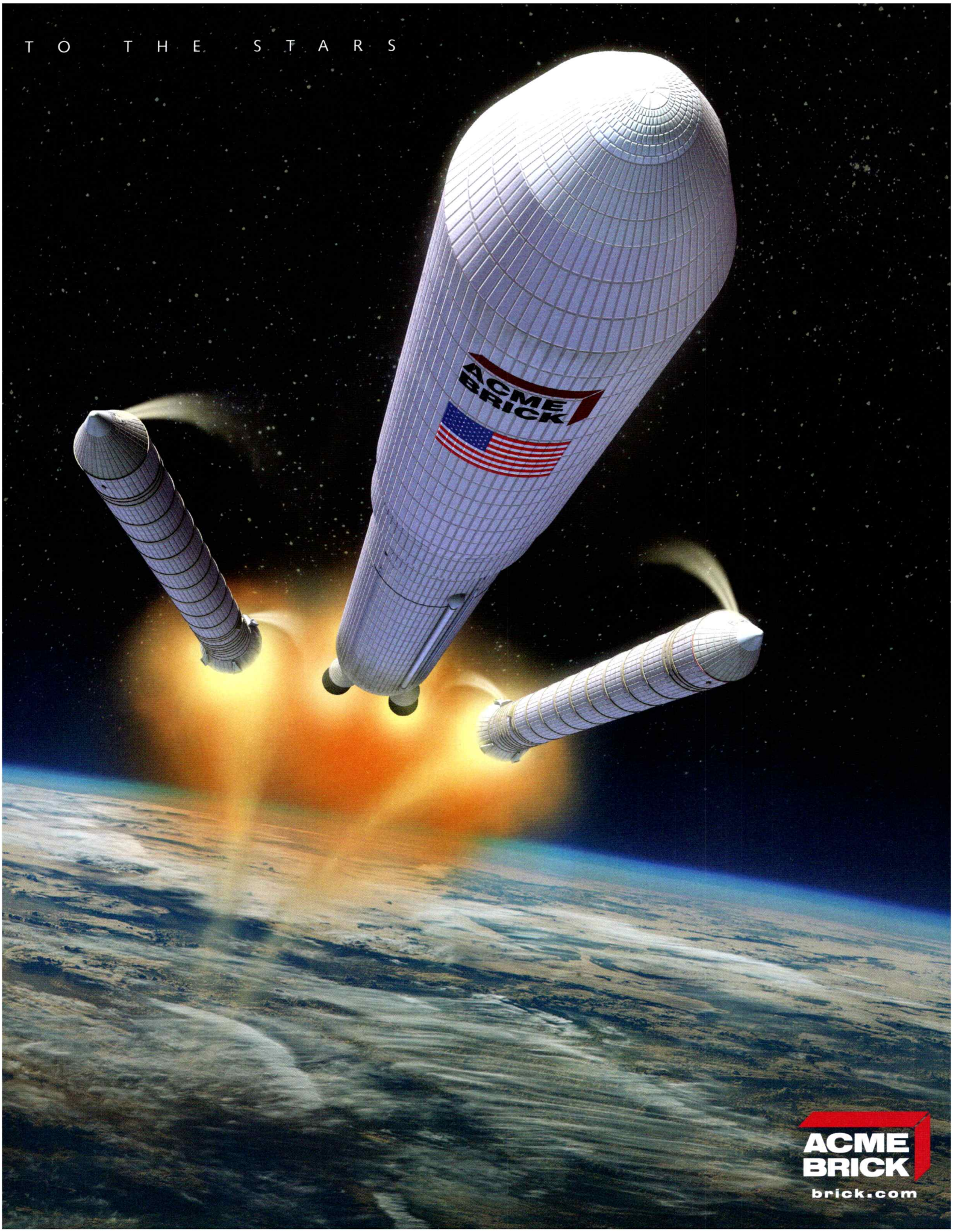
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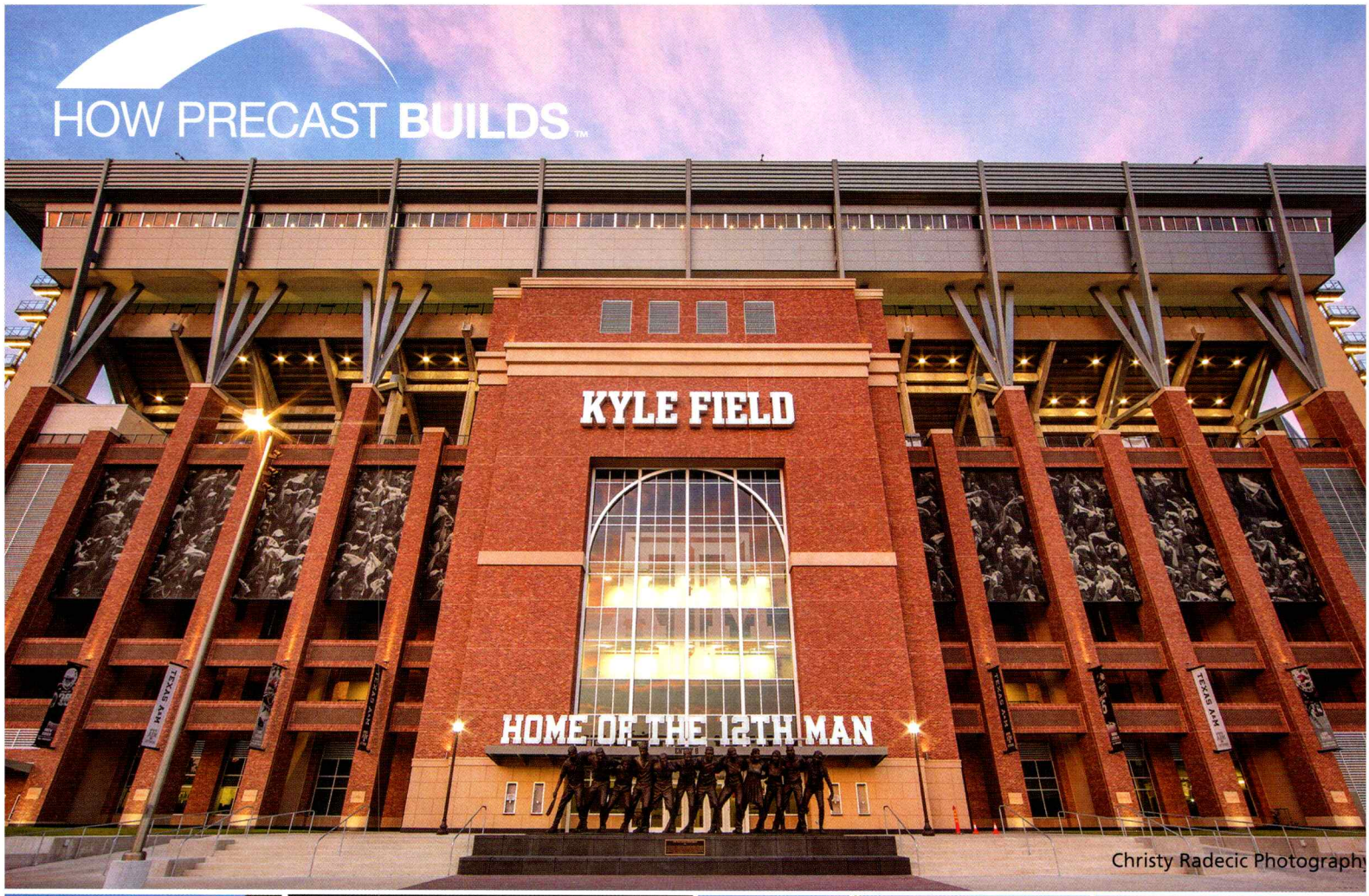

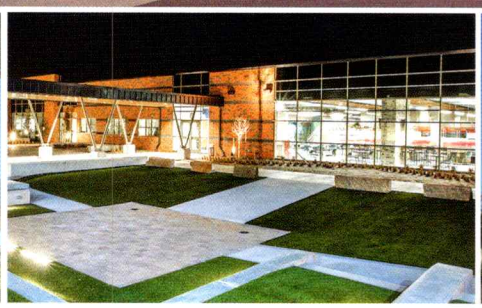

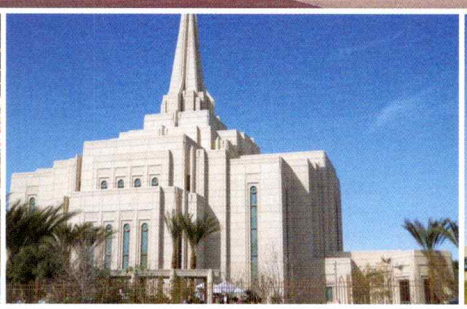

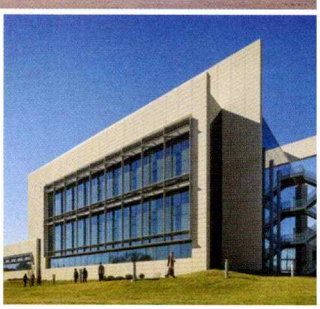

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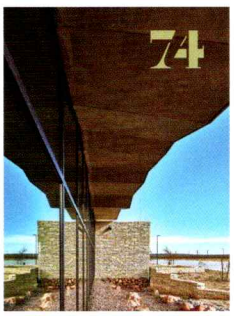

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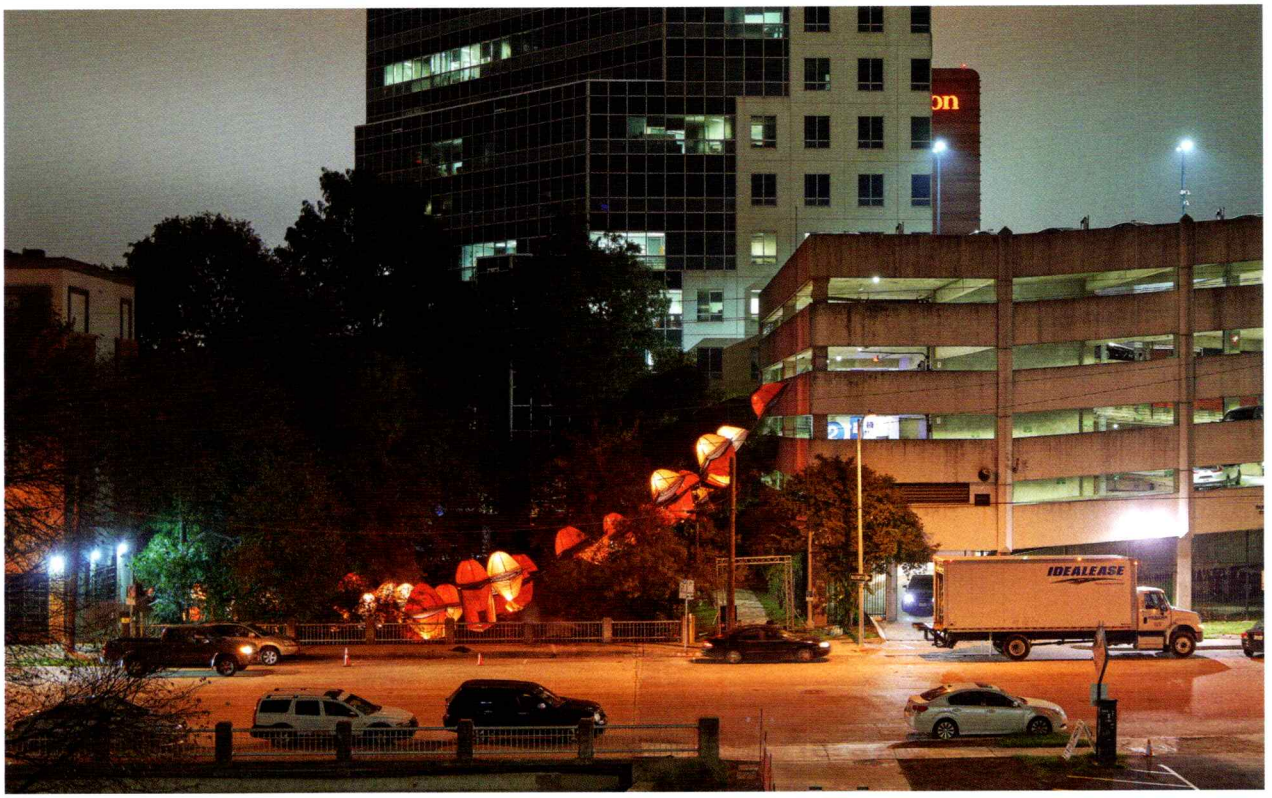


"TENTSION" by Perkins+Will at Creek Show 2018 in Austin.

It's Political

by Aaron Seward

Many architects must feel somewhat annoyed. So much of the rhetoric surrounding the profession these days directs them to solve racial, gender, and economic inequality, while at the same time staving off the already-in-progress ecological disaster of global warming. Meanwhile, they find themselves on two hours of sleep, trying to complete a CD set so that, for once, they can get home and see their kids before bedtime. They may ask themselves, "Does the timely delivery of this window detail really have any relevance to social justice or the climate?" Well, no. But yes — sort of. It's complicated.

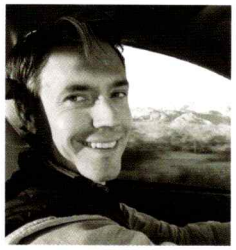
Equally annoying is the assumption that all architects share the same values. As anyone lucky enough to have attended TxA's 79th Annual Conference and Design Expo in Fort Worth last November can attest, there are plenty in the profession who don't think that all sexes and races deserve equal treatment and who are skeptical about human-generated climate change — if for no better reason than that if they did espouse such beliefs they might be labeled "Liberal," which would be tantamount to career suicide in the milieu in which they live and work. These racist, misogynist, anti-science architects (or quislings, at the very least) must feel pretty nettled that the American Institute of Architects mandates inclusive practices and ecologically conscious designs in its 2018 Code of Ethics and Professional Conduct, going so far as to make them Rules and thus grounds for disciplinary action.

Welcome to America in the early 21st century, where the writing is on the wall, but not everyone can agree on exactly what it says. Sad. Seeing a path clearly through these issues, whether specifically in architecture or in society at large, shouldn't be so hard. Imagine you have the choice to walk through one of two doors: One says, "Evolve the Enlightenment Values Enshrined in The Declaration of Independence," and the other says, "Reinforce the Legacy of Slavery and Oppression of Women." Again, same scenario, but one says, "Engage in The Consensus of International Scientists," and the other says, "Deny, Because Science Makes Me Feel Bad and May Affect My Take-Home Pay." Which do you choose?

In his remarks during the conference's second general session, incoming TxA President Michael Hellinghausen, AIA, made it clear enough where he stands. He started out by calling himself a "messenger" and went on to deliver his message: Texas architects must improve their diversity by reaching out and down and pulling "others up and into the profession." He continued by outlining the scope of the current climate crisis, which not only poses risks through the increased frequency and intensity of natural disasters, but is also creating mass migrations of peoples and other species toward the north and south poles. "Whether we wish to see it or acknowledge it, this changed environment is causing disturbances that our profession will be called upon to deal with," he said. "Let us not sit idly by as others step up to deal with, and design for, all of this."

As Hellinghausen went on to point out, grappling with these issues is not just important ethically; it is essential to the continuing relevance of architecture. Whether we like it or not, our world is changing, environmentally and demographically. If architecture does not change with it, it stands a chance of losing touch with the people for whom it designs. It stands a chance, in fact, of not having any clientele at all.

Contributors



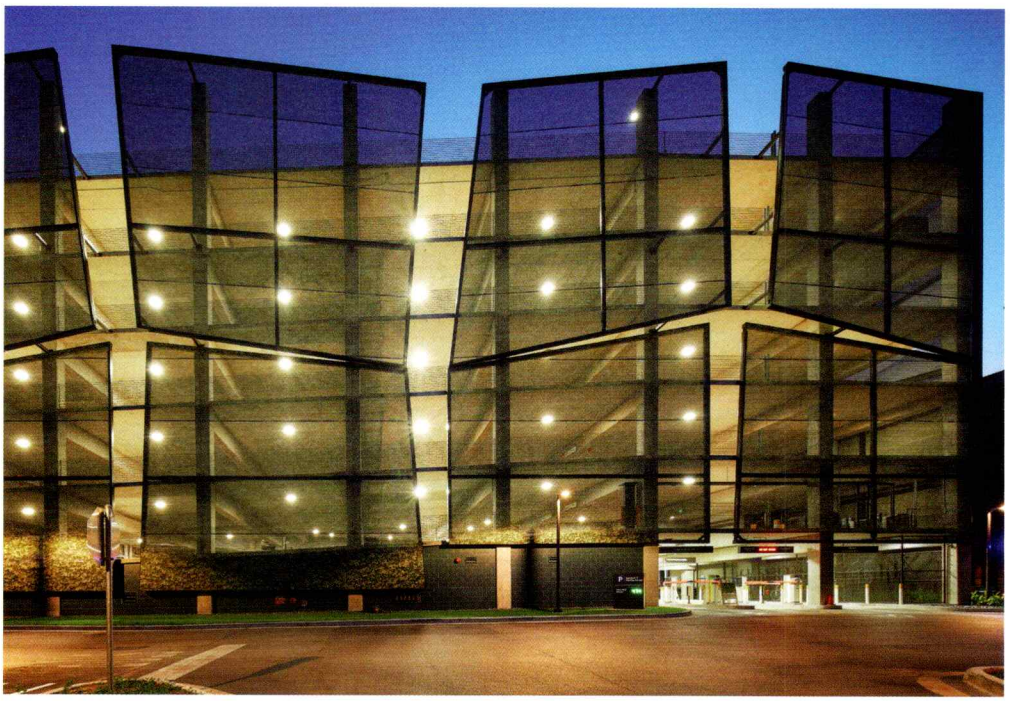
Stephen (Chick) Rabourn, AIA, designs and builds in Far West Texas under the name REMOTE. In this issue, he covers the effort to preserve Wallace E. Pratt's "Ship on the Desert" house in Guadalupe Mountains State Park (p. 13), and makes a pit stop at TxDOT's new West Pecos County Safety Rest Area by Richter Architects (p. 74).

Stephen Fox is an architectural historian and lecturer at the Rice School of Architecture. He is also a lecturer at the Gerald D. Hines College of Architecture at the University of Houston, and a Fellow of the Anchorage Foundation of Texas. Read his review of Mark Lamster's new biography of Philip Johnson (p. 9).

Ben Koush, AIA is an architect and writer in Houston. His architectural writing has appeared in The Architect's Newspaper, Cite magazine, and *Texas Architect*. In "Housey-House" (p. 30), he explores the new home of Houston gallerist Hiram Butler.

Mackie Kellen is a senior rhetoric and writing major at The University of Texas at Austin. Her previous work for *TA* spans a number of different architectural subjects, from high-speed rail development to the future of urban skyports. For this issue, she writes about trends in the luxury student housing market (p. 24).

Letters



I enjoy reading every issue of *Texas Architect*. I visit Austin almost every year to see family, and there are always new buildings I like to see which were featured in your magazine. I visit Dallas/Fort Worth and Houston about every five years. I find Texas architects very talented. I was in commercial real estate development in Chicago for about 30 years, almost retiring to New Mexico 12 years ago.

I commend you for your excellent article, "Ten Houston Parking Facilities" (*TA* November/December 2018). It was very interesting both historically and architecturally. I have been fond of parking structures (the most undeservedly maligned building type) since my student days at IIT College of Architecture in the 1970s. The pre-stressed concrete floor systems were all the rage, and students would dream of ever longer spans to express and ease functionality. About that time, Mayor Daley (the younger) passed a law requiring builders to cover the open spans to hide the view of the automobiles — ironically some of the most beautiful colors ever created, not to mention economical ventilation and security. The cheap materials used to cover over the clear spans made the architecture look cheap.

One of my favorite garages is at 200 S. Franklin St. in Chicago across from Willis (Sears) Tower. It was designed by my IIT Professor, the late John Heinrich, whose opus magnus was Lake Point Tower (with George Schipporeit). The garage originally had a dark, glazed brick, knee-high wall capped with precast, which allowed views of the automobiles, including the latest gorgeous metallic colors from BMW, Mercedes, Jaguar, and others. Recently, the brick wall was replaced with black metal panels, which I believe the architect would approve of now. Unfortunately, the wall panels and other changes do alter the proportions of the original garage. Some of the brick is still intact on the ground level.

Anyway, thanks and keep up the good work.

Jeff Laird
Estancia, New Mexico

Correction

On the Products page of the November/December 2018 issue of *TA*, we published the wrong image for the FencePost Series planters by Kornegay Design. The proper image has been updated on *txamagazine.org*.

The Cambridge Office Building parking garage at Rice University, designed by KieranTimberlake.

Waller Creek Conservancy Stages Fifth Annual Creek Show

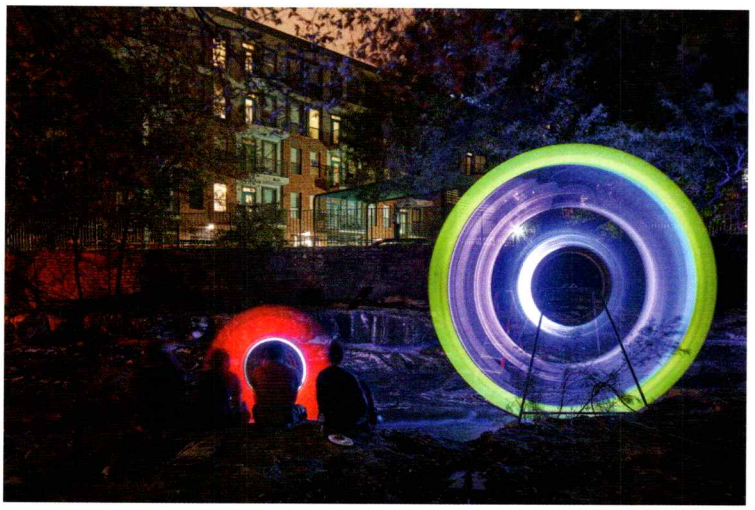
For the fifth time in as many years, artists, architects, and Austinites alike descended the banks of Waller Creek to experience "Creek Show," an annual display of temporary light installations commissioned by the Waller Creek Conservancy. Intended to delight the public and spark conversation about the transformation of Waller Creek, the show has swelled in popularity since its inception as a one-night event in 2014. This year was no exception, as thousands of Austinites were dazzled by six local design teams over nine nights in November.

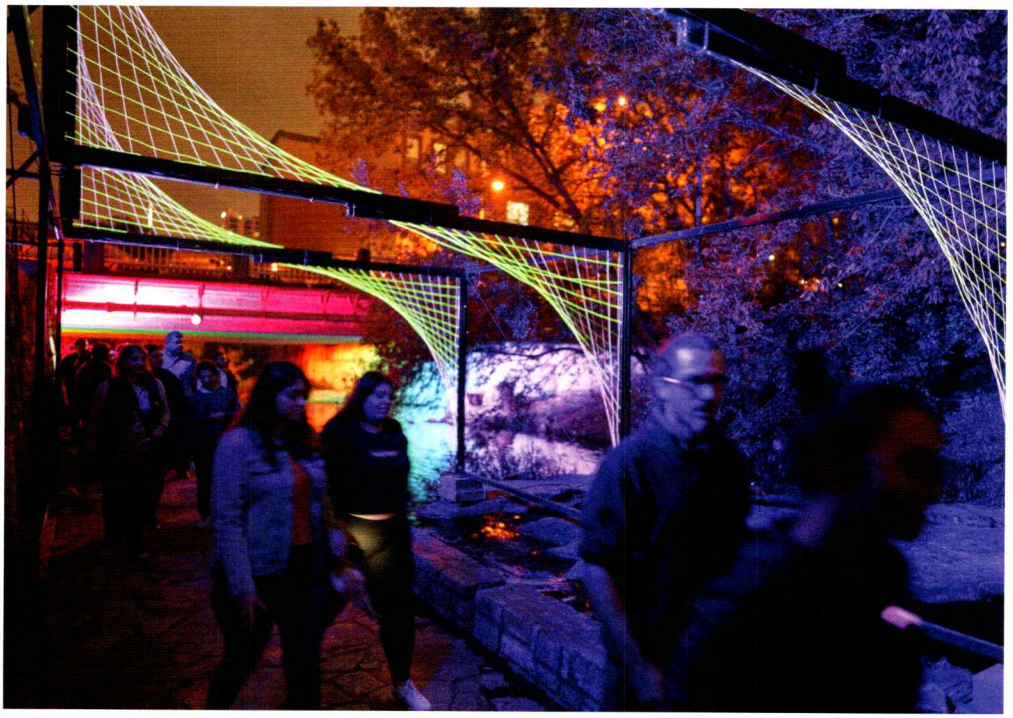
"TENTSION" by Perkins+Will anchored the southern entrance to the show, which sprawled north between 9th and 11th streets in downtown Austin. Dozens of internally lit camping tents hovered over the creek bed in a variety of configurations, occasionally soaring into the tree canopies and over spectators' heads via taut cables. Inspired by tensions at this intersection of the creek and Austin's urban fabric, the tents themselves were donated to a local organization serving those in need after the installation was disassembled.

Moving north, "La Noria" by Drophouse Design rested on the creek bed, allowing the natural current to power two large, connected paddle wheels adorned with glowing spokes and fluorescent paddles. The playful armature was also unapologetically industrial, aiming to draw a contrast between the mechanics of the installation itself and the natural power source of the creek.

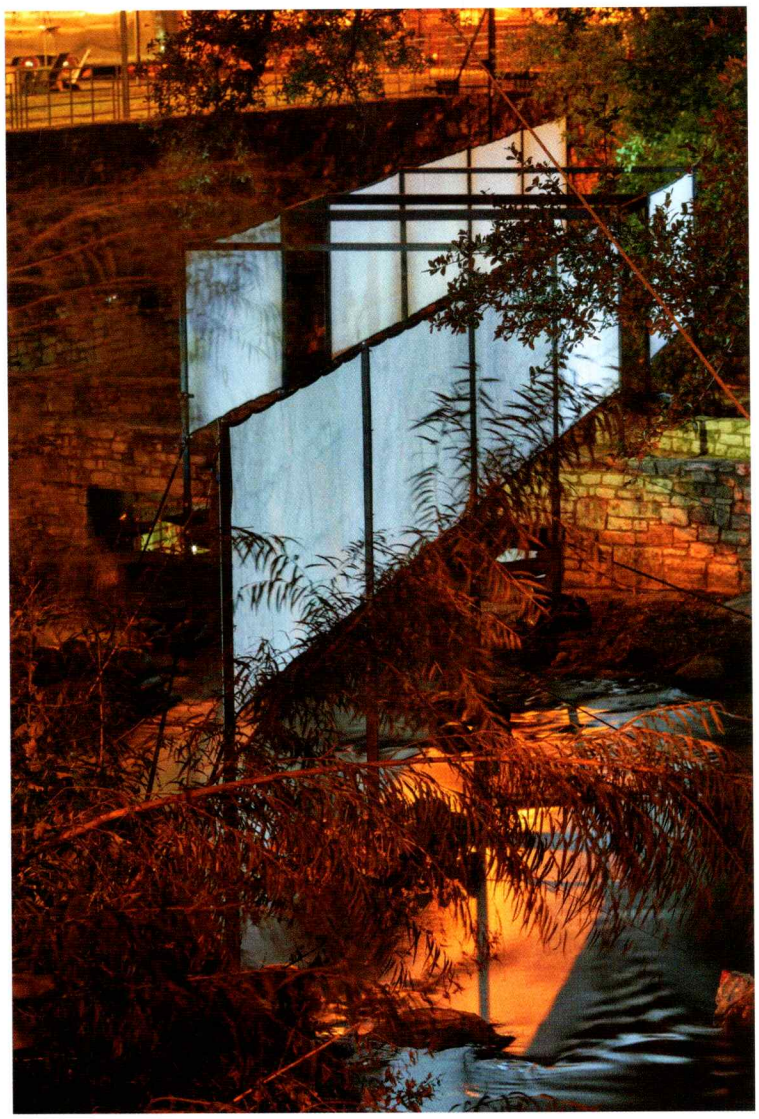
AOD contributed "Parabolus" as homage to the geometry of the 1930s arched masonry bridges that allow downtown streets to pass over the creek. Thin tension fibers illuminated by hidden black lights lent the installation its form, which resembled a graphed tangent function. Per the design team, the installation "draws [viewers'] gaze to both water and sky, creating an immersive experience that emphasized Waller Creek's symbiotic urban and natural connection."

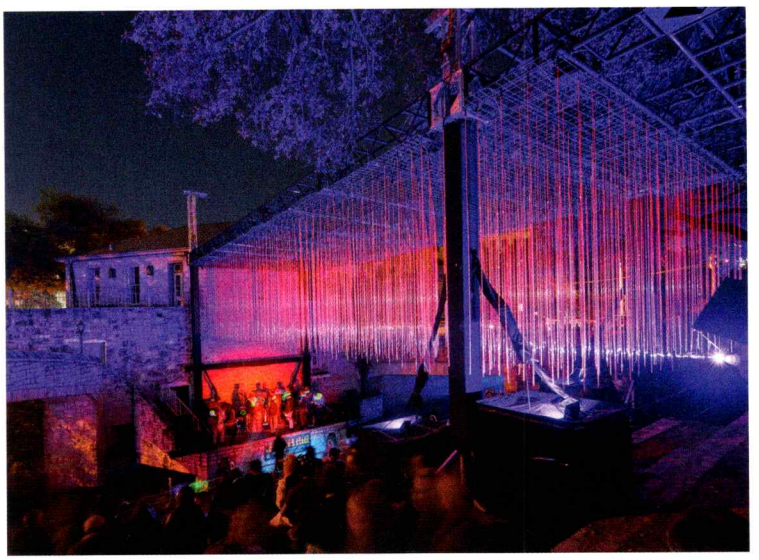
"Urban Scrim" by Lemmo Architecture and Design (LA-N-D) featured ephemeral projections of silhouetted pedestrians and cyclists mapped onto rectangular modules of tight scrim fabric. Formally inspired by the West Texas land art movement, its simple forms and impressive scale sought to pair "the movement of the urban streetscape with the texture and nature of water flowing through the creek."





Left *"TENTSION" by Perkins+Will suspended dozens of illuminated tents that were donated to charity.*
Below *Drophouse Design contributed "La Noria," a duo of fluorescent paddle wheels powered only by the creek's current.*
Bottom *"Parabolus" by AOD was geometrically inspired by the 1930s-era arched masonry bridges that span the creek.*





"Ambedo ßeta" from Polis employed a series of linear LED lights that wrapped continuously throughout the three rectangular tunnels beneath the 11th Street bridge. The installation also featured two "phone booths" on opposite ends of the tunnel, where visitors could engage in a form of conversation as their voices manipulated the lighting. By turning visitors' voices to lights, the installation reminded guests that words can tangibly affect those around them.

The terminus of the show resided within Symphony Square, a city-owned public plaza that features a terraced amphitheater and several historic buildings that the Conservancy renovated to house its own offices and support facilities for public-facing events.

A collaboration between Campbell Landscape Architecture and Tab Labs yielded "Light Lines," an abstracted representation of the city's waterways and drainage system. As another interactive display, the installation used a series of electroluminescent wires suspended from a grid that extended over the terraced steps of the amphitheater. Per the team, "interactive touch points allowed viewers to manipulate the light intensity as it moved across the structure and reflected upon the water."

While Creek Show and its installations are only temporary, the Conservancy's work in preparing the annual event is an around-the-clock endeavor. Austin-based artists looking to participate need only check the Creek Show website in the coming months for the next call for submissions. As the event continues to gain momentum, it's never too early to wonder what the next chapter for Creek Show has in store for Austin and the future of Waller Creek.

Christopher Ferguson, AIA, is an architect at Clickspring Design and co-founder of DO.GROUP.

Left *"Urban Scrim" by LA-N-D takes its simple, formal cues from the West Texas land art movement, employing silhouetted projections of the streetscape above.*

Top *Polis installed an interactive piece, "Ambedo ßeta," that allows visitors to affect lights beneath the 11th Street bridge via vocal input from two "phone booths."*

Above *"Light Lines" by Campbell Landscape Architecture activated a city-owned public plaza with a generous terraced amphitheater.*

Advertisers Index

Cobalt Office's Riverlands Avian Observatory

The Riverlands Avian Observatory sits next to a reconstructed wetland near the juncture of the Mississippi and Missouri rivers. Developed by the Audubon Society and the U.S. Army Corps of Engineers, it was designed in 2013 by Andrew Colopy of Cobalt Office and his students at Washington University in St. Louis (he's now an assistant professor at Rice).

The observatory helps visiting student groups and bird-watchers assist the Corps, which has been taking measures to restore habitat they've destroyed over the years in flood mitigation projects. The aim is to identify and track avian species. The design had to account for the periodic, controlled flooding of the site, meanwhile concealing inhabitants from watchful birds. "Aesthetically, it does not matter what color it is, or what it looks like," Colopy says. "The only thing that matters is if the birds can sense movement and sound from those on the inside."

The Army Corps prepared the site, raising the ground to provide a better vantage point. A concrete cantilever on one end of the observatory increases this elevation, further improving views across the wetland and making the building — with its segmented panels of aluminum, recycled paper, and resin — resemble a geometric caterpillar. The form was derived from a computational analysis that sought to shade the building from the East, which, paired with the black interior, makes it difficult for birds to see inside. Perforated metal surfaces absorb sound on the interior. The angled window modules provide a variety of heights and orientations to accommodate children as well as adults. Every piece of exterior cladding is removable in the event of a flood: They hang from the top beams of the wood structure and bolt to the base. In the six years that the observatory has been there, the Corps has removed the cladding and replaced it three times for scheduled floods.

Q&A With Elaine Molinar, AIA

In October, El Paso selected Snøhetta to design a new Children's Museum on Santa Fe Street in the city's arts district. The firm, which is headquartered in Oslo and New York City, beat out competing proposals from KoningEizenberg and TEN Arquitectos. Snøhetta partner-in-charge of the project, Elaine Molinar, was born and raised in El Paso. Recently, Texas Architect editorial intern Mackie Kellen had the opportunity to speak with Molinar about winning the commission and what it means to the architect to be designing a major cultural institution for her hometown.

A rendering of Snøhetta's competition-winning scheme for the El Paso Children's Museum. The final design will be significantly different due to an altered site and other changes to the brief.

Mackie Kellen: Can you speak a little bit about the process of entering and winning the El Paso Children's Museum design competition?

Elaine Molinar: Well, it was a design competition that was meant to be an ideas competition. So when it was launched, Gyroscope (a California-based museum planning, architecture, and exhibit design firm) had already recently completed their masterplan study that they had worked on together with the client. So that was used as the basis for the ideas competition. So the three firms used that as the program. Now we have been selected as the winner of the competition, and we are moving forward with a new programming and concept design phase. A few things have changed since the competition. The competition site was a bit larger than it is now. It used to span over the railroad tracks, and now it is just on one side — just on the southern portion of the railroad tracks. The competition schemes were never meant to be the ones that would be built; however, there are some qualities to our competition scheme that were very much appreciated by the client, and they are very interested in carrying forward and using in spirit in the actual design.

As a native of El Paso, can you speak a little bit about designing a community facility that fits in with the culture of the city?

Sure, I guess just for background, El Paso has an incredibly rich architectural history. There are a lot of buildings that were done in the Chicago School and Prairie style. Henry Trost was a well-known architect who built a lot of buildings in El Paso, and many downtown, and they created a lot of the character that exists there now. I think our work at Snøhetta is very responsive to its context, whatever that context may be. Rather than it being defined by a particular style or set of architectural moods or principles, we very much look to the immediate context and conditions — both the physical context and the community and the history of the place. So we are very early on in the design process right now; we haven't quite solidified our thoughts yet, but it's incredibly exciting to me to be able to build something that's going to have a lasting impact in my hometown. It kind of sparked my interest in architecture, and the architecture and the landscape of El Paso are incredibly powerful, and quite dramatic, so that's very exciting. I think there's a lot of exciting development that has happened and will continue to happen downtown. I'm very happy to see it become an even more vibrant place. It has a rich mix of influences, from its architecture to its border adjacencies and the mix of communities downtown. There's a lot to draw from; it's a very rich palette for us to work with.

Were there any challenges that you faced with this site?

First of all, it's a great site, it couldn't be any more appealing. Its location is highly visible. When you're driving into downtown, many people will drive down Santa Fe Street, and it will be right there as a kind of welcoming gateway, right next to the history museum and the convention center. So it's in a great location. It's also visible from the freeway, as you're driving along from the west towards the east. For a children's museum to have that kind of relationship with the railroad tracks and the passing trains, it's an incredibly exciting opportunity. Of course, there are technical issues the site poses, with the vibrations from the sound of the trains and the proximity to the retaining wall, but I think we'll be able to deal with that. I think that visual proximity is really exciting. I think it's a great site for a children's museum. It's also a nice size and a regular shape, and the topography is fairly straightforward — and then it has a very interesting connection from a pedestrian plaza, which is between the plaza theater and the art museum. [This] has a kind of interesting back alleyway feel to it, because it also passes by the loading docks for the theater and the art museum, so there is quite a bit of traffic that happens for the loading for those two institutions. But nevertheless, it is a very activated pedestrian passageway with paving and vegetation. In the winter, part of it is turned into a skating rink, so it's a continuation of that backstreet feel, which goes right toward the children's museum, toward the site. And the street cars will be passing on Santa Fe Street, once that comes back to life, so that's pretty exciting. It has great views, too.

Do you think the museum will inspire other similar cultural and community centers in El Paso in the future?

I hope so. I think it has the potential to do that. I think that the design community has been growing steadily in El Paso, and I think it will continue to do so. As I always like to say, El Paso is no longer just the best way to get to Marfa. It's a great destination in itself. I think that the Quality of Life Bond has really helped that.

Does the fact that El Paso is a border city, and that it shares some of its resources with Juárez , influence your approach?

I know that one of the goals the museum is very much interested in is having co-curated programs between this new children's museum and the one that exists in Juárez. I think that's very important — not only to have those programs, but that the design also embodies that sense of openness and cross-cultural inclusion.

Calendar

JANUARY

Sunday 6
EXHIBITION CLOSING
Picturing Latin America
The McNay
6000 N. New Braunfels Ave.
San Antonio
mcnayart.org

Sunday 13
EXHIBITIONS CLOSING
Kaneem Smith – Captive Sojourn and the Indefinite
Galveston Arts Center
2127 Strand St.
Galveston
galvestonartscenter.org

Lina Dib: Threshold
Galveston Arts Center
2127 Strand St.
Galveston
galvestonartscenter.org

Fumi Ishino: Rowing a Tetrapod
Houston Center for Photography
1441 West Alabama
Houston
hcponline.org

Sunday 20
EXHIBITION CLOSING
Becoming John Marin: Modernist At Work
San Antonio Museum of Art
200 W. Jones Ave.
San Antonio
samuseum.org

Wednesday 23
EVENT
DAF Lecture featuring Rick Joy
Horchow Auditorium
1717 N. Harwood
Dallas
dallasarchitectureforum.org

Saturday 26
EXHIBITION OPENING
Focus: Dirk Braeckman
Modern Art Museum of Fort Worth
3200 Darnell St.
Fort Worth
themodern.org

Thursday 31
EVENT
AIA San Antonio Ski Trip and Continuing Education
Vail/Beaver Creek, Colorado
aiasa.org

FEBRUARY

Saturday 2
EXHIBITION OPENING
Sterling Ruby: Sculpture
Nasher Sculpture Center
2001 Flora St.
Dallas
nashersculpturecenter.org

EXHIBITION CLOSING
Texas Moderns: Sam Gummelt
The Old Jail Art Center
201 S. 2nd St.
Albany, TX
theojac.org

Sunday 3
EXHIBITION CLOSING
The Modern Lights
Modern Art Museum of Fort Worth
3200 Darnell St.
Fort Worth
themodern.org

Wednesday 6
EVENT
Thomas Woltz
DAF Lecture series
Horchow Auditorium
1717 N. Harwood
Dallas
dallasarchitectureforum.org

Sunday 17
EXHIBITIONS CLOSING
Concentrations 61: Runo Lagomarsino, EntreMundos
Dallas Museum of Art
1717 N. Harwood
Dallas
dma.org

Nicolas Moufarrege: Recognize My Sign
Contemporary Arts Museum Houston
5216 Montrose Blvd.
Houston
camh.org

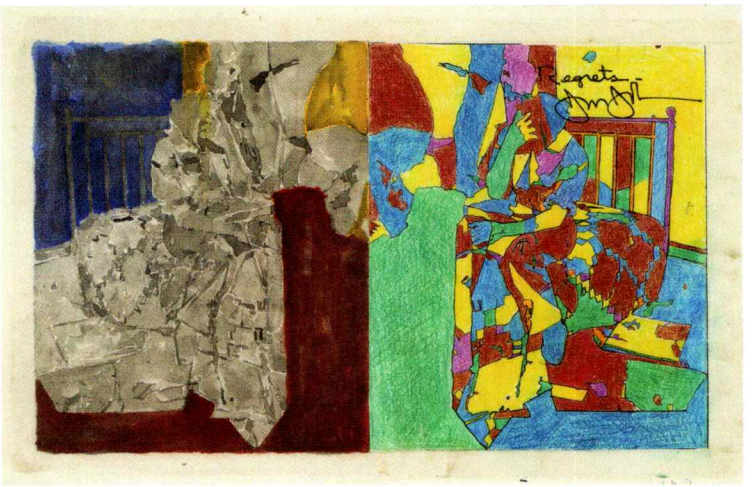
Sunday 24
EXHIBITION CLOSING
Fortlandia
Lady Bird Johnson Wildflower Center
4801 La Crosse Ave.
Austin
wildflower.org

Friday 25
EVENT
Houston Center for Photography 2019 Print Auction
Houston Center for Photography
1441 W. Alabama
Houston
hcponline.org

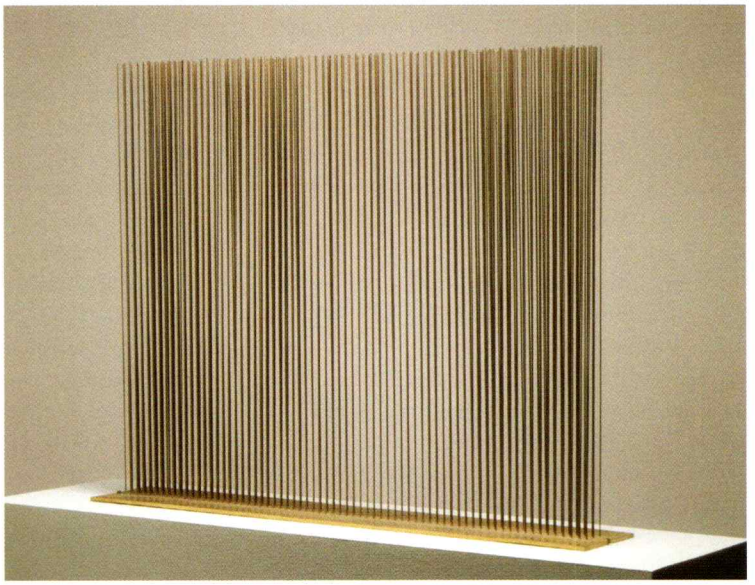
Wednesday 27
EVENT
UT School of Architecture Career Fair
AT&T Conference Center
1900 University Ave.
Austin

soa.utexas.edu

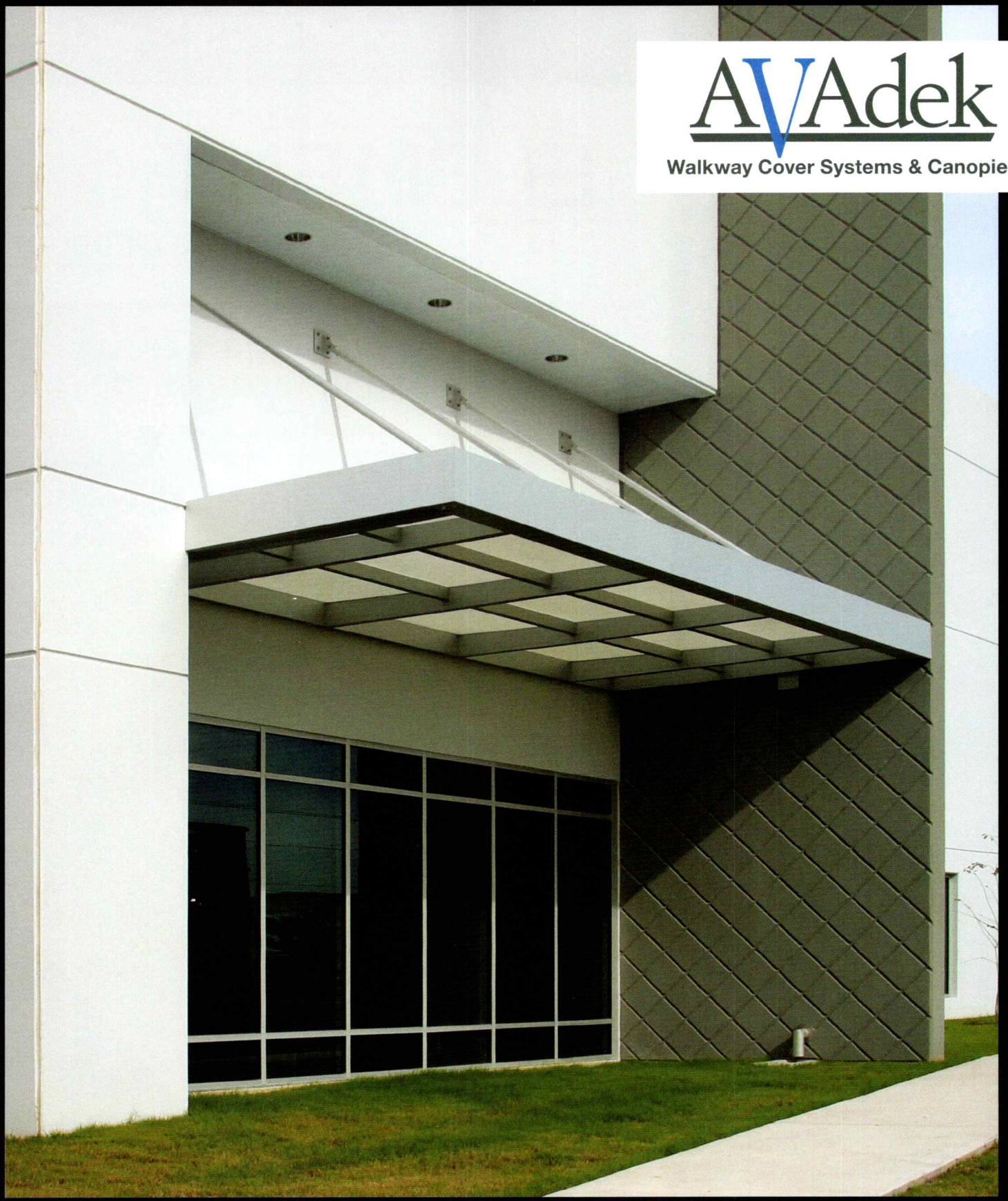
SPOTLIGHT



The Condition of Being Here: Drawings by Jasper Johns
The Menil Drawing Institute
THROUGH January 27
The Menil Drawing Institute's inaugural exhibit, this show of Jasper Johns' drawings spans 50 years of the artist's career, focusing on his attention to the relationship between the tangible, the perceptible, and the way that experiences recur without necessarily repeating. The exhibit coincides with the release of the catalogue raisonné of Johns' drawings.



Harry Bertoia: Sculptor and Modernist Designer
San Antonio Museum of Art
THROUGH March 31
In addition to his iconic furniture, Italian-born designer Harry Bertoia made prints, jewelry, and monumental architectural sculptures. The San Antonio Museum of Art displays three of his works from its collection — a sculpture composed of a bundle of rods, a wire-mesh child's chair, and a "Sonambient" sculpture that produces sounds when struck — alongside several pieces on loan from private collections that show the range of Bertoia's vision and his superb craftsmanship. ■



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by Rita Catinella Orrell

These products offer high-performance without sacrificing the cutting-edge style desired in restaurants, hotels, spas, and other hospitality spaces.

Cero
NanaWall Systems
nanawall.com

According to NanaWall, the Cero minimal-framed, large panel sliding glass wall system offers the shallowest sills in the industry. Cero features large panels of glass in either double-glazed (compatible with all four sills) or triple-glazed options (Higher Weather Performance Sill only), depending on thermal performance needs. The panels open and close with ease and smoothly glide on concealed stainless steel tracks with encapsulated and self-lubricating rollers.

Tissé
New Ravenna
newravenna.com

Tissé is a collection of 23 mosaic designs that explore the structure of raw materials and techniques of heritage designs used in textiles and upholstery — from traditional fibers like jute and rattan to woven designs like tweed and wicker. Individual stone pieces are hand-cut, tumbled, or given a Venetian (pillowed) effect to soften the stone with a more rounded finish. Darker grout is applied to create shadows and depth between each piece of stone, glass, and shell.

Astral Plane
Crossville
crossvilleinc.com

The Astral Plane porcelain tile collection has an authentic stone look achieved by applying multi-dimensional graphics during the manufacturing process. Recommended for interior installations as well as exterior vertical applications, the tiles come in four colors, three rectified field tile sizes (24-in. x 24-in., 12-in. x 24-in., and 6-in. x 24-in.), and two mosaic options. As with all products produced in Crossville's Tennessee manufacturing facilities, Astral Plane is made in the USA, contains a minimum of 4 percent pre-consumer recycled content, and is Green Squared certified.

Handcrafted Furniture
Sawkille Co.
sawkille.com

Sawkille Co. handcrafts furniture and lighting in upstate New York using sustainably forested material in a no-waste facility. As part of an update for the landmarked Dante bar in New York City, Sawkille provided several furnishings including stools (shown), a table made of scorched oak, tabletops, and two custom bar tops. Measuring 14-in-deep by 30-in-high, the stools are made of ebonized oak with a blackened steel footplate on the lowest rung.

Line Art
Carnegie Fabric
carnegiefabrics.com

Created in collaboration with Gensler, Line Art is a collection of knitted textiles inspired by the tactility and flexibility of active sportswear. The four patterns — Low Line, High Line, Fine Line, and Break Line — manipulate lines through texture and color. Suitable for indoor and outdoor use, the 54-in-wide textiles are tested to endure a minimum of 50,000 double rubs, optimal for an array of contract settings.

Sans Hands
Sonoma Forge
sonomaforge.com

With no visible sensors, Sans Hands automated faucets use electromagnetism to streamline the hand-washing process and reduce the spread of disease and bacteria. The components include a spout, a low-voltage current from an electrical source (either battery or plug-in), and an electronic "brain" that supplies an electromagnetic field to the spout. When a user approaches the faucet, the electromagnetic field is interrupted, opening and closing the valve. The Sans Hands Sensor faucets are available using the spouts from Sonoma Forge's WherEver series, CiXX collection (shown in brass), and Strap line, in wall- and deck-mount configurations.

Skyloft, by Mark Hart Architecture and STG Design, features expansive outdoor lounge areas that give student residents exclusive outdoor space to socialize and enjoy a view of campus.

What's all the Ruckus?

Austin's West Campus neighborhood and College Station have become ground zero for privately developed luxury student housing. These projects look past the utilitarian dormitories of yore, taking cues instead from young professional housing. The competitive market has set off an amenities arms race as developer-architect teams seek to gain an edge and anticipate the next trend.

by Mackie Kellen

Gone are the days of cinderblock walls and students crammed two to a room on symmetrically opposed twin beds. Shared unisex bathrooms are becoming a thing of the past. A year (or more) of living with three-hundred-plus strangers in a crowded university dormitory — once considered by many to be a rite of passage in the American college experience — may no longer be the source of horror stories for future generations. The latest offerings in privately owned and developed college student housing prioritize quality *and* quantity, showing what can be accomplished when ambitious architects and developers embrace high-density zoning laws to implement their visions.

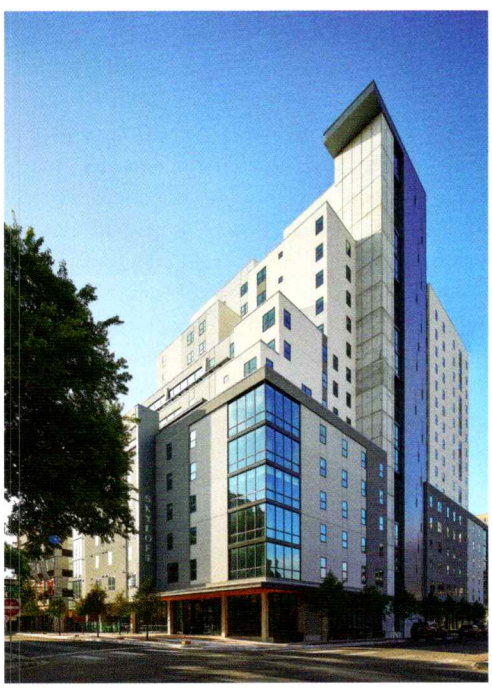
In some circles, the West Campus neighborhood adjacent to The University of Texas at Austin's urban campus is considered ground zero for the luxury student housing market. Throughout the past decade, West Campus has consistently reflected, if not exceeded, the citywide increase in development in Austin. In 2004, the City of Austin approved the University Neighborhood Overlay (UNO) district in West Campus. The new UNO zoning laws proposed "high density redevelopment

Below *Skyloft residents can relax in the roof-level pool while enjoying sweeping views of the city on one side and a jumbo flat-screen TV on the other.*
Bottom left *Panoramic glass walls at ground-level open up the lobby to the street. Above, the facade of exposed concrete and gray metal panels creates an exterior not unlike what one finds downtown.*
Bottom right *Bold and bright wall patterns adorn the interiors, creating a playful atmosphere.*

in the area generally west of the University of Texas campus" and aimed to "protect the character of the predominantly single-family residential neighborhoods adjacent to the district." According to UT Austin professor and Page senior principal Lawrence W. Speck, FAIA, UNO brought thousands of formerly displaced students within walking distance of campus: "In the 1960s, there were maybe ten thousand students living out in areas from which they had to take shuttle buses to campus. It was extremely inconvenient, and it deterred activities at UT. The solution to this was the upgrading of zoning in West Campus. UNO was a smart move, no doubt."

Among other things, UNO came up with streetscape improvements, allowed for one-hundred-percent impervious cover, and established a number of density bonuses for projects that comply with affordable housing and parking components. If a structure in West Campus sets aside 10 percent of the dwelling units to house residents whose household income is less than 80 percent of the median income in the Austin metropolitan area, it may add on 15 feet in height, or reduce its number of garage parking spaces to 40 percent of the city minimum. Nearly 15 years later, UNO's goal of establishing a densely populated but livable pedestrian neighborhood is well on its way to being achieved.

Due to the nature of UNO's up-zoning, the appearance and character of West Campus is slowly transforming, as more and more privately-



owned, multi-story apartment complexes are replacing the battered single-family homes that have been familiar to generations of UT students. However, these multi-story projects are not just new spaces for the university population to be crammed into, dormitory-style. Architects are taking cues from student demand as well as from the young professional housing market, and forging a new path in student housing, one that creates a level of luxury and amenities unusual to college living spaces.

Since the creation of UNO, student housing projects developed within the district boundaries have shown that upscale living arrangements do not have to be limited to downtown skyscrapers. Features now standard in multi-story student apartment complexes in West Campus include expansive windows that create light-filled rooms and hallways, and provide sweeping views of the surrounding hills; sleek exterior finishes; and spacious single-occupancy bedrooms.

Lobbies are no longer environments to simply pass through; they have become inviting spaces in which residents can relax and socialize thanks to savvy interior design. In The Ruckus, which opened in 2017, the lobby, designed by Chelsea Kloss Interiors, rivals that of many boutique hotels, with modern seating arrangements swathed in opulent fabrics, framed art pieces on quirky gallery walls, and a muted color palette. The lobby in Skyloft, completed by Mark Hart Architecture and STG Design in 2018, receives abundant natural light, thanks to panoramic glass walls, and boasts a convenience store as well as a business center with multiple desktop computers and a printer.

Country-club-style outdoor amenities are now de rigeur in many new student housing projects. Skyloft and University House, designed by RHODE PARTNERS, have upper-level swimming pools overlooking the University of Texas Tower; both pool decks include outdoor lounge furniture, barbecue grills, and jumbo TV screens.

These developments are not unique to UT Austin. Two projects in College Station take their outdoor amenities to a level above anything seen in West Campus. The Barracks Townhomes offers residents what is described on the project's website as "the region's only $15-million-dollar Vegas-style playground for adults," with lounge bungalows, a ProFlow surf machine, a wakeboard park, and a swim-up bar. In addition to a recreational pool and hot tub area, Campus Village includes a lazy river, sand volleyball courts, a basketball court, and a fire pit.

The Villas at San Gabriel, an STG Design project in West Campus, offers residents a more relaxed outdoor area, with a ground-level pool and hot tub next to lounge chairs and barbecue grills in the building's center courtyard. However, Villas makes up for its lack of high-octane water sports with a number of interior amenities, such as a golf-simulator machine, poker room, and private in-home theater rooms in select apartments.

Playtime aside, many architects and developers in the student housing market are now taking care to create amenities that contribute to the overall mental and physical well-being of their residents. Study rooms are a common feature in many projects; University House, The Ruckus, and Skyloft in Austin and The Barracks and Campus Village in College Station have individual and group study spaces. These study areas offer student residents an attractive alternative to crowded, noisy, and harshly-lit campus study spaces, as they include quietly enclosed conference rooms and individual cubicles, comfortable seating, and soothing views of the surrounding neighborhoods. State-of-the-art fitness centers have become standard in student living spaces as well, helping to dispel the myth that college can be an unhealthy time for young adults.

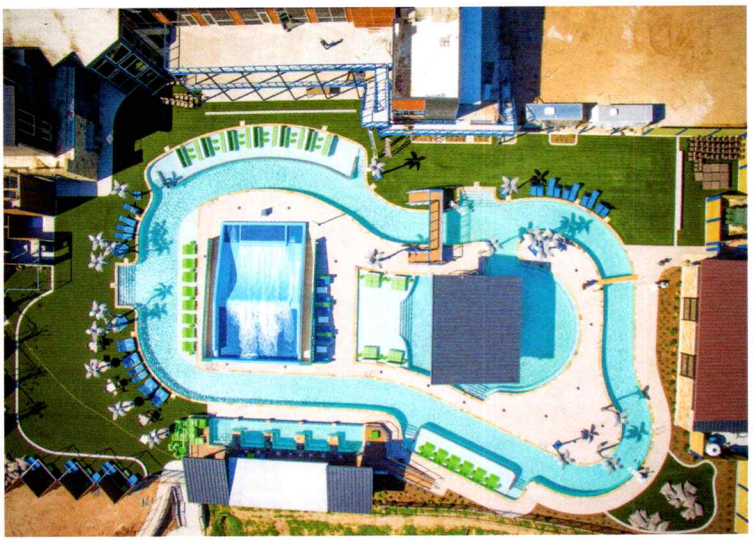
Over the past decade, architects have been tracking changes in the types of amenities offered in student housing projects. Jack Tisdale, AIA, principal at STG Design, addresses this shift: "When I first started doing student housing, the big amenity to have was a tanning booth. You might as well have offered them a pack of cigarettes. That type of amenity is just not socially acceptable anymore. The two things that are still important, what the good projects are going to offer, are state-of-the-art fitness centers and study spaces."

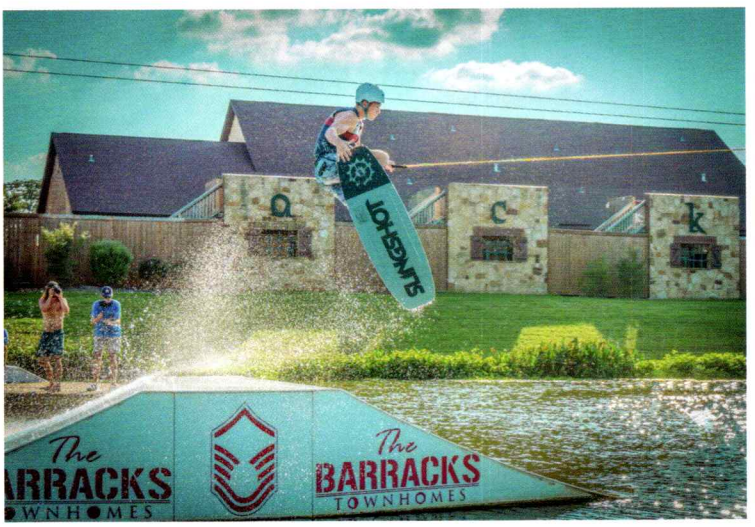
It is a frequently observed phenomenon in architecture that one's built environment encourages certain behaviors and ways of living. A college apartment may be one of the most critically important living spaces in one's adult life; for many, college is the first opportunity to live

Left *The Barracks Townhomes development in College Station sprawls out south of the Texas A&M University campus, offering residents 2-, 3-, 4-, and 5-bedroom units.*

Below *An aerial view of the Cove at BearX shows the number of outdoor amenities offered to Barracks residents, including a lazy river encircling a Pro Flow surf machine, lounge bungalows, and a swim-up bar.*

Bottom *Described on the project's website as "the most bad ass pad in town," The Barracks also has a wakeboard park.*





independently. The residential amenities available to students can have a profound impact on their crucial first steps out of the nest.

What responsibility do the architects and developers of student housing projects have to define students' college experiences? As university tuition prices continue to climb, and pursuing a four-year degree becomes a more substantial investment, can these architects and developers help students get the best return possible on their investments? When buildings boast amenities that prioritize playtime and partying, one starts to wonder if all these luxuries will at some point conflict with universities' academic missions. While it is reassuring to see more and more new projects including features that enrich the academic side of college life, like study rooms, architects and developers of college housing projects would do well to remember that students are notoriously fickle and undisciplined, and, in most cases, the less stimulation in their environments, the better.

In addition to college being a critical habit-formation period in one's adult life, it is also a time in which many young adults develop and solidify their tastes and lifestyle preferences. For the first time in their lives, college students are allowed a glimpse of what "the real world" is like, and the city or town in which these students attend school often helps to construct their vision of adult life. On an urban campus like UT Austin's, in the middle of a booming, high-tech metropolis, students are surrounded by Fortune 500 companies, and they live beside the young professionals who work at them. It becomes easy for students to envision themselves working on one of these high-tech, amenity-rich company campuses — and it is not uncommon for students from UT Austin and other urban universities to do exactly that.

Mark Hart, AIA, founder of Mark Hart Architecture, has worked on nearly 40 student housing projects in the West Campus neighborhood, including Skyloft and The Ruckus. He believes that the luxury student housing projects may encourage or entice residents to seek out similar arrangements, post-graduation: "Many of the big tech companies that are moving to Austin have their own campuses with their own luxury amenities. It's almost like the students that live in these projects are being prepped for the professional realm, because after graduation they may want to go on to work for a company with a similar set-up, amenity-wise, to what they experienced in college." Wilson Hack, director of marketing and business development at Mark

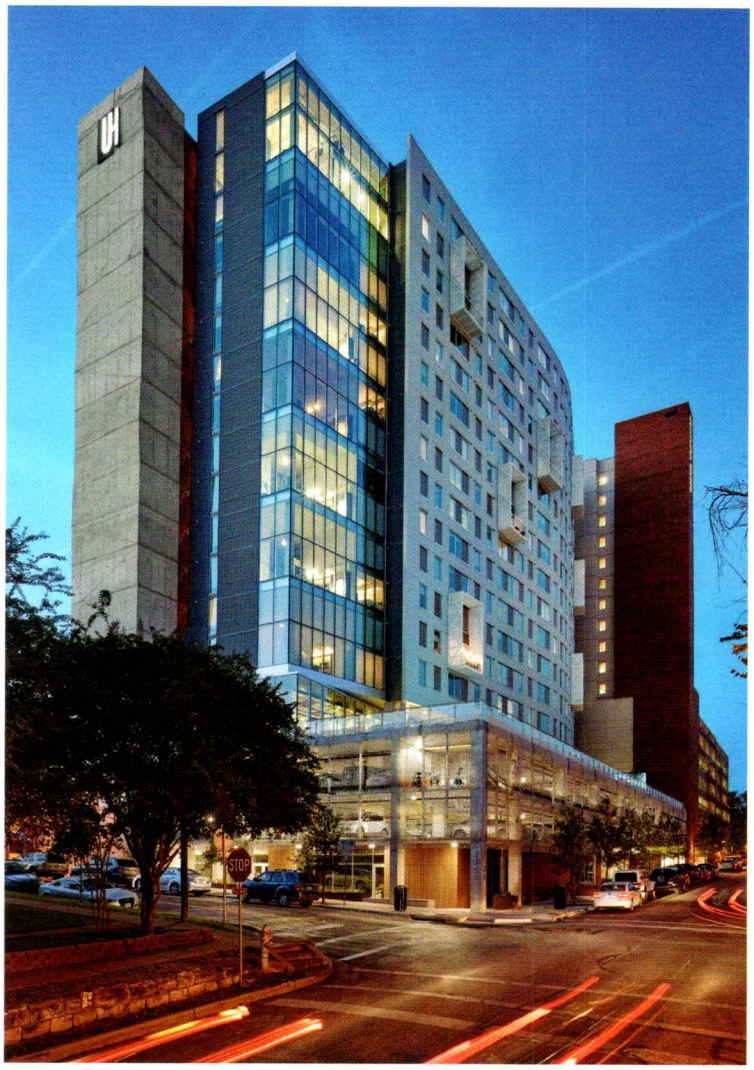
Hart Architecture, says that she sees many parallels between the student housing market and the young working professional housing market. "People come to Austin for college, and then remain in Austin to work after they graduate. These people are in similar types of housing during both stages. People have tapped into this idea that you can create a demand for luxury urban housing in the student realm, before the students have reached the professional realm."

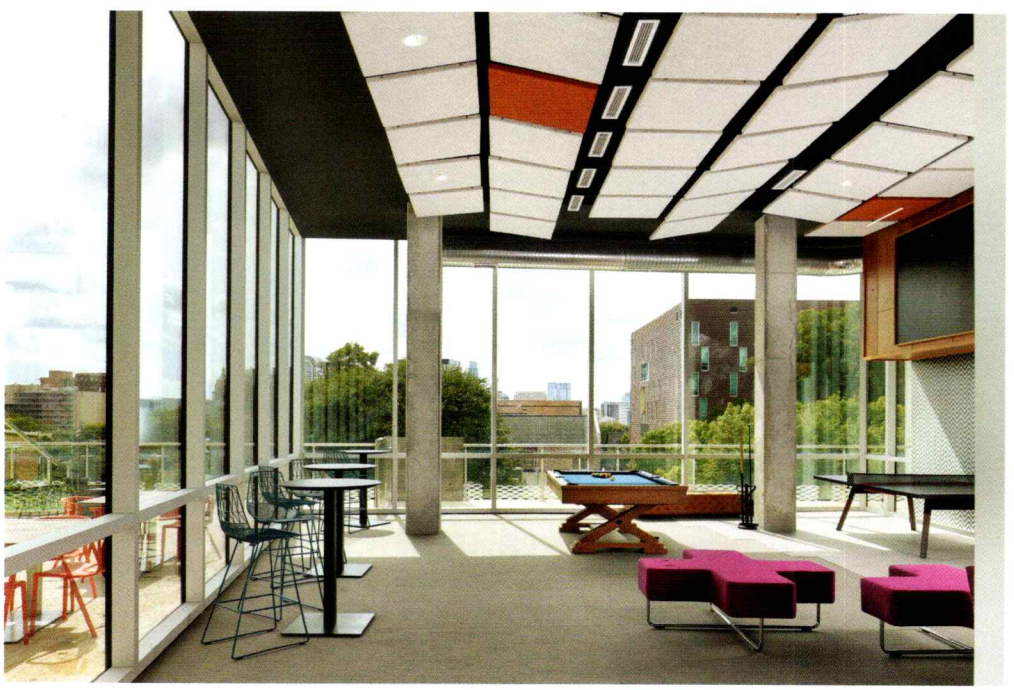
If these luxury student housing projects are prepping residents for life as young professionals after college, they are doing it well. Many of the buildings emphasize the limbo that college students experience, with one foot in adolescence and one foot in adulthood. Architects employ a combination of playful accents against sleek and mature features; bright colors and lively patterns are common on both interiors and exteriors. Skyloft features a refined facade of concrete, gray metal, and tall windows, not unlike something one would find on a skyscraper in downtown Austin; on the inside, jewel-toned lobby furniture and bright blue-, green-, and pink-patterned walls are reminders that teenagers live there. The Ruckus has a lime-green exterior composed of different-sized, asymmetrical boxes encasing its sophisticated interior.

The guidelines dictated by UNO have created a framework within which architects can flex their creative muscles, rather than just reciting a manual of architectural style. This liberty to experiment is what Hart says he enjoys about working on student housing projects: "You're working with a younger crowd. You have people in their late teens and early 20s, who are attracted to more colorful, funky-looking buildings. We can create things around campus that would not work downtown."

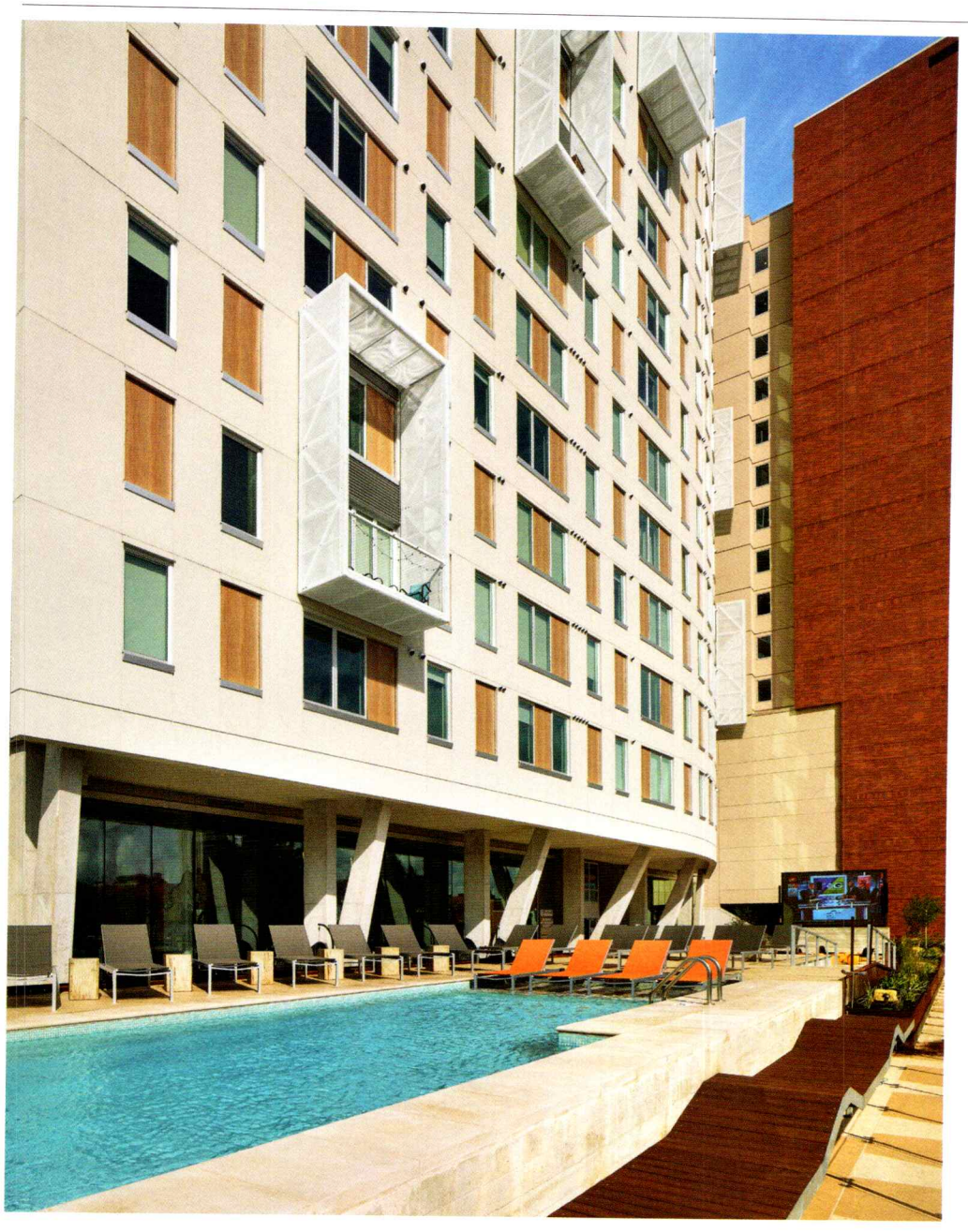
While most architects and developers agree that this new type of amenity-rich student housing is a national trend, many believe it has been limited to Tier 1 universities across the country. (Tier 1 is a designation published by the Carnegie Commission on Higher Education to refer to universities known for world-class research, academic excellence, an exceptional student body, and the highest levels of innovation, creativity, and scholarship.) But the question remains: What started this trend in the first place? Tisdale believes student demand was the driving factor. "A lot of the housing options available in West Campus, and also in the neighborhoods around other big universities, were old and

Right *University House, designed by RHODE PARTNERS, features two-level condo apartments clad in floor-to-ceiling glass, as well as balcony rooms with views of the UT Austin campus.* **Below** *Glass walls also clad the project's shared spaces, which are outfitted with jewel-toned furniture, creating an inviting study space/recreation room.*





PHOTOS BY CASEY DUNN



The pool deck at University House entices residents with a jumbo-screen TV, outdoor cooking areas, and lounge chairs overlooking the UT Austin tower.

run-down. These Tier 1 schools had a shortage of good student housing, and students wanted more," Tisdale says.

Perhaps the students at these Tier 1 schools realized that their living spaces should match their world-class educations? Maybe. Regardless of its origins, architects, developers, and students across the country are wondering what the future of this trend will be.

Comparing the lists of amenities for student housing projects in West Campus, it seems as if each new high-rise is attempting to be more extravagant than the last. Both Tisdale and Hart referred to the trend as an "arms race." With a new influx of residents entering West Campus every year, it is not illogical that buildings would attempt to compete for tenants by offering the latest and greatest amenities, such as cinema rooms and pool decks with downtown views. However, Hart believes that this arms-race tendency leads to a greater collection of housing options for students. "Everybody wants their building to be the coolest one out there, because next year someone is going to try and outdo your design, hoping that the students will move out of your building and into their building. But, this ultimately leads to choice in West Campus."

Tisdale asserts that if you want to attract residents, you need to offer something unique in the building; however, many architects believe that this trend of adding extravagant amenities is slowing down in favor of a focus on affordability and academic-oriented features. "If you want to attract students, you need to offer some amenities," Tisdale says. "However, I think the tendency of offering elaborate, resort-like features has toned down." Speck also surmised: "Because there was so much development in the luxury student-housing market, now there are a lot of students who cannot afford to live in West Campus. Now, I think there are a lot of people interested in how we can build for that less-affluent market. Those country-club type of amenities are most likely not going to be done so much in the future. I think there is going to be more interest in the complete market, not just the high-end market."

Regardless of its future, the luxury student housing trend has created a dynamic and aesthetically intriguing neighborhood within the urban core of Austin. There is no doubt that UNO was an extremely beneficial measure, not just for the West Campus neighborhood, but for the entire city; it protects the rest of Austin from the university's population of 50,000-plus spilling over while creating a pocket of architectural styles not seen anywhere else in the city. The fact that architects and developers are recognizing the need for more affordable, less extravagant student housing bodes well for the trend; subsequent projects will hopefully still pursue intriguing designs, with a prioritization of quality over quantity in amenities.

Luxury student housing is far from becoming trite. Thanks to the success of projects in Austin and College Station we may see a new standard of student living be established across the country.

Mackie Kellen is a rhetoric student at The University of Texas at Austin and an editorial intern at *TA*.

The house built by Hiram Butler and Andrew Spindler-Roesle was fitted discreetly into an unused section of the extensive garden around the Hiram Butler Gallery in Houston's old West End.

Housey-House

The new home of Houston gallerist Hiram Butler is exceedingly simple in form. Designed by Marshall Reid, it is rectangular in plan, with a single gable roof and shuttered windows. Upon closer consideration, though, it refines the best local design traditions and declares a new path for regional architecture.

by Ben Koush, AIA

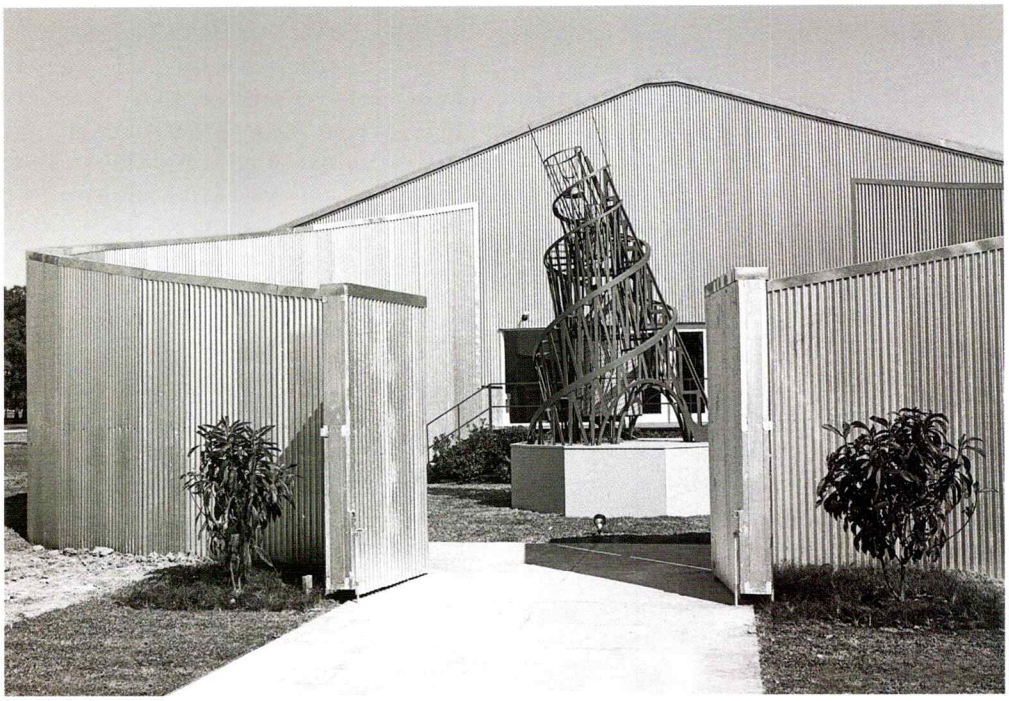
Gallerist Hiram Butler's recently completed house at his verdant garden compound in Houston's old West End is fascinating in that it suggests that a new, regionally inflected architecture is evolving in Houston.

Houston in many ways suffers from "There is no there, there" syndrome. Architecturally, this fact is apparent in the lack of a regional architecture — in contrast to, say, the O'Neil Ford-Lake|Flato beamy, brick-and-limestone modernism that has characterized much of the output in San Antonio and Austin in past decades. Houston's only self-created architectural statement for the 20th century has been its Tin House movement, which produced a motley collection of modest, warehouse-like buildings clad in corrugated iron sheets. Its generative monument was the Rice Museum (1969), affectionately known as the "Art Barn," which was designed by Howard Barnstone and Eugene Aubry. Commissioned by the Franco-American art collectors, Dominique and John De Menil, the Art Barn was legendarily

designed and built on the Rice University campus in a period of six weeks. It opened just in time to house a massive art show, "The Machine as Seen at the End of the Mechanical Age," coming from New York's Museum of Modern Art. (Amid public outcry, Rice University destroyed the Art Barn in 2014.) Slowly, the image of the Art Barn and its more abstracted tin neighbor directly adjacent, the Rice Media Center (1970), percolated into the consciousness of Houston's architectural scene. By the 1990s, its Tin House progeny were being written up in The New York Times as a Houston-based building phenomenon of note.

Tin House architects seized upon the industrial aesthetic of the Art Barn in producing their un-domestic residential warehouse homes with jutting angles and asymmetrical compositions. But exterior cladding was not its only contribution to Houston architecture: The Art Barn was also a barn. Its rectangular plan was modular, with five identical bays covered by a continuous gabled roof. The foundation was pier-and-beam. Its elegantly simple geometrical shape and proportions recalled the handful of pre-20th-century vernacular houses still standing in Houston. This direct visual link to the typology of Gulf Coast cottage and shotgun houses seems also to have resonated with a different group of architects and patrons.

In 1989, Hiram Butler completed his own art barn — a gallery building designed by Dallas architect Robert van Buren of Phillips/Ryburn with a good deal of client input. Butler's gallery, located along the western edge of his half-block property, is rectangular in plan with seven bays demarcated on the exterior by wood piers. It is capped by a continuous gable roof. The few openings are full-height glass panels or flat steel doors. The entry doors open onto a low platform covered with wood deck boards. Inside, the plan is mostly open, with partial-height walls marking off three gallery spaces and a central core containing offices and a toilet. A steel ridge beam supported by two perpendicular steel tie beams runs the length of the space inside. Butler and his architect mixed high and low in the gallery building. According to Butler, the bay system, the solid-void pattern of the window walls, the logic of the steel superstructure, the central core, and the platform deck were inspired by the trabeated rigor of Ludwig Mies van der Rohe's Farnsworth House (1951). Simultaneously the pier-and-beam foundation, horizontal, stained cedar siding, and corrugated metal roof



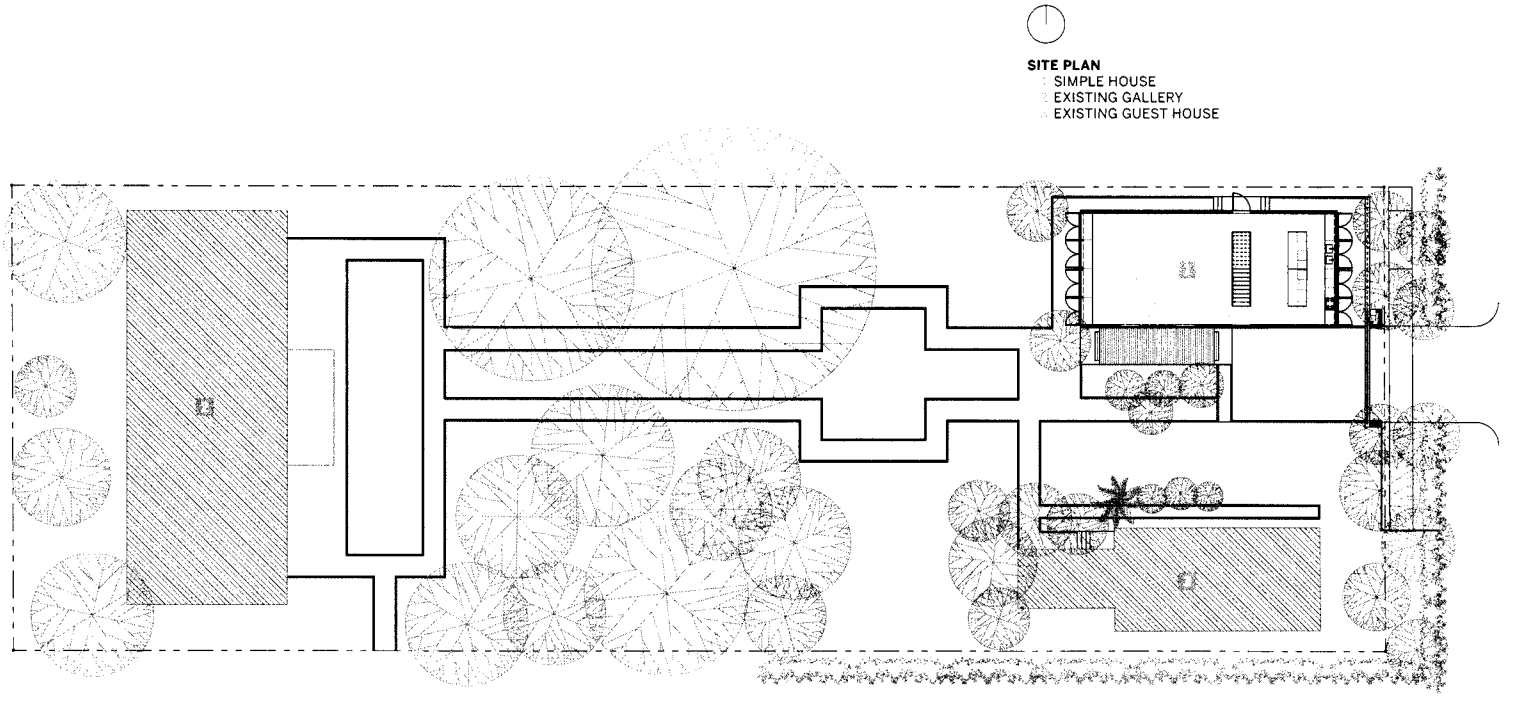
Top *The Rice Museum during its inaugural show, "The Machine as Seen at the End of the Mechanical Age" (1969).*
Left *The Hiram Butler Gallery building (1989).*
Bottom *The folk Victorian cottage that had been moved to the property in the 1880s. Butler added the small gabled addition to the rear when he rehabilitated it as his residence in 1989.*

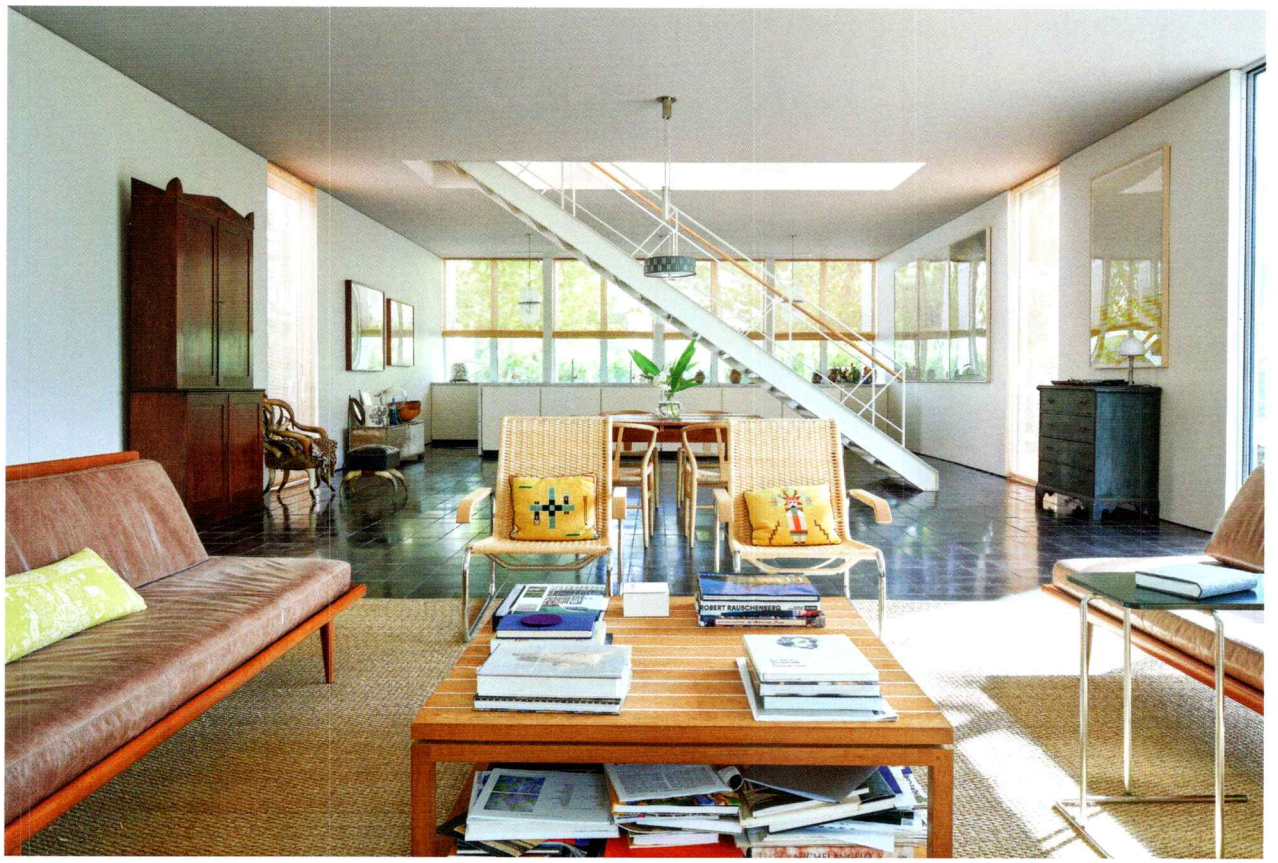
acknowledge the West End, which had an almost rural character in the 1980s when the gallery was built. In 2017, the gallery building received a 25-Year Award from the Houston chapter of the AIA.

As the gallery was going up, Butler worked with William H. McDugald, Jr. to rehabilitate a folk Victorian worker's cottage that had been moved to the southeast corner of the site sometime in the 1880s as his residence. He then began converting the space between the two buildings into a semi-formal garden. Butler arranged these building blocks like chess pieces across the flat site, to create a spatially rich and clearly defined outdoor space. By repeating the same gable-roofed shape in the gallery building, Butler harnessed the varied seriality inherent in the geometry and paired setting of the original Art Barn and Rice Media Center. Cleverly and with a minimum of means, he demonstrated the power of using simple architectural forms to make urban space, a lesson that bears endless repetition in Houston.

Fast forward 20 years: Hiram Butler — married to Essex, Massachusetts, antique dealer Andrew Spindler-Roesle since 2007 — decided that the old house was getting too small. A moment of inspiration came when Butler toured the "99K House Competition" exhibition in 2008, sponsored jointly by the Rice Design Alliance and the Houston chapter of the AIA. The creativity and modesty of the designs made the idea of a new house, once remote, seem more attainable. After mulling concepts over in his mind for several years, Butler contacted Houston architect Marshall Reid, AIA, himself an art collector, to begin work on the design of a new house. Armed with a now-lost napkin sketch of — what else — a gable-roofed house, the two began to work out a design.

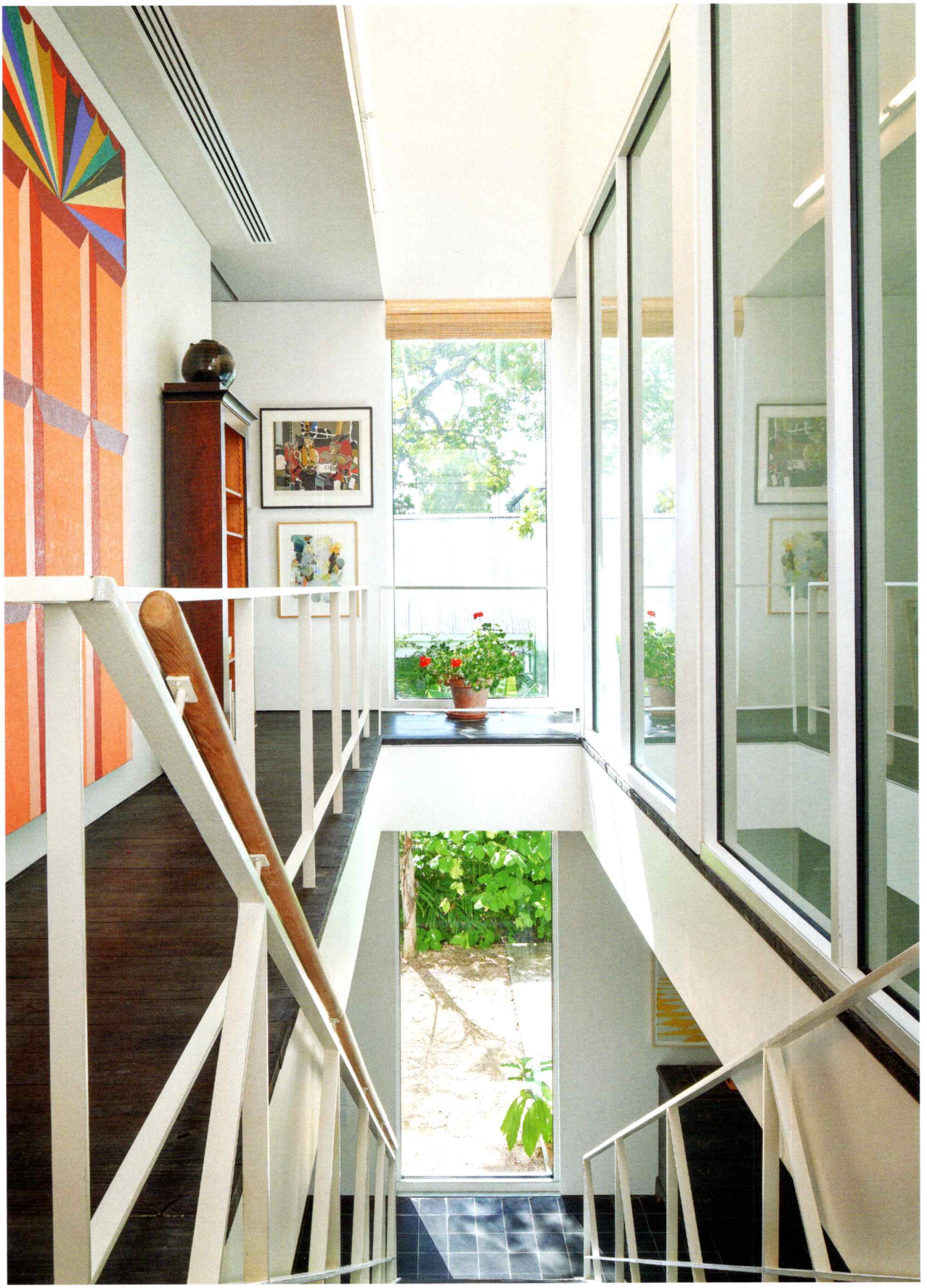
The house as built is 55 ft long by 25 ft wide. It is located directly north of the turn-of-the-century cottage. Its long north side is aligned with the east-west alley running the length of the block. It has two stories and is capped by a steep-pitched roof that provides attic storage space. The foundation is a concrete slab elevated eighteen inches above grade. The walls are clad with white-painted, smooth cementitious siding. The roof is of white-painted standing-seam metal sheets. The long south side of the new house faces the old cottage. A gravel court lined with sassafras, ginger, and banana plants links the two buildings. A set of large sliding doors accessed by a low deck provides access to the house. The short, east- and west-facing sidings have continuous bands of single-hung aluminum windows. The north-facing elevation is blank, save for two tall, stacked windows that light the interior stairwell. There is no trim and no gutters. Continuous pairs of louvered wood shutters projecting out between each of the windows provide an almost surreal contrast to the severely plain exterior elevations. Butler explains the design decision by saying he wanted something to protect the windows and the contents of the house during hurricanes. He also adds ruefully that the shutters were the single most expensive item in the house.





Top *The first floor of the house is completely open. Furnishings are a mixture of American antiques and classic modern pieces.*
Bottom *The kitchen is low and long. Base cabinets contain pantry storage, dishwasher, refrigerators, washing machine, and dryer. Twin sinks make cooking and entertaining effortless.*

A large painting by Matt Kleberg anchors the upper stair hall. Electric, operable skylights at the peak of the roof vent draw air through the house on good weather days.



Top *The east wall of the owners' bedroom has a work by Kiki Smith inspired by the Rapunzel fairytale, hand-printed on silk.*

Bottom *One of two identical bathrooms on the second floor with floating cabinets and a wall of frosted glass facing the stair hall.*

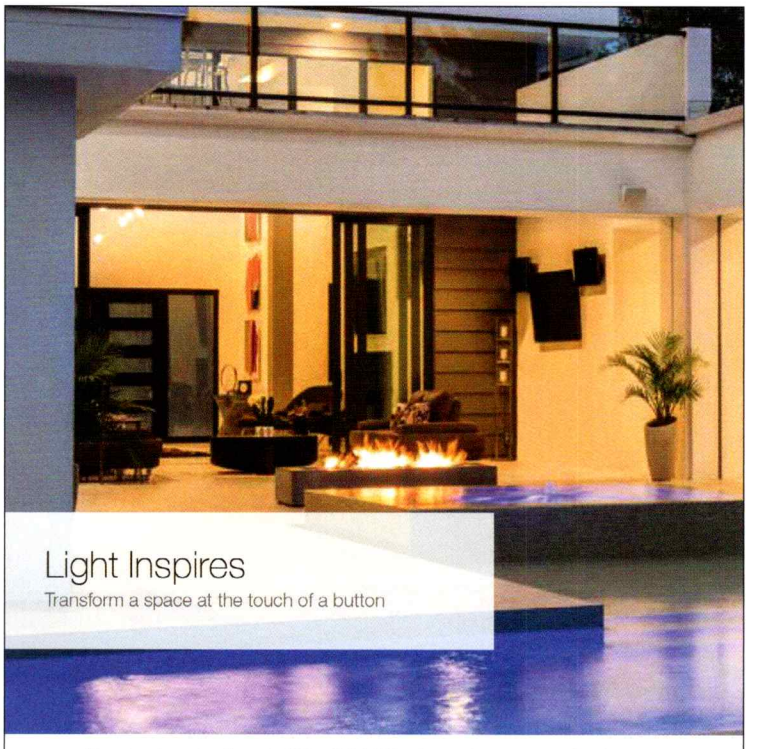
The first floor is completely open. A steel-and-wood stair divides the space into a kitchen area facing east toward the street and a living area facing west toward the garden and gallery. In the kitchen, there are only base cabinets so as not to obstruct the movement of light and air through the space when the windows are open in good weather. The twin kitchen sinks are a suggestion from interior designer Cathy Chapman that Butler says dramatically enhanced his (already formidable) entertaining prowess. The floor is covered with solid black cement tiles that Butler sourced in Mérida, Mexico. He cites his childhood home in the South Texas border town of Eagle Pass, which had green cement tiles, and the Menil House (1951), designed by Philip Johnson, which has almost identical black tiles as inspirations.

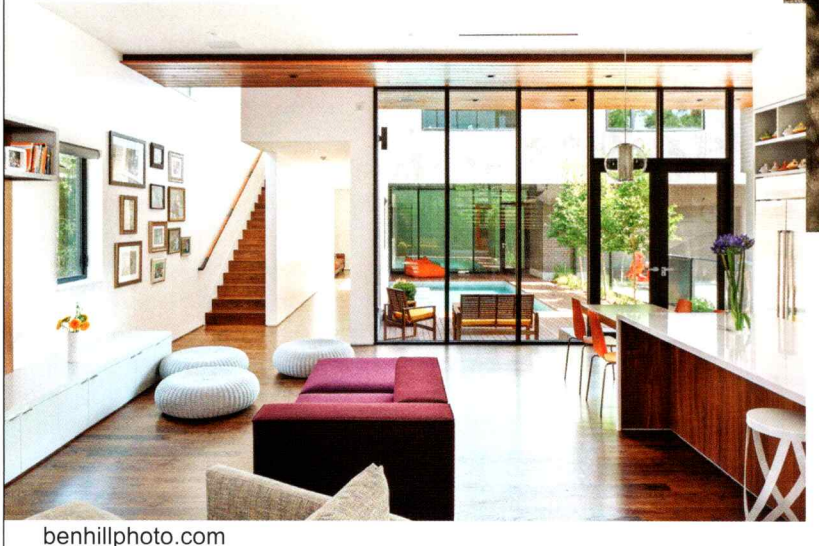
On the second floor, the ceiling is vaulted above the stair and is equipped with two electrically-operated skylights for natural ventilation. The floors are black-stained, structural tongue-and-groove two-by-sixes. A guest bedroom faces east, and the main bedroom is on the opposite side of the floor facing west. A bank of windows lets daylight into each sleeping area. Identical closets and bathrooms that are mirrored in plan fill the center section of the floor. Two continuous hallways run along the long north and south sides to allow for natural cross-ventilation.

The furniture throughout the house is a mixture of antique and classic modern pieces, many from Spindler's shop. A handful of outstanding artworks are placed carefully in every space. They range from classical antiquities to modern abstractions and play against the equally varied furniture. The effect is spare but sumptuous. Butler again cites the inspiration of the Menils, saying that "Mrs. de Menil's aesthetic was central to my thinking about how art should be displayed."

In Marshall Reid's office, the Butler-Spindler house was quickly nicknamed the "Simple House." Reid only half-jokingly refers to its particular form as a "housey-house." The house and its setting show how powerful simplicity and restraint can be when used in such a thoughtful way. Rather than being merely a postmodern conceit, its design seems to draw instead from very specific conditions and historical building typologies. It also brings forward a "regional" building tradition unique in Houston, and as such should be considered as not only a successful work of architecture but, perhaps more importantly, as a prototype for more like it.

Ben Koush, AIA, is an architect in Houston.





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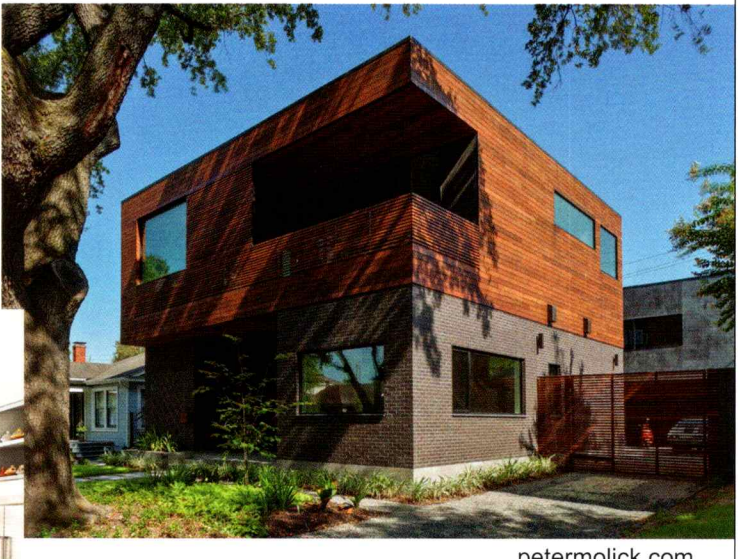

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2015 AIA Home Tour

CONTENT

In this issue, we survey 10 emerging Texas architectural practices that are furthering design discourse in the state. The following feature represents a geographically diverse sampling of young firms, each presented with a brief profile and three projects — one completed, one in-construction, and one conceptual. The resulting list is by no means complete, as there are many more practices that deserve inclusion and that we hope to feature soon. However, the current collection exhibits various ways that up-and-coming Texas architects are pushing the envelope of design — some evolving well-known local vernaculars; some seeking new formal and material languages for their region; some testing the architectural project's relationship to the state's evolving urbanism; some working beyond the state's borders; and some wading into political commentary and activism.

Emerging Practices

LA-N-D
Austin

From the outside, Ryan and Stephanie Lemmo's office/home in East Austin resembles the neighborhood's other historic houses, with only hints to distinguish it: a metal gridded fence and a mural tucked behind. Inside, the office is renovated with clean, white walls and a skylight washing the office and conference room with daylight. Behind the conference room wall is the Lemmo residence. As is the case for most of their oeuvre, the LA-N-D office makes a simple solution do a lot of work.

The Lemmos, both AIA, lived across the North American continent from one another before meeting at Rice University. Stephanie, born in Puebla, Mexico, grew up in the Rio Grande Valley, where a vast delta landscape dominates sparse cityscape. Ryan grew up in New Jersey and went to a Waldorf school, the artistic son in a handy family.

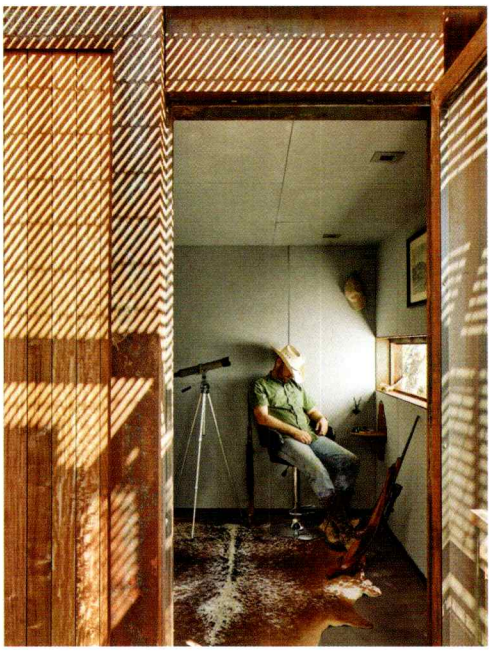
Architecture is a six-year program at Rice, with a preceptorship fifth year spent working in the field. The Lemmos spent theirs in New York City. It was spring 2008. Stephanie was working at Pei Cobb Freed & Partners, and Ryan at Cook + Fox. Right when the semester started to wrap up, the financial crisis hit.

"Over 60 percent of the office — so, everybody I worked with — was laid off," Ryan says. "We went back to school for the last year but when we graduated it was like, crickets. Nobody was hiring, and everybody was concerned about the direction of architecture."

After graduation, six months of mailing resumes and a cross-country road trip, both Lemmos went home for the holidays without a job. Ryan reconnected with his uncle, a landscape architect, who helped them both find work in Boston. Ryan worked at Maryann Thompson Architects and Stephanie for Michael Van Valkenburgh Associates. Stephanie went on to work for Ann Beha and Kyu Sung Woo Architects before leaving Boston.

In 2014, with the economy back on track, they moved to Austin and established LA-N-D — short for Lemmo Architecture and Design. The practice takes on a diversity of projects, including residences and restaurants, as well as a nail salon and veterinary clinic. Their design process is highly collaborative and responsive to the site, the cultural context, and the people for whom they design.

Going forward, the Lemmos want to continue to solidify their identity with a diverse range of project types, and they hope to branch out into institutional work — "community, educational, or museum spaces," Stephanie says. "Either way, we will continue to strive for making timeless architecture."

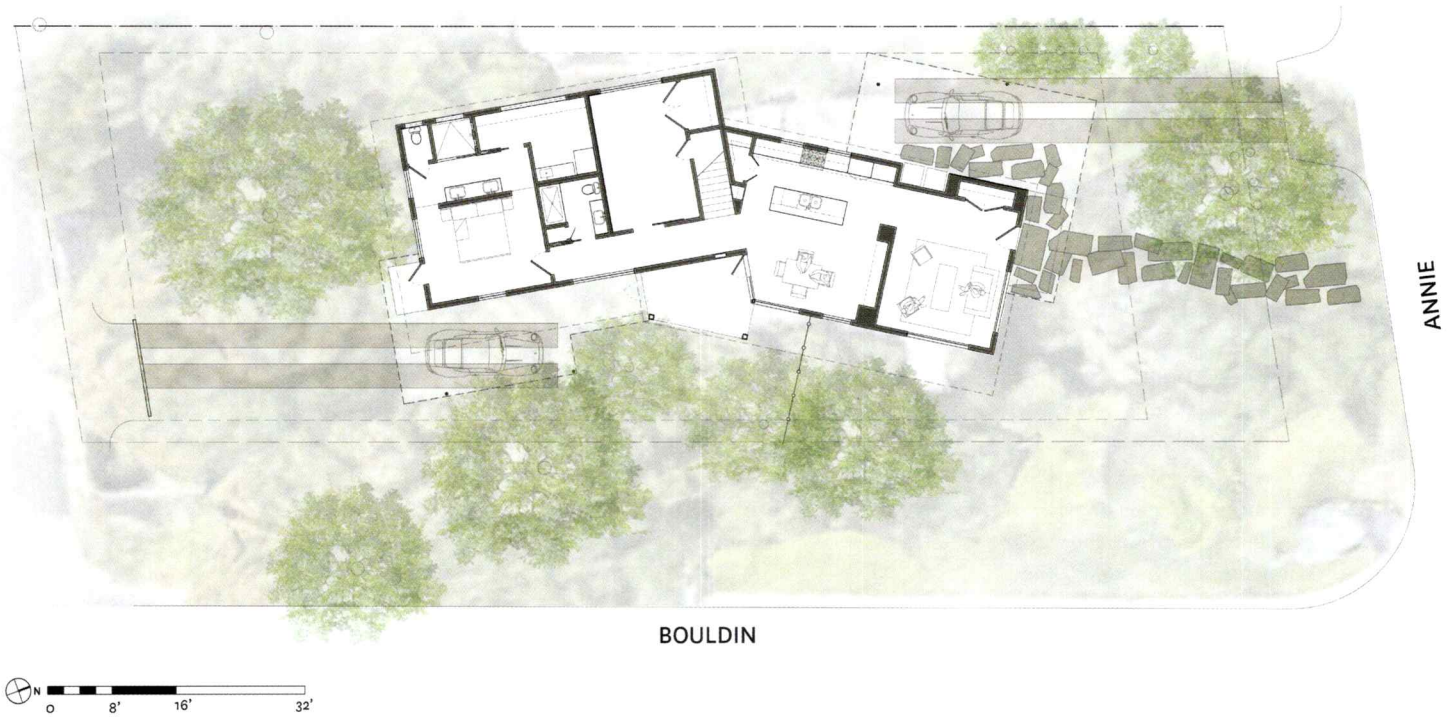


Clear Rock

Completed in 2016, Clear Rock is a jewel box in the landscape. The 450-sf building has a peculiar program: It is a writing studio, an observation deck, and a hunting blind. Nestled into a limestone cliff, Clear Rock is accessed from above: A steel staircase leads visitors down to an interstitial dog-run landing. The siting was determined by mapping the wooded cliff edge to determine the most ideal vantage point from which to survey the vast landscape. A weathering steel envelope pays homage to the owner's youth spent welding oil tanks. An orthogonal grid delineates the project, distinguishing it from its rugged surroundings.

Bouldin

This residence in the Bouldin Creek neighborhood of Austin was designed to accommodate a couple who wanted to cohabit in the home while maintaining independent spaces. There are two separate driveways — his and hers — and an exterior form of two intersecting volumes clad in two different materials: stucco and garapa wood. The volume shifts to accommodate trees and scales down in elevation to human scale near the sidewalk, adapting in turn to natural and built contexts. The result is one whole made up of two distinguishable, but not fully distinct, pieces.



"Urban Scrim" at Creekshow 2018

"Urban Scrim" was an art installation in Waller Creek, debuted at Creekshow this fall. It projected shadows of pedestrians onto fabric panels stretched along the creek, casting brilliant reflections on the surface of the water. A pedestrian bridge extended through two rows of panels, allowing patrons to experience the piece from the shore as well as from within. Scrim acted as a serene beacon of light, serving to attract viewers from the busy bustle of downtown. The installation created balance between Waller Creek's serenity and the surrounding urban activity through the simple means of material and light.

Studio 512
Austin

Nicole Blair, AIA, grew up in Austin and discovered that she wanted to be an architect at a junior high school career fair. She got her undergraduate degree at Cornell, where the architecture program was in flux, leading her to transfer to textile and apparel design. She took several business classes and studied abroad in Florence, Italy, with Syracuse University.

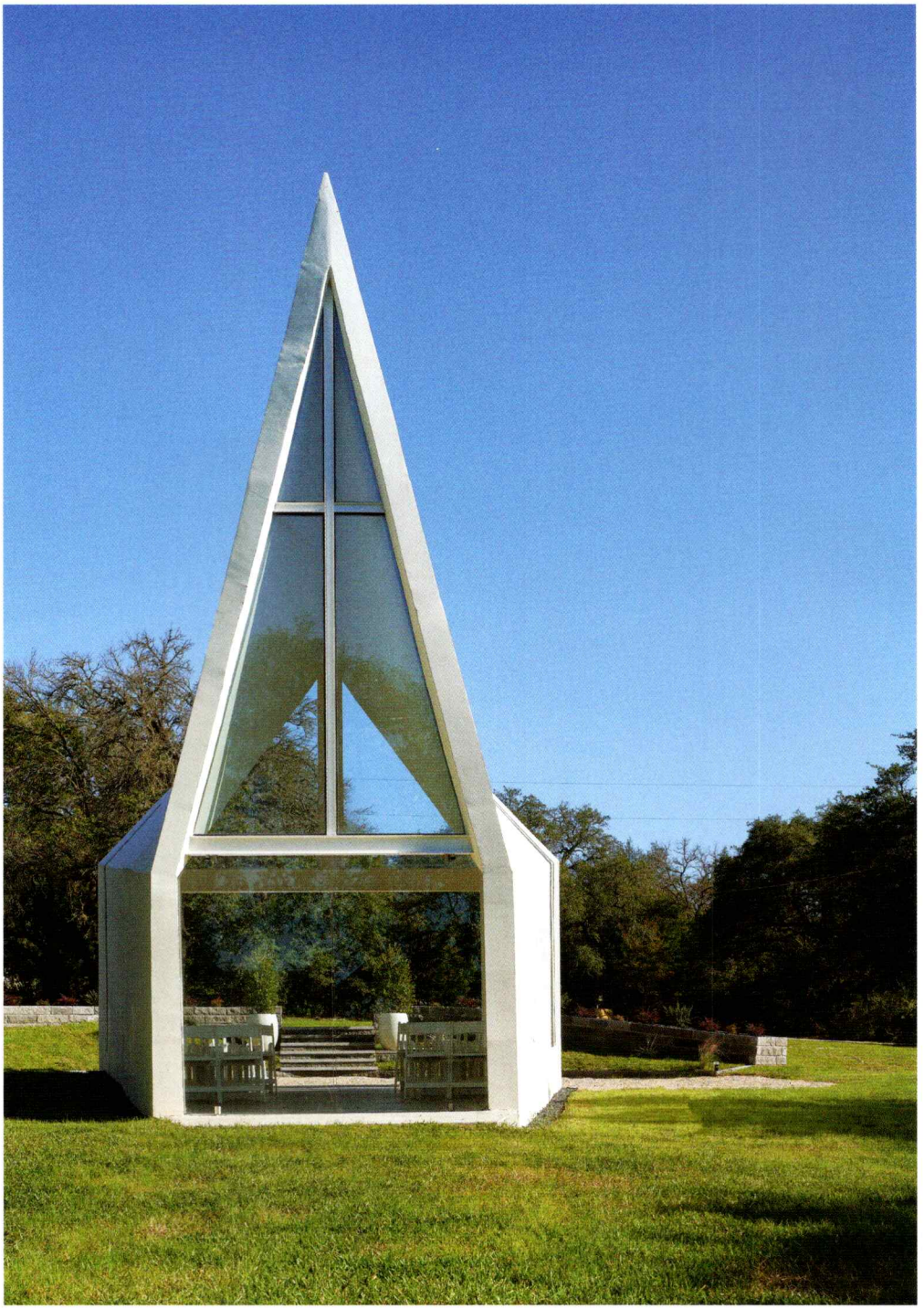
Blair's first job after college was in New York City at the buying department of Bloomingdale's. She also worked for Eisenman Architects, where she learned that even small offices can have an international voice, and for Robert A.M. Stern Architects, where she worked 60 hours a week in the model-building studio, gaining skills she continues to use today. "It was nice to see the differences between those two offices," Blair says. "One was run as an artist studio; the other, like a well-managed corporation."

Blair returned to Texas for graduate school at Rice, where she studied under Lars Lerup. "There was a real focus on the city being a test ground for exploring architectural ideas," she says. "It's a perspective that I still look to. I'm aware how architecture engages the city."

While still at Rice, Blair began working for Webber + Studio in Austin, which is where she learned to put together a construction drawing set. Family friends were calling her, by this time, asking her to renovate their house or design a deck. She started bringing these projects into Webber's office, but they didn't get the attention they deserved. "I decided, 'I can do this on my own,'" she says.

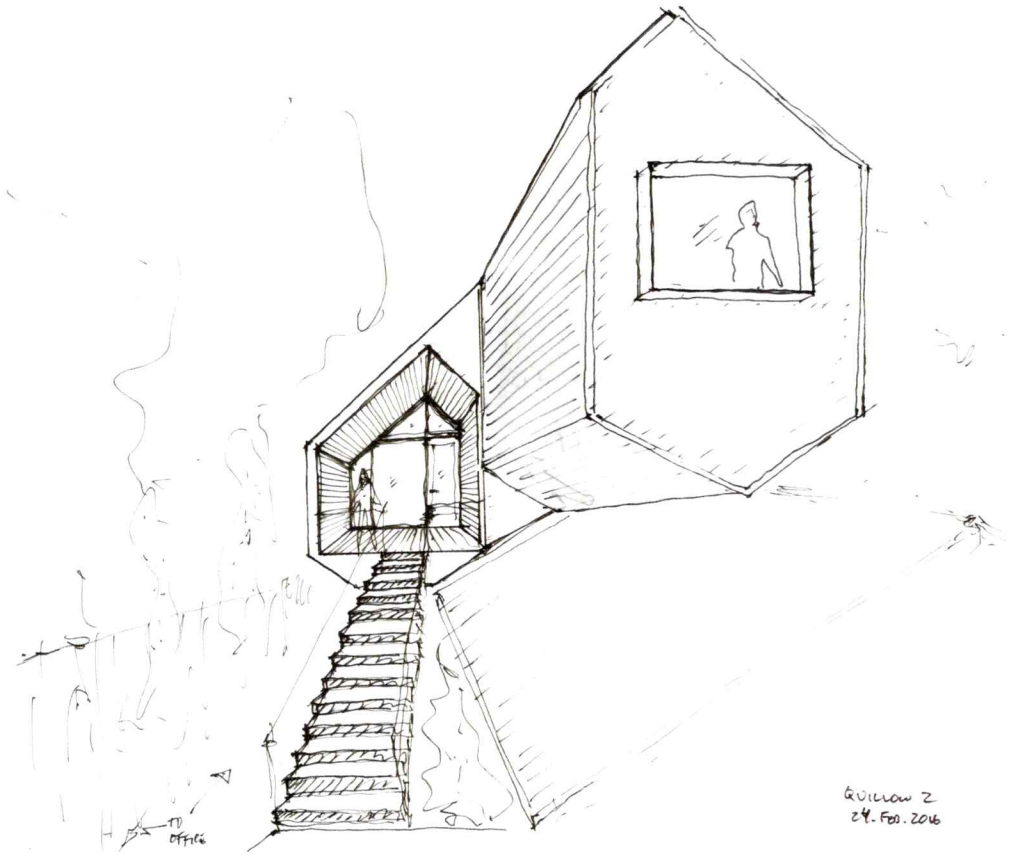
In 2004, Blair established Studio 512 in Austin. The practice is small — just herself and occasional contract help — and she relies entirely on word-of-mouth for new business. Many of her clients, however, are repeat clients. "I often try to imagine, 'If my client was a trained architect, in their wildest imagination what would they design for themselves?' — and I try to deliver that," she says. "Also, my background in textiles and apparel shapes my interest in volume and form and material. And I think a lot about particular craftsmen and artists and what part they might play."

Going forward, Blair hopes to keep her practice small enough that she can stay involved in the details, which she sees as an essential part of the final product. In the future, however, she hopes to balance work with teaching. "I think it's enlightening to interact with younger designers and see how they view the world," she says.



Lincoln Chapel

This 400-sf solid concrete wedding chapel sits on a sprawling site in Georgetown. Visitors approach the building at an acute angle through a natural break in a cactus field. The trapezoidal plan focuses attention on the couple and opens out toward the witnesses. There is seating for 30 inside, and pivot doors, spanning the full width of the building, can be opened to accommodate hundreds more outside. The building shape creates a natural megaphone from the point of the officiant, and the floor is gently sloped for better viewing. Glass doors at the altar end of the chapel allow guests to walk through this threshold to a large oak tree after the ceremony.



The Perch

This 660-sf studio perches in the air between an existing bungalow and the City of Austin setback plane, which gives it its shape. Four steel columns support the structure, three of which penetrate through the bungalow to align with existing wood-framed walls for lateral resistance, and the studio is accessed by an exterior stair. The steel frame was welded off site and craned into place in a single day to minimize disruption to the mature landscape and to the other inhabitants, who continued to occupy the property during construction. The location above the existing house was chosen to maximize street views, to minimize added impervious cover, and to maintain the existing backyard.

Twin Treehouse ADUs

These ADUs sit side by side on adjacent residential lots behind modest existing residences. The three-level, 914-sf structures are angled to take advantage of sightlines around existing homes, focusing views toward the landscape and street life. Their forms hug City of Austin side and rear setback planes and include a central staircase, three exterior decks, and a covered carport. Each ADU maintains front yard and alley access for better overall site circulation. The side yard setback creates an extended front walk for ADU residents to retain a street presence and receive mail and visitors while preserving the flexibility to park and/or receive visitors in back. Identical in form, the ADUs are outfitted with varied materials to express their uniqueness.

SCHAUM/SHIEH
Houston

SCHAUM/SHIEH is an architecture practice that works between Houston and New York City. Troy Schaum and Rosalyne Shieh met as graduate students in a Princeton studio course taught by Paul Lewis. After school, they both lived and worked in New York City before accepting teaching positions — Schaum as a Wortham Fellow at Rice University and Shieh as the A. Alfred Taubman Fellow at the University of Michigan. This was post-2008. Given the treacherous job market, both sought out academic roles while looking to still make creative work. They collaborated on competitions and worked as part of a collective installation in Detroit that initiated their Sponge Urbanism project. At this point, they formalized their working partnership into SCHAUM/SHIEH, so that they could consolidate their collaboration and identify themselves as a single entity.

Schaum and Shieh see their practice as an ongoing exploratory conversation that takes place through the medium of design and the action of designing. Schaum commented that they understand the "act of building as a space of negotiation and constructing agreement." Given the lack of commissions in the early years, they instead explored issues that were important to them: "We detached the question from the necessity of the question," Shieh says. This searching has led to a studio that boldly makes shapes, conducts experiments, and delivers the unexpected.

From the start, the duo was adamant about making buildings. Shieh links the pragmatism of construction to a "direct way of being in the world that reminds you that there's a logic that comes out of making that is distinct from the logic that comes out of your head." The firm has a number of completed projects in Texas. In Houston, their White Oak Music Hall has quickly become a staple in the city's live music scene. Already they have received a number of awards and were finalists in the 2017 PS1 Young Architects competition with their entry, "Blow Up the Wall!"

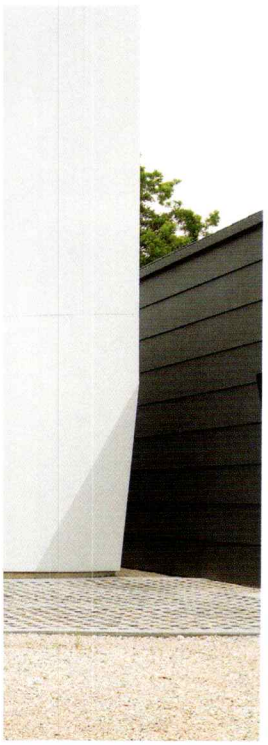
Currently, the office is at work on a number of commercial projects in Houston, in addition to its ongoing efforts with the Judd Foundation in Marfa that focus on preservation. Both architects still teach — Schaum is now an associate professor at Rice Architecture and Shieh is the inaugural Marion Mahony Emerging Practitioner Fellow at MIT Architecture for the 2018-9 academic year. This past fall, their exhibition, "Blanking," was installed at the University of New Mexico. In it, their work appears alongside artistic precedents, reference images, and collected objects. The network of materials "de-centers the work," instead focusing on the latent relationships that constitute the potent universe of SCHAUM/SHIEH's ambitious partnership.

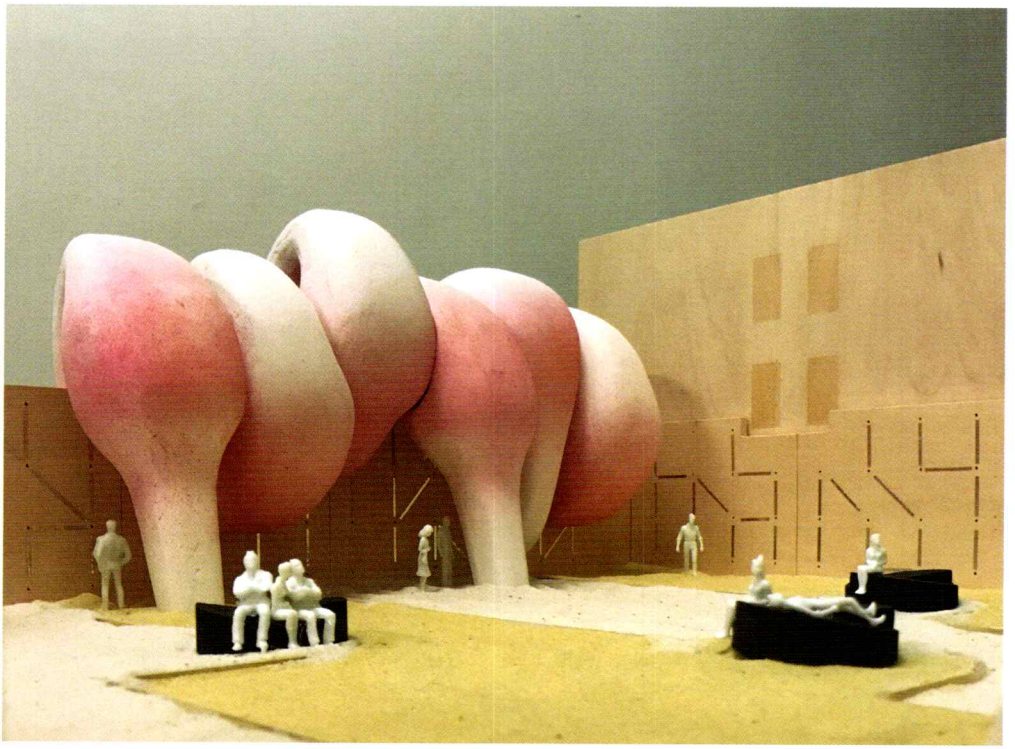
Transart Foundation

The Transart Foundation is a space dedicated to the intersections between art and anthropology. Located on West Alabama Street in Houston, just blocks from the Menil campus, the complex consists of a new gallery building and a smaller remodeled private art studio. The new building, a sliced trio of white stucco volumes, sits perpendicular to the street. Its well-detailed facade peels away at its corners like a billowing sail, revealing graceful windows at some places and formal indentations at others. Inside, two triple-height galleries animated by the light from the tapered windows provide space for art, while a central core houses meeting, storage, and support spaces.

Shenandoah House

This home, sited on the slopes of the Blue Ridge Mountains in Virginia, is a vacation residence and writer's retreat. In plan, seven pods are strung together on alternating sides of a corridor, and the resulting exterior pockets form courtyards, gardens, and porches. Large windows provide views out to the mountains but also between rooms in the home. The roof is a series of curved and sloped forms whose ridgelines run at an angle to the architecture's boxy organizational logic. The house, to be finished in white iridescent tile, becomes a place to gather as well as to work.





Blow Up The Wall!

The design of this project for the MoMA PS1 Young Architects Program was book-ended by the election and inauguration of Donald Trump, whose call for a wall on the U.S.-Mexico border has become a device of hate. While Trump's wall is an embodiment of intolerance and xenophobia, "Blow Up The Wall!" aims to turn a wall into a place of inclusion. Large inflated figures hang over the MoMA PS1 courtyard walls, making places to gather, tarry, and find refuge. During the museum's Warm Up dance parties, lights lining the inflatables' surfaces pulse to the music, and rocking benches pump up the bulging figures. Over time, a streaking mixture of pink, white, and yellow sand roils at the installation's base.

JT ARC Studio

Houston

John Tsai, AIA, first moved to Houston when he was six years old. He and his parents were immigrants. In the great horizontal city, stranded in a sea of bedroom communities and strip malls, Tsai found his first awareness of the power of built space in a much-overlooked but ubiquitous infrastructure.

"My earliest memories relate to exploring the storm drain tunnels," he says. "Primarily, what I remember is the way they branched through all these neighborhoods; their darkness and the heightened awareness of sound, texture, and compression; the way the temperature changed — I think that really got to me. It changed how I perceived my everyday surroundings."

Tsai went to Cornell University, where he majored in architecture. In San Francisco, he worked for Pfau Architecture for a little over a year, then returned east and enrolled in the Harvard Graduate School of Design. Graduating with an M.Arch, he moved back west and worked for Frank Gehry. Though living in Los Angeles, Tsai didn't get to see much of the city. He was in the office around the clock. "That's the first time I was exposed to urban design from the perspective of architecture," he says.

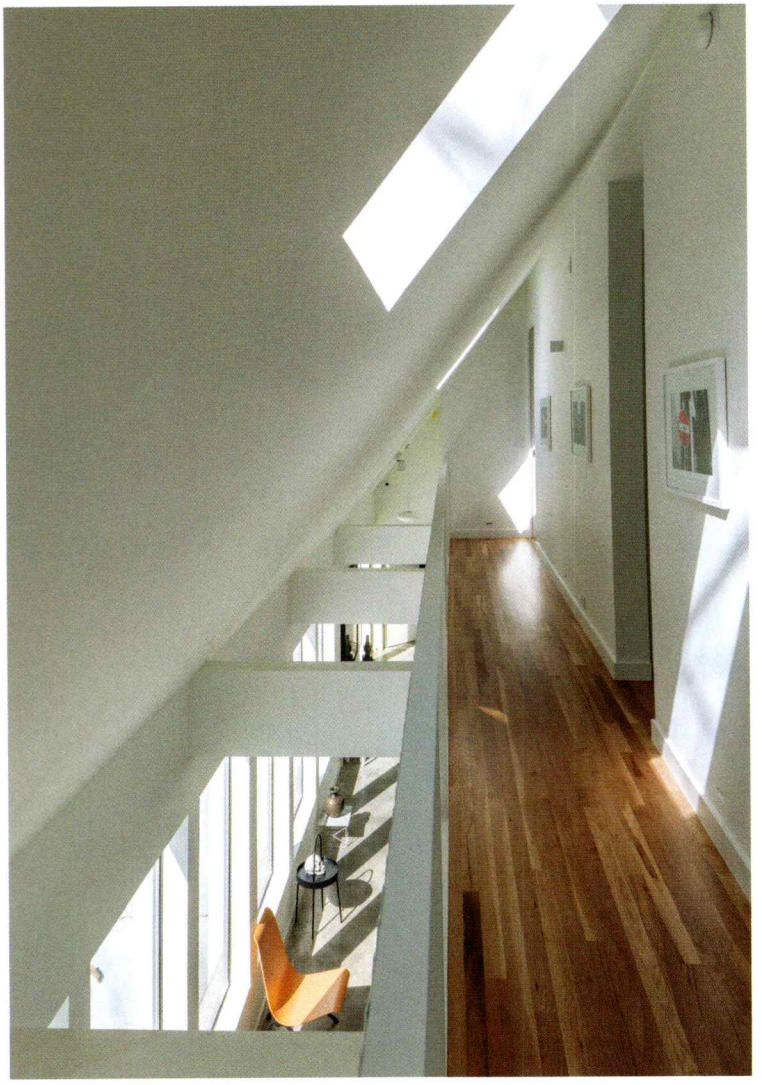
Tsai met his wife in Los Angeles. She was also from Houston, and the pair decided to move back home. He became an adjunct faculty member at the University of Houston and started his own firm — JT ARC Studio. This was 2007. Since then, Tsai has split time between teaching and practicing.

From the start, JT ARC has taken on projects of all types, from residences and restaurants to mixed-use and urban schemes. "I didn't want to specialize," Tsai says. "I like switching scales." That openness to typology feeds into the studio's design approach, which is about finding the opportunities in any given project's constraints.

Moving forward, Tsai hopes to grow the practice organically (it is currently three, including Tsai, his associate Robert Mazzo, and an intern). He is invested in the potential of slow architecture and the idea that designers can improve every part of the built fabric — an observation that has been all the more apparent in Houston since Hurricane Harvey. "Harvey changed the ways developers are pushing projects," Tsai says. "There's a lot of room for architects, even small practices, to get involved and rethink typologies."

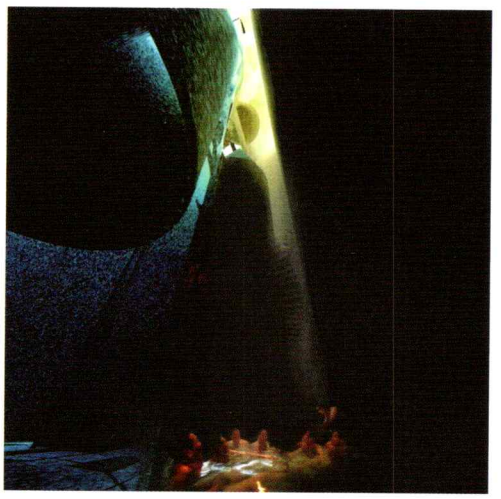
Friendship Road

Completed in 2018, this 2,700-sf single family home creates programmatic and spatial opportunities in the cavity of its gable roof. Bedrooms are located above the residence's more public functions — kitchen, living room, dining zone, and sitting room — and volumetric gaps along the house's length vary internal spatial relations and open up outdoor pockets. Compressing habitable spaces into the "attic" kept the footprint slim and made connections among interior functions more intimate. Where the gable roof profile is too low to occupy, the architects used the space for visual openings between levels, seasonal storage, infrastructural compartments, a pull-out bed, and shelving nooks.



Katy Prairie Conservancy

This project seeks to transform an existing Katy Prairie Conservancy field office/ storage shed into an education center. The architects paired down its exterior sheathing and structure to bare necessities. The entry breezeway bisecting the building is scaled to provide shelter and shade for outdoor educational venues while serving as an exterior corridor for the native seed nursery to the south. Visitors sequence into the primary hall where the horizontality of the prairie is heightened and re-presented through the framework of the building. Small learning pods are dispersed throughout the main educational hall, enabling visitors to interact with informational media that interpret distinct subtleties of the prairie.



(C)ommunal Basin

The C-basin is a nondiscriminatory siphon that collects, disperses, and ultimately cumulates social activities and circumstances through its vertical section. It was completed for an Arch Out Loud open-ideas competition that requested underground bath house proposals for the Korean Demilitarized Zone. DMZ border fence posts are re-appropriated as wayfinding markers to the basin and structure for dispensing water. The varying pool funnels offer distinct sensory experiences. Bath house programs are seen as opportunities for conversation and contemplation mediated by water. The architects used the proposal to test latent potentials of the sub-terrain, dualities of the "wall and ground plane," and re-appropriation (subverting the "Y" fence posts as sponsors of mediation instead of elements for division).

NIMMO Architecture

Dallas

Joshua Nimmo, AIA, began practicing architecture professionally in 1997 after graduating from Oklahoma State University. In 2003, he started working directly under the tutelage of Lionel Morrison, FAIA, at Morrison Seifert Murphy. During the recession, Nimmo decided to venture out on his own, starting his practice in 2009. One of the first projects NIMMO took on necessitated a 35 percent cut to the construction budget. The result, however, was a compelling, sustainable, and modern building. Nimmo says this experience influenced the practice's design philosophy, especially as clients began to reevaluate the prevalence of "superficial" projects, which Dallas had become known for: "We were not looking to create projects that didn't have authenticity. It wasn't just about what the building looked like. It wasn't just about an image. It was about creating projects that were designed through a holistic manner, which is something we have consistently incorporated into all of our projects."

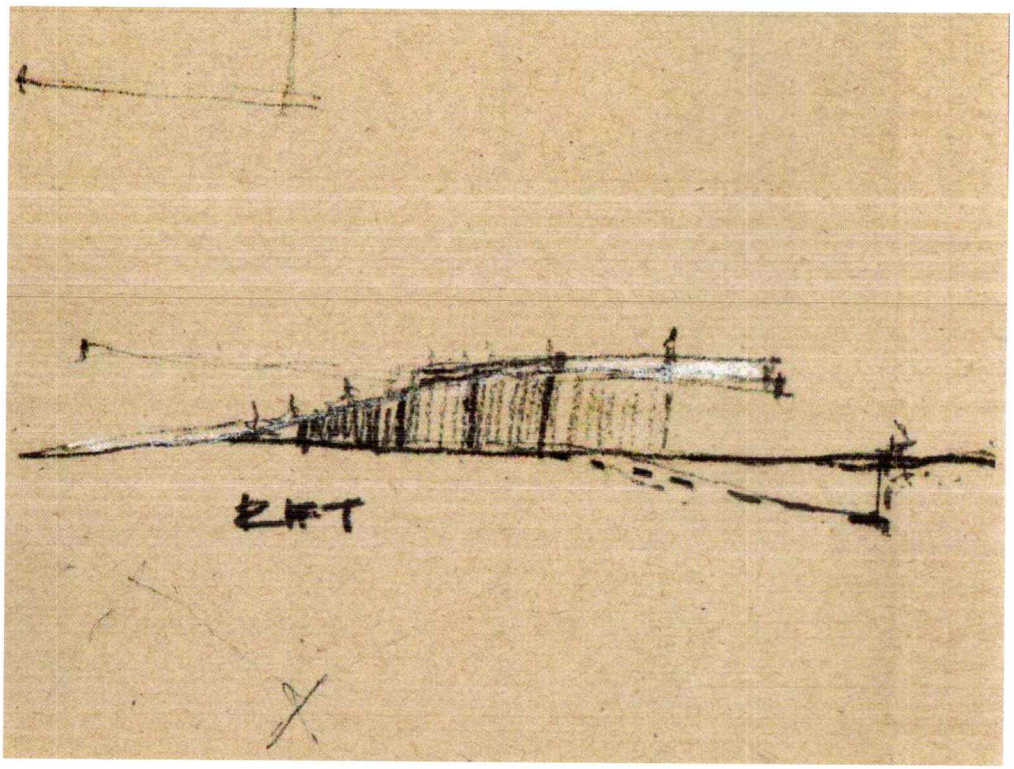
Nimmo's approach to design moves from what he has identified as the ambigous to the specific. By this he means that there are numerous aspects that influence where a project is going to go and what design forces will operate within the project: NIMMO works to identify how a project will be driven and then transitions those forces into a specific design, while also looking for "out of left field" inspirations and opportunities.

"We're constantly going back and forth between those things that are very tangible and those that that are intangible. You might look at a home with a roof plane and do it in a sort of truly sculptural way, but there are other things that drive even form. It's not just how you experience it, but that roof plane may actually control the sun in a certain way."

In the decades ahead, NIMMO intends to approach its aspirations in a manner similar to its design philosophy — maintaining an open mind, not knowing the road ahead, but ultimately finding a place. "At the beginning of the firm, we didn't know exactly where we were, what we wanted to do. We knew we wanted to do something innovative. Maybe we're developing more opinions about where we want to go and what we want to do, but we still don't know exactly where we're going to land."

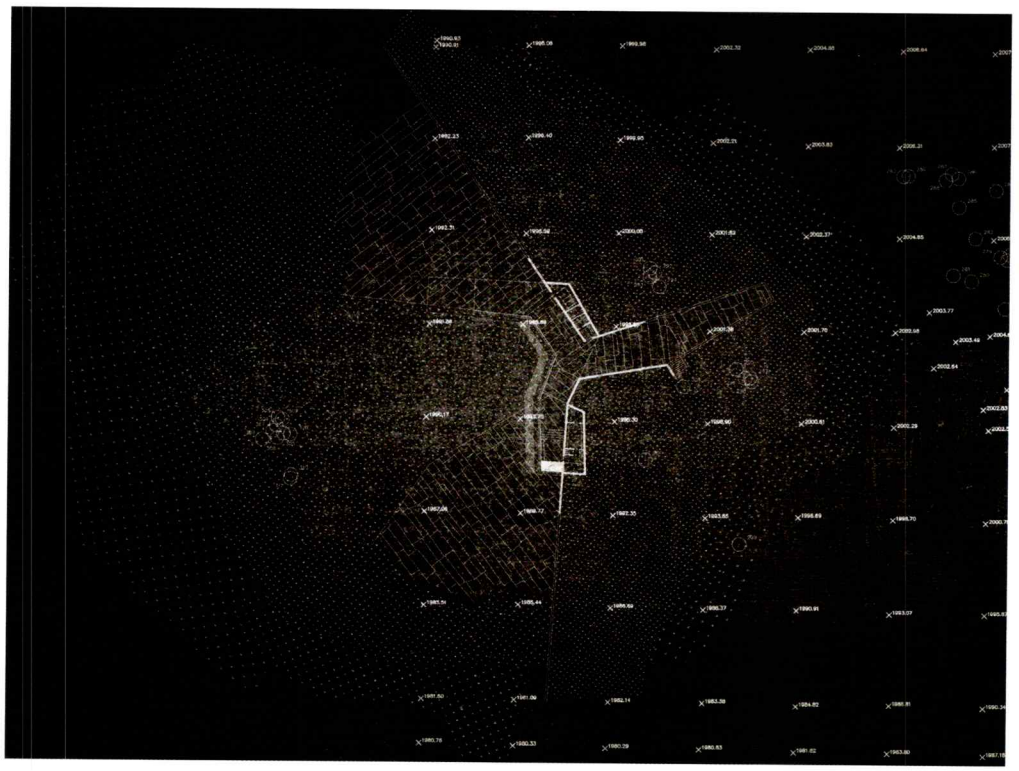
Hillen Residence

The Hillen Residence is designed to connect the homeowners to the natural surroundings by weaving the landscape — expansive views of native Texas flora — into the plan and creating specific vignettes. The resulting layout focused on circulation patterns, efficiencies, and family privacy, and targeted moments of directed views. The building was configured to incorporate the existing trees to help shade the home, and the plan creates a variety of indoor and outdoor spaces through dynamic movement and form. The Hillen Residence also uses more common techniques, such as porous crushed stone drives, high albedo roofing, and deep overhangs.



Rick's Circle

Connection to the outdoors was the client's highest priority. Rick's Circle, dubbed the homeowners' "Tuxedo Home," is woven into a dense cluster of live oaks six miles north of downtown Dallas. In order to reduce the impact of the home on the existing root systems of the trees, the foundation of the home is about half the area of the footprint, the floor being cantilevered. The solution also allows visitors to experience different perspectives of the trees as they move through the site, which slopes up from the natural grade of the home by about three feet. The result allows for the trees and the site to play a primary role in the experience, as much as the building itself.



Fredericksburg

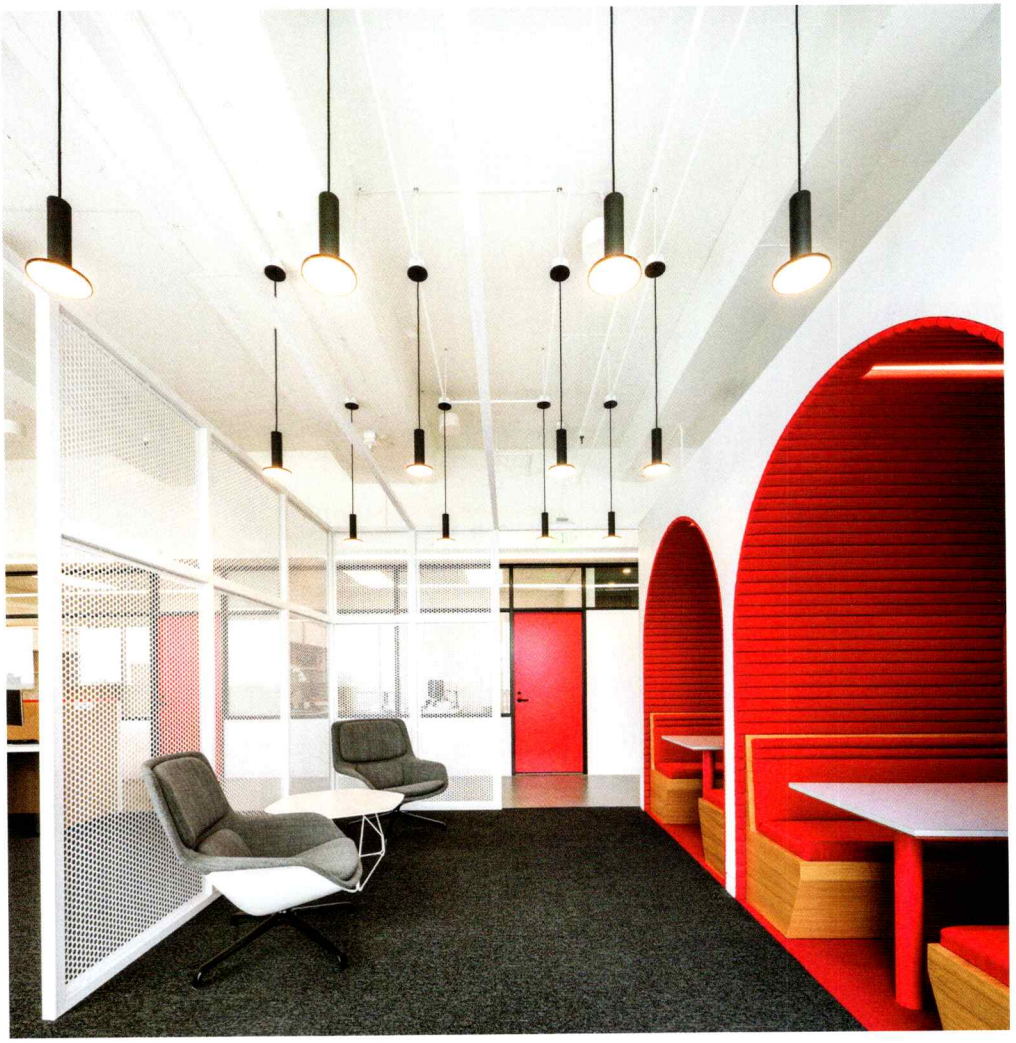
The Fredericksburg Settlement envisions the merging of habitat with the natural Texas Hill Country landscape. The existing violent rift in the land creates a place of equilibrium and harmony for future residents. The design sets out to utilize the natural contours of the carved hillside to create a residence that blurs traditional spaces by encouraging wander and wonder. The open living space subtly changes in elevation as it ramps down to the bedroom wing, and again down further to the bath. This transition allows for a controlled experience of the landscape, as visitors move into the recessed house before emerging to panoramic views. The deep overhangs of the roof reduce the building's impact on light pollution, allowing residents to enjoy the dark night skies.

OFFICIAL
Dallas

Mark Leveno and Amy Wynne Leveno, AIA, met in architecture grad school at UT Austin. They worked for several firms in Texas, Washington D.C., and on the West Coast (Amy at Page, Koning Eizenberg Architects, and Corgan; Mark at Steven Ehrlich Architects and bcWorkshop) before taking a side-step to the Savannah College of Art and Design during the recession. Mark studied for an MFA in furniture design, and Amy was on the architecture faculty. At SCAD, they developed a business plan that involved returning to Dallas (where Mark grew up), taking out a small business loan, and opening a design studio with a wood and metal workshop, which became OFFICIAL. In 2012, they made this jump and ended up living and working out of the studio as they slowly built their firm. "We didn't have the somewhat-typical scenario where we had a client from another firm," Mark Leveno says. "We took a big leap and started from zero. We wanted a studio that expressed everything we believed in and what we were trying to go forward with."

OFFICIAL aspires to create spaces that are full of joy and natural light, while also being logical and functional in the final execution. "We want a space that feels bright and fresh but not sterile," Amy Leveno says. "We usually try to incorporate a level of warmth, and I think our work at the furniture scale allows us to create a tactile, human-scale element that's inherent in our architecture."

Variety defines the path ahead for the practice. "When you have this diverse portfolio — when you're bumping from, say, a chair up to a bigger corporate office, or a brand-new house — you're thinking at these different scales and problem-solving in different ways. I think it keeps us on our toes and keeps our work fresh." OFFICIAL has no intention of focusing strictly on residential spaces, and their forthcoming projects reflect their ambition, which is "to do projects that have an impact on a lot of people." In a way, Mark said, "that's kind of both our background and interests through school and our first jobs."

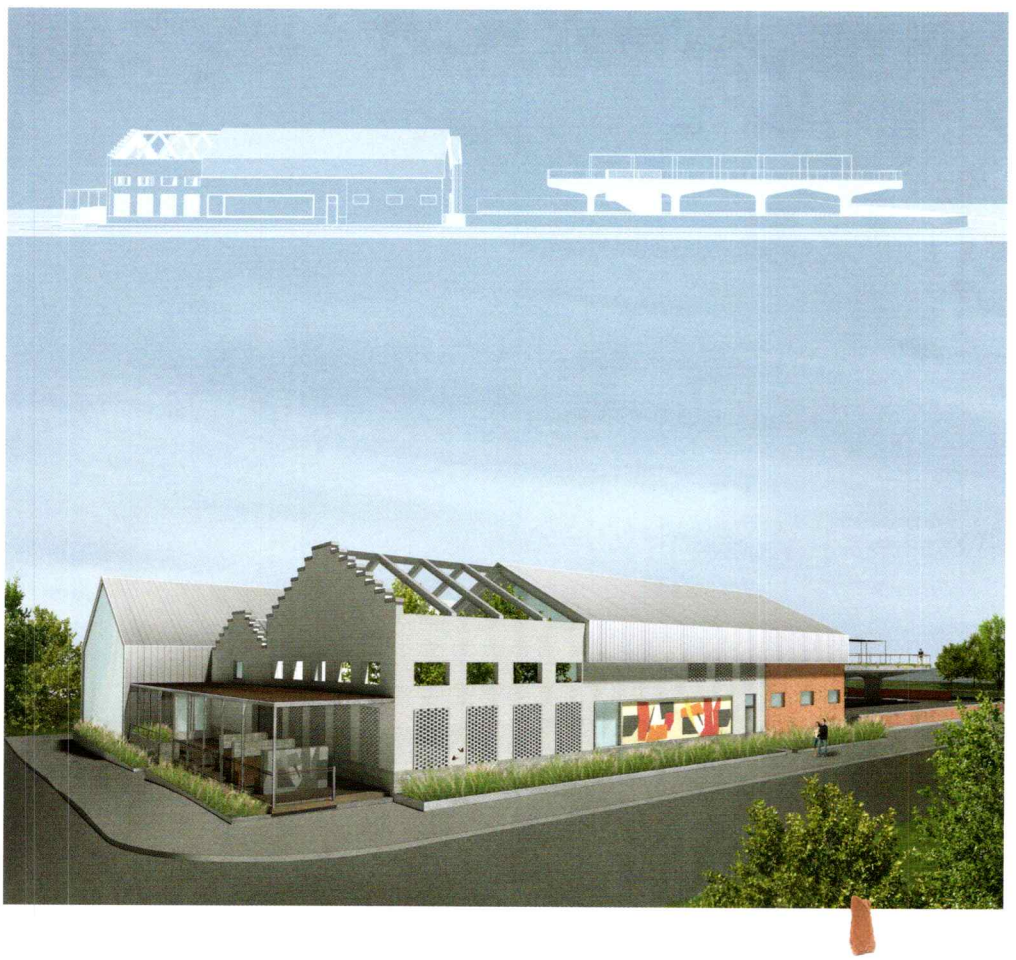


CIVITAS

The 22,000-sf office on the eighth floor of One Arts Plaza in the Dallas Arts District is organized by a series of formal and informal paths that conceal and reveal a range of work areas. Upon exiting the elevator, guests are treated to a dramatic view of the entirety of the district, and a sliding door punctuates the transition to the open office where the space becomes team-centric. Collaborative workstations wrap the perimeter, and private offices define the core, allowing staff access to natural light and expansive views. A perforated steel cube breaks up the open office, providing lounge chairs and upholstered booth seating with custom shelving that supports cell phone video conferencing and charging of devices.

RIVERHILLS RESIDENCE

The Riverhills Residence, built on a one-acre site, was designed around a west-facing panoramic view of Fort Worth. Riverhills uniformly drops at the center to create a natural internal court, which embeds into the hillside and results in a low-slung structure with an unassuming street presence. The house itself looks externally to the views and internally to the court and pool. A continuous balcony wraps the second level and connects down to the landscape, providing ever-changing perspectives of the internal court and expansive vista. Deep overhangs and sliding solar screens mitigate sunlight while maintaining openness and views.



OAK CLIFF ICE HOUSE ADAPTIVE REUSE

The Oak Cliff Ice House in Dallas was constructed in 1915 as an ice manufacturing facility but has been underused and underappreciated in recent years. The adaptive reuse project is a cross between preserving the existing brick shell and adding new architectural interventions. After careful exploration of a multitude of programmatic ideas, the architects have focused design on creating a multiuse solution that includes a restaurant and creative office space with an elevated urban garden. The design concept centers around engaging occupants with interior courtyards through new construction within the historic structure and allowing the merging of old and new.

Tobin Smith Architect

San Antonio

Woven into the complex architectural fabric of San Antonio is a series of modern but folksy gems, expert explorations of place and people realized through a local material palette. The man behind these is Tobin Smith, AIA. With roots in San Antonio, Smith has been practicing in this rapidly growing city since 2002.

From a young age, Smith loved to build. Early memories of stacking furniture to create spaces ("I'm sure my parents were not thrilled") grew into model-making and treehouse construction. In high school, an art teacher introduced Smith to the basics of architecture by showing him the greats and explaining why they mattered. From there, he was hooked. He followed this passion to Cornell University, where he received his Bachelor of Architecture.

After graduation, Smith moved back to San Antonio, where he had spent his early childhood. He began working at Lake|Flato Architects and spent the next five years immersed in the firm's brand of regional modernism, working on projects in San Antonio and beyond. In 2007, Smith's desire to continue exploring architectural ideas and language pushed him to "take the leap," and he opened his own firm, Tobin Smith Architect. He has since brought out his own architectural voice through a constant evolution of the creative cycle.

"Architecture is a wonderful career because it isn't formulaic," he says. "You have to be learning and adapting to new technologies, challenges, places, and techniques to try to refine what it is you do. There has to be growth. So, while there is gratefulness and contentment, I also have a burning desire to get better and do better work."

Since its inception, Tobin Smith Architect has focused a large part of its direction on fostering close client relationships. The office of four employees — two full-time and two part-time — works diligently to explore the total architectural potential of its clients' desires. These exchanges allow the firm to resolve general ideas and minute details of a project in ways that satisfy the customer while remaining architecturally sound.

Driven by clients whose dedication to projects match his own, Smith intends to continue "composing heightened and memorable sensory experiences through the organization of space and deployment of materials." The office's body of work is about 80 percent residential. Smith hopes to continue working at this scale, while also expanding his commercial portfolio. "We're open," he says, "and we want to be as impactful as possible in our community."

Ravine Retreat

The Ravine Retreat, completed in 2015, is a spatial experience that pulls the inhabitant from the suburban neighborhood into a private, natural realm. The structure's heavy stone facade fades into a series of floating volumes as it moves further into the property. Constructed around three mature oak trees and a small valley, this 8,252-sf single family home uses daylight, views, and natural elements to guide users through a series of large sheds and lower, flat-roofed interstitial spaces. Smith harnesses the energy of the site in the great room, a bridge straddling the ravine to reveal the site's natural features and the perpendicular body of the house hovering over the glass-walled game room and pool deck below.

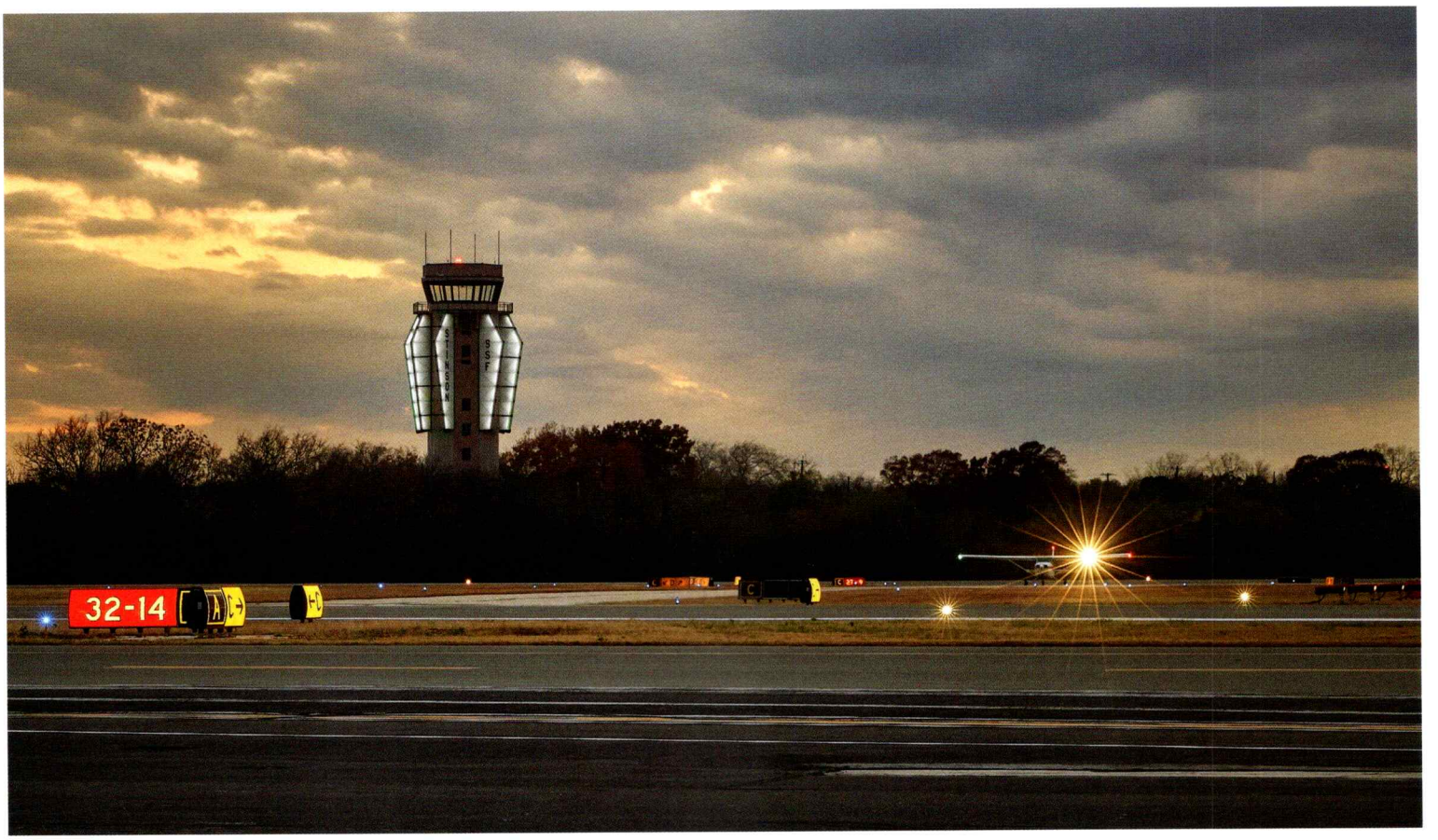
Casa Escuda

Casa Escuda uses a pre-planted hedge and monolithic limestone facade to shield this single-family home from its relatively busy surroundings. An oxidized steel half-cylinder tower, the only element of the structure that exceeds the height of the wall, marks the entry. Here, all major materials within the project are represented: stone, white plaster, oxidized steel, galvalume, and wood. Upon crossing this heavy threshold, visitors enjoy completely unobstructed views of the neighboring Olmos Basin through floor-to-ceiling windows. Programmatically driven fins divide these spaces along the unique curve of the lot and shield the expansive glazing from the northern sun.

El Compañero

This proposed project aims to enhance the beating heart of the city — the San Antonio River Walk. In collaboration with Douglas Architects, Smith created a connection between one of downtown's busiest streets and a relatively underserved portion of the river. This critical modern appendage provides ADA access and egress via a central elevator core and stair. Respectful in its relation to the existing structure, the proposal is set back from the street, smaller in both plan and height, and incorporates an unobtrusive color and material palette. Four thin landings connect each level of the existing structure to a porous steel stairwell that is primarily concealed from street view by the limestone-clad elevator core.

PHOTO BY MARK MENJIVAR; IMAGES BY TOBIN SMITH ARCHITECT



HiWorks
San Antonio

When Brantley Hightower, AIA, was in the second grade he was told to dress up like what he wanted to be when he grew up. He borrowed his dad's briefcase, put on a suit and tie, and went to school as an architect. "It's been a pretty linear shot from there," Hightower says. "Architecture is something that's both artistic and technical. Both of those appealed to me."

Hightower went to The University of Texas at Austin for a dual degree in architecture and liberal arts. He moved to Chicago and worked for Perkins+Will for two years, spending most of that time assigned to K-12 schools. While in Chi, he "drank the Frank Lloyd Wright Kool-Aid" and gave tours of the Robie House. Back in Texas, he worked for Max Levy Architect in Dallas then Lake|Flato in San Antonio for a time before going back to graduate school at Princeton. With an M.Arch degree and most of his friends heading off to teach in the Northeast, Hightower returned to his then-girlfriend, now wife, Clara Hightower, AIA, in San Antonio and his job at Lake|Flato. "Lake|Flato is a great place to work," Hightower says. "It's full of great people. It's very comfortable and a little cult-like — but in a good way."

Hightower left Lake|Flato in 2012 and founded HiWorks. "I wanted a firm that was more than just about me," he says, "that was about doing good in the world and having higher aspirations of what architecture can be. It's nice to do buildings for wealthy people, but I needed something more nourishing."

Thus far, HiWorks (which is composed of Hightower and part-time associate Betsy Johnson, AIA) has picked up work from random connections, often from the leavings of other architects. It has led to a diverse body of work — everything from a ranch dining pavilion to a public art project on an air traffic control tower. Hightower, who has also taught at various universities, approaches each project with an appreciation of its difference and doesn't attempt to fit his work into a grander narrative. He appreciates the flexibility of running his own firm, which has given him the freedom to be an active parent to his two daughters. And while being a small practice presents certain limitations, he has found workarounds. "Because I'm small, I follow the model of a jazz combo," he says. "I'm one player, but will partner with others for a particular gig."

Stinson Municipal Aircraft Control Tower

HiWorks collaborated with Work5hop to win a local design competition to turn a new air traffic control tower designed by AJT Engineering into a civic icon. The design references the history of Stinson Field as a training site for World War I pilots and the home of the first woman-operated flying school in the nation with an invocation of early-20th-century aviation. Fabric-clad wing forms attach to the tower structure with a steel armature. During the day, they read as abstract interpretations of biplane wings. At night, they glow with internal LED illumination.

Fort Stockton Community Theatre

Fort Stockton is a town of 8,000 people located off I-10, west of the Pecos River. In spite of its small size, the town has an active community theater that for years has performed in a repurposed brick commercial building. HiWorks assisted the group in identifying their functional needs and developed a concept for how those needs could be addressed architecturally. The architects developed a design that reused the existing structure while creating a new identity for the theater that references the existing downtown cityscape as well as the surrounding desert plateau landscape.

Alamo Museum

After witnessing the less-than-enthusiastic response to the Alamo Comprehensive Interpretive Plan, HiWorks developed a hypothetical proposal for an Alamo Museum that grew out of ideas first presented by students in a design studio that Hightower taught at Trinity University in 2013 with Margaret Sledge, AIA. Rather than demolish three historic structures at the western edge of Alamo Plaza to construct a new building, HiWorks proposed a surgical adaptive reuse. Non-historic portions of the ground floor interiors would be gutted, opening up space to reconstruct portions of the Alamo's original western wall, while additional exhibition space would be housed in a modern volume cantilevered above the historic structures.

ORANGE MADE

McAllen

"Don't waste time; don't be scared; don't wait; and don't live distracted," is the advice that Erick Darbo Diaz, AIA — cofounder, along with Carolina Civarolo, AIA, of ORANGE MADE in McAllen — gives to young architects considering starting their own practice.

Civarolo, born in Argentina and raised in Houston, and Diaz, born and raised in the Rio Grande Valley, met at the University of Houston during their second year of architecture school. They fell in love while they were both interning in Barcelona — Civarolo at Enric Miralles + Benedetta Tagliabue and Diaz at Oscar Tusquets Blanca. Two years out of school, they were living in separate cities, working in different offices, and decided to do a small project together on the side. During the construction phase, Erick proposed, and Carolina moved to the Rio Grande Valley.

In 2005, the couple started a design firm dedicated to design-build, graphic design, and web design. Their first major project was a 2,400-sf spec home on Orange Street in McAllen meant to showcase thoughtful modern infill in a place where gated suburban cul-de-sacs were all the rage.

The crash of the market just as construction was wrapping up forced them to adapt. Civarolo and Diaz bought the house from their firm, which they closed. Civarolo went to work at another local firm, while Diaz went to teach and help establish a new architecture curriculum at the partnership between Texas Southmost College and The University of Texas at Brownsville. By 2013, the market was stable, they had their first child, and they were living in the house they had designed. The waiting was over. Their kitchen table became the first office of ORANGE MADE.

A key aspect of ORANGE MADE's mission is expanding collective architectural knowledge in the Rio Grande Valley and making architecture available to more people. The studio operates like a family — a key aspect of the local culture. It is one way the architects form better relations with the public, and it is part of the reason why so many clients have gotten on board to participate in eye-catching design projects over the course of the practice's five years in existence.

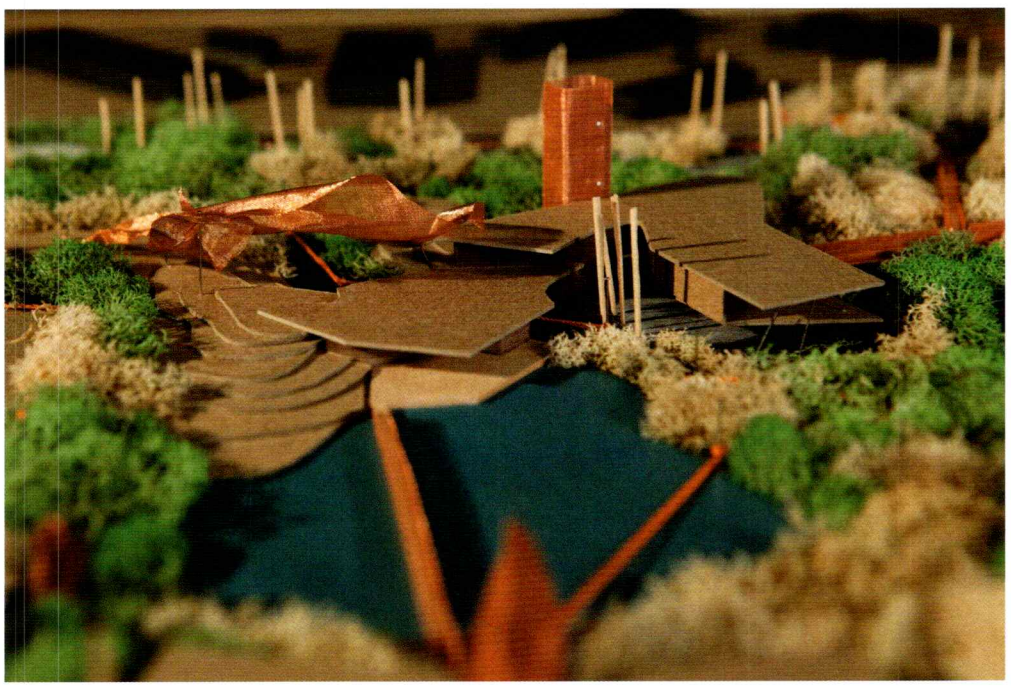
ORANGE MADE believes that design can help make a healthier community. They believe in working every day to make architecture enjoyable for their clients and the general public. They also see young talent as key to the future and have dedicated a lot of time to mentoring interns and early career designers — a crucial building block for the future of the local design conversation.

Little Haven Prescribed Pediatric Extended Care Center

This facility is a state licensed "medical daycare" for children 18 years and younger. ORANGE MADE created a master plan for the property that included a future medical office building. The facility is the first of its kind in Texas and cares for 60 children. The program consists of six classrooms organized by age groups and care needs, exercise play areas, administrative offices, kitchen, laundry, isolation, and quiet rooms. The project aimed for a clean and modern aesthetic at a small scale. Fiber cement siding creates a residential feel, while the subtle exterior details and color scheme, as well as the charismatic interior, is refreshing and feels balanced, providing a clear welcome.

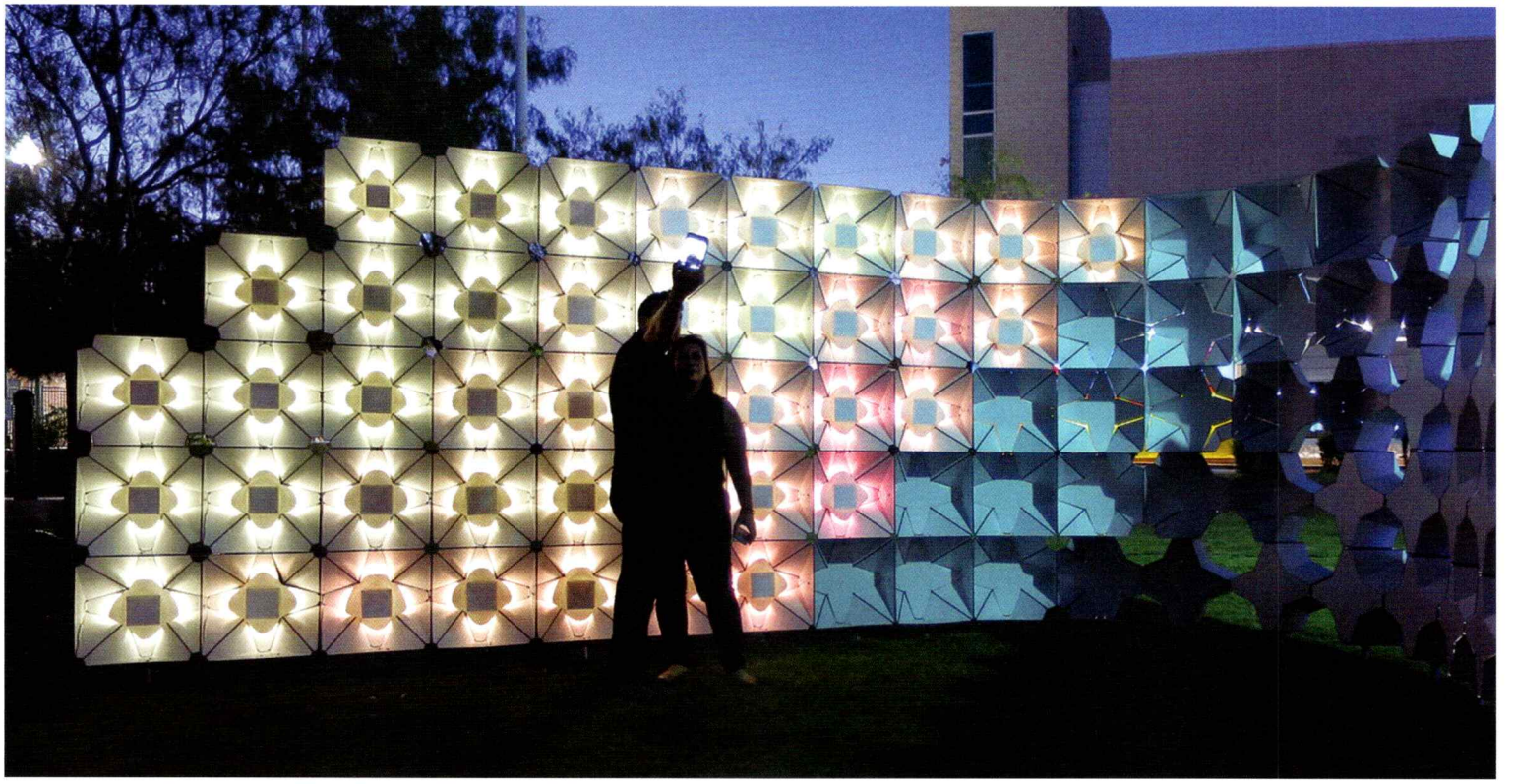
All Heart Church

This pre-engineered metal building facility is the future home of a young, growing church congregation that came across ORANGE MADE's website and then walked into the office one day, finding common cause with the young architects. A pure and simple aesthetic exemplifies the ideology of the church. The building opens up to an outdoor plaza, transitioning to and from the parking lot. The all-glass front elevation connects the outdoor plaza to the main lobby. Entry canopies create a visual link from the plaza to the rest of the property and a path to the outdoor recreation areas. The project is set to begin construction in early 2019.



Quinta Mazatlán

Hired by the City of McAllen to create a vision for the new Quinta Mazatlán Palm House, ORANGE MADE realized that this project was much larger than the building itself. They proposed a conceptual master plan, complete with a physical model, showing a vision for the many program elements complementing each other on the site and creating various points of interest for visitors. These elements included the Palm House, a restaurant, an amphibian and aviary center, skywalks, boardwalks, tree houses, and a gateway entry, all set within a native landscape. The Palm House redesign was based on the plan concept of the traditional hacienda, paying homage to the existing building.



AGENCY

El Paso

Ersela Kripa grew up in communist Albania. Her first inspiration to become an architect came from studying the blueprints her father, a structural engineer, would bring home. "I saw the door swings and thought, 'That doesn't exist,'" she says. "I was blown away that you could draw time and movement: What else can you draw like that?"

Stephen Mueller grew up in Saint Louis and was torn between studying organic chemistry and pre-med or architecture. "The more I learned about what architects do, that they're invested in a whole range of disciplines, it seemed a rich career to embark on, because it combines an artistic side and a scientific side," he says.

Kripa and Mueller met in graduate school at Columbia University. Kripa had fled Albania after the fall of communism, immigrating to Greece before attaining refugee status in the U.S., where she got her undergraduate degree at NJIT. Mueller got his B.Arch at The University of Kansas and moved to New York City to work for NBBJ. In their final semester at Columbia, they applied for a travel fellowship, won it, and embarked on a research trip to Albania and Greece. The experience bonded them as a couple and cemented their collaboration, which eventually became AGENCY.

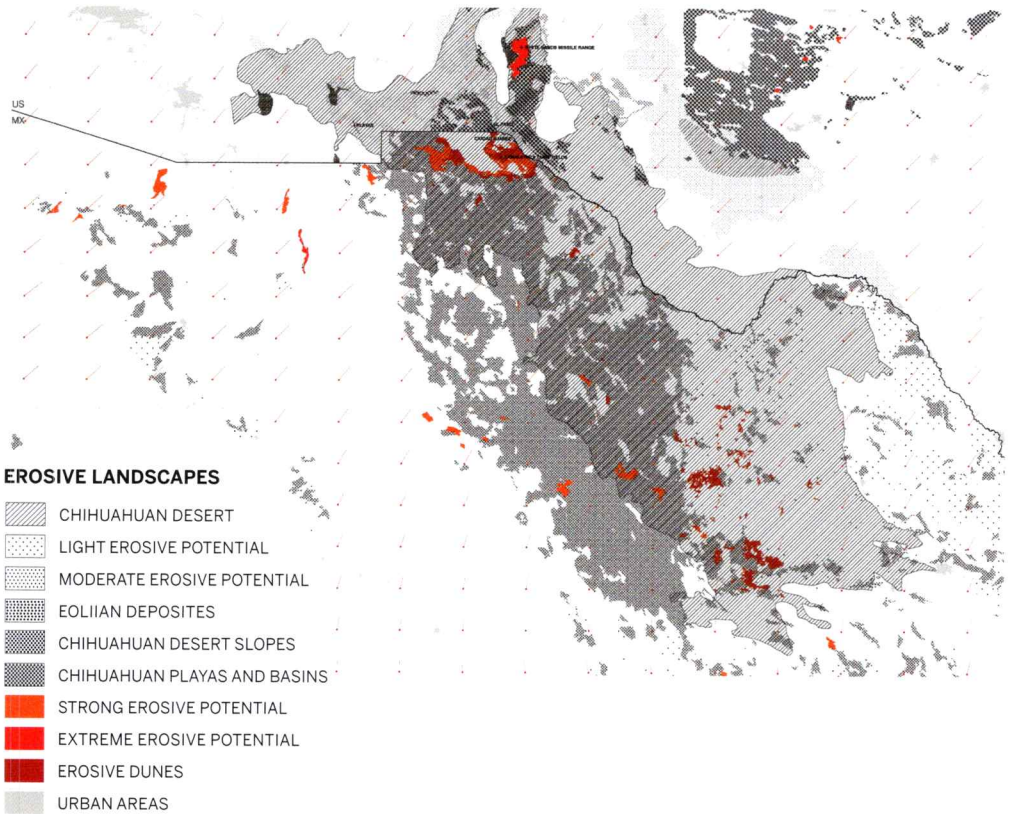
Back in the U.S., the couple worked for firms in New York until the financial crisis hit. After some soul-searching, they quit their jobs and applied for — and won — a MacDowell Colony fellowship, which gave them two months' room and board in the woods, where they worked on the first iteration of their new book, "Fronts: Security and the Developing World." The research they conducted, which involved cataloging successful urban tactics in developing world communities, won them the Rome Prize and the ONE PRIZE, set off a series of international exhibitions of their work, and landed them teaching positions at Washington University.

Much of AGENCY's research focuses on border communities and informal environments, and on how these localities are changing under the pressures of rapid urbanization, ecological instability, and resource depletion. This interest brought them to El Paso, where Texas Tech was growing its architecture school. They applied for a teaching position there and got it in 2015.

Moving forward, AGENCY hopes to expand its practice into the realm of activism by using the visualization tools of architecture to positively impact causes of social justice. "I think about how we can better people's lives and give voices to people who are not at the decision-making table," Kripa says. "I'm not concerned whether or not this counts as 'architecture.' I'm an architect."

SELFIE WALL

This project seeks to coerce selfie-taking behavior in public space in order to create a forum for highlighting the dangers of online sharing. It creates a range of lighting conditions day and night, offering a dynamic and interactive space for self-photography. The wall is built from 162 custom-fabricated units, CNC-milled from composite aluminum panels and folded to shape different apertures for bouncing, scattering, and collecting light. The shape of the modules transforms from a structural cross-shape to a more open "umbrella," providing consistent structural rigidity throughout the wall surface while providing a range of lighting options. These mass-customized variations evoke lighting solutions across a variety of industries, simultaneously signaling "barn doors" on stage lighting, photo umbrellas used in portrait photography and film, and vanity fixtures.

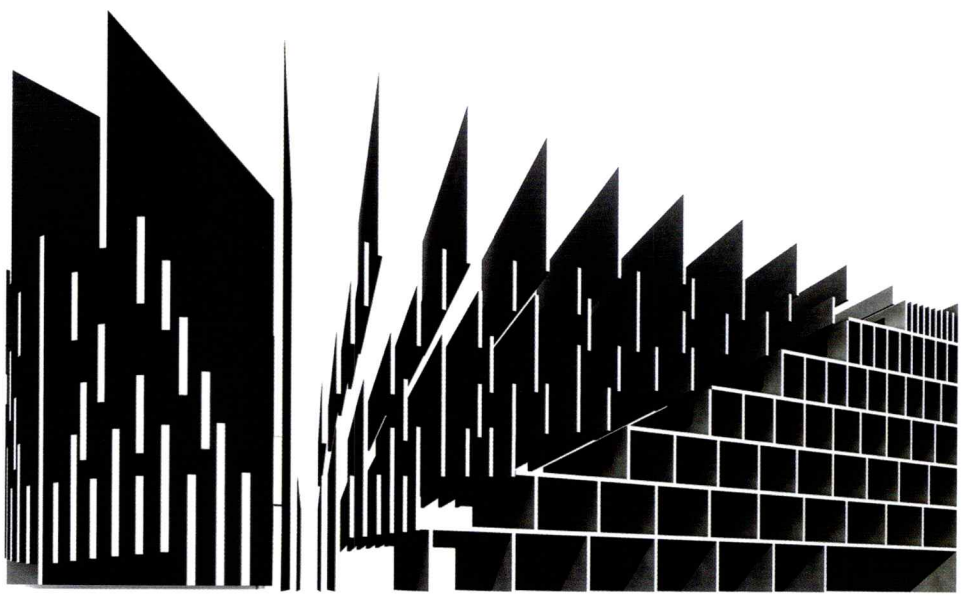


Dust Sensors

Dust Sensors is a low-cost, open-access, and cross-jurisdictional distributed air quality monitoring sensing system. Currently in the prototyping phase, it uses a low-cost Grove Dust Sensor, which incorporates a photo diode to measure the relative opacity of environmental air passing through the sensor housing. The sensors will provide real-time airborne particulate measurements and Air Quality Index calculations to a website that will turn the data into a geospatial visualization, allowing people in monitored communities to gauge particulate flow and possible impact in real time. Preliminary plans involve installing the sensors in two low-income communities on opposite sides of the U.S.-Mexico border fence: Anapra, Chihuahua, and Sunland Park, New Mexico.

Twenty-One Feet — A National De-escalation Training Center

The "21-foot rule" refers to the distance law enforcement maintains between its members and potential assailants — that interval being thought sufficient to give the average officer time to draw their weapon and neutralize the average attacker. However, there are many variables that affect the amount of "safe zone" space necessary, such as fitness, traction, rain, and lighting conditions. This project proposes a spatial training matrix to develop improved de-escalation tactics. It sets forth a 21-ft structural grid that expands and contracts, with a floor that tilts, to simulate encounters both comfortable and claustrophobic. By shifting the conditions of the encounter, the architects offer space to reimagine the distance between life and death.



Their proposal for Hamburg was surprisingly simple: to avoid tearing up or tearing down the brick Kaispeicher and instead to conceive of it as a base on which to erect a new building — to think dialectically and thus to savor each antithesis just long enough for its full effect to take hold, and for the ambivalence before our eyes to blur under the dawning spell.

— Hanno Rauterberg, translated from the German by Lara Mehling, "Waves of Optimism: First Impressions of the Elbphilharmonie," Log 39

Adding onto an existing building can be handled well or poorly, and there's no easy formula for how to get it right. An expansion that seeks to seamlessly replicate the language and patterning of its antecedent can utterly ruin a beloved monument in spite of its stylistic pandering, while one that departs drastically from the precedent can establish a tense dichotomy that somehow elevates new and existing structures from mundane to sublime. Herzog & de Meuron's *Elbphilharmonie* in Hamburg is perhaps the best recent example of this latter phenomenon — a project in which architecture's inherent ambiguity is exploited to transform a wharfside warehouse into a tony concert hall.

In this issue of *Texas Architect*, we consider two expansion projects that — while coming nowhere near the virtuosity and delight of the *Elbphilharmonie* — take, at least in some degree, this dichotomous approach to expansion: one, a crypt for the Cistercian Abbey in Dallas; the other, a security and customs screening area for the Austin-Bergstrom International Airport.

Expansions

Above *The excavation image shows the true form of the crypt, whose orientation runs perpendicular to the existing Abbey chapel's dominant axis.*
Facing *The only evidence remaining of the crypt from the exterior is the skylight, nestled within a flowering meadow.*

Underground

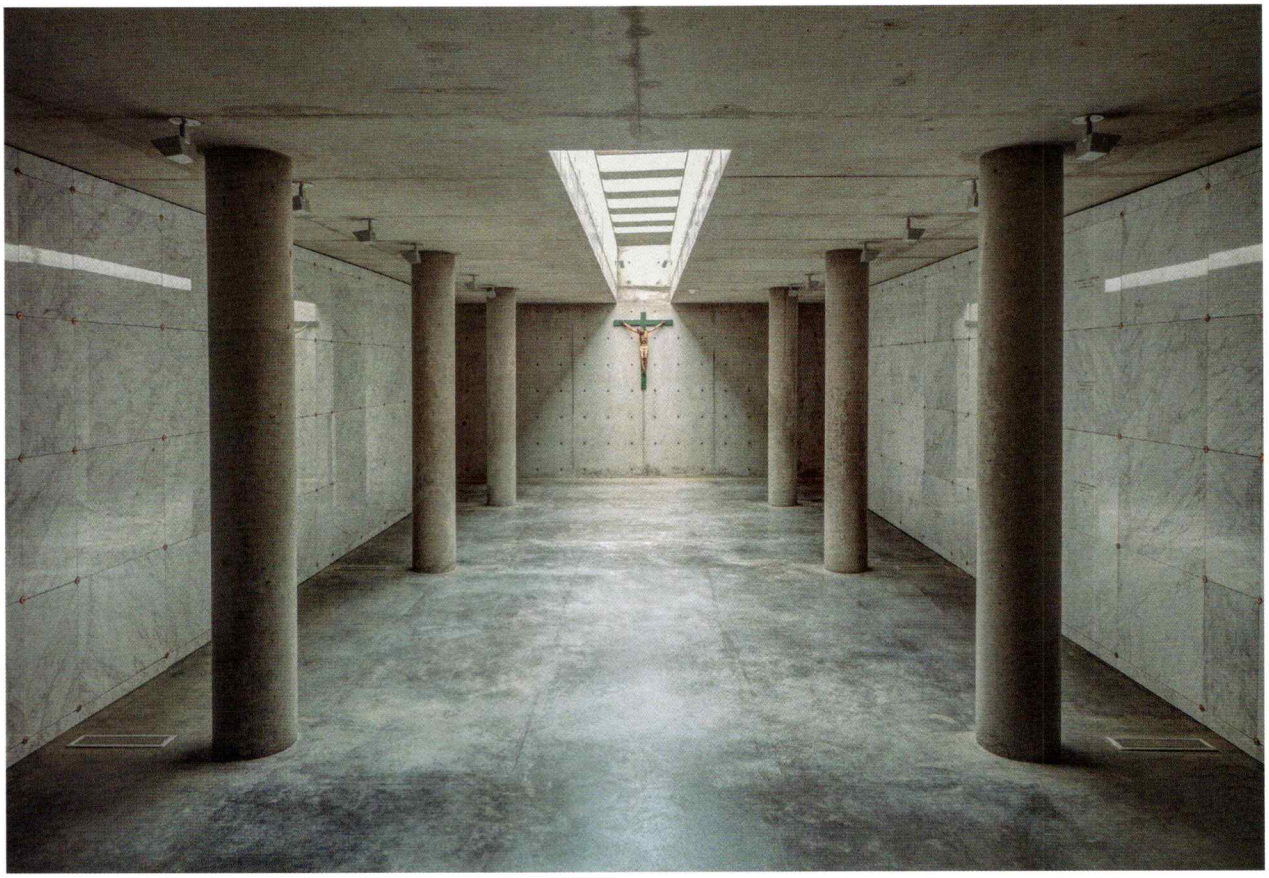
Cunningham Architects added a crypt to the Cistercian Abbey chapel it designed in the 1990s. Buried under ground, lit by a skylight that opens within a meadow, it is a quiet place for reverent contemplation.

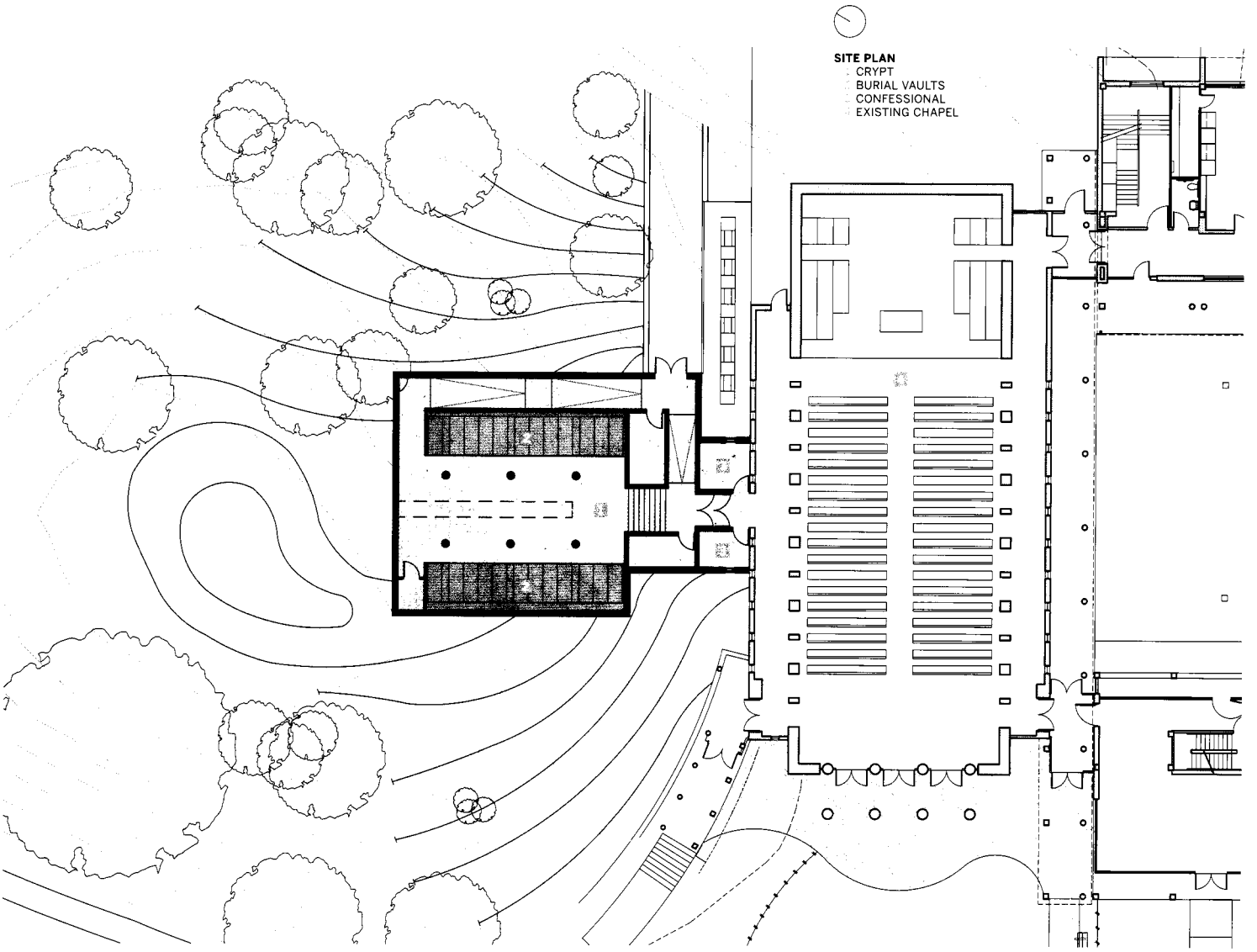
by Michael Friebele, Assoc. AIA

Cunningham Architects has been part of not one but two notable additions over the past few years, both of which were recognized with an AIA Dallas Design Award in the fall of 2018. The first was an expansion of Temple Emanu-El, which is regarded as one of architect Howard Meyer's master works. Here, Cunningham, alongside landscape architect Hocker Design Group, created a seamless addition to the existing plan, continuing a language of openings and materials that celebrate the building's exterior gardens. The expansion increased the project's footprint significantly.

The other expansion project, the crypt at Cistercian, takes a different approach to that of its existing campus. Such a departure became an element of discussion during the design awards deliberation. "Was it designed by the same architect?" juror Sánchez asked the crowd during the ceremony. The jury, convinced that the same details were used in the skylights and reveals of

Through the threshold of the gate lies the crypt, simply finished in concrete and marble. The muted tones speak to the reverent nature of the space. Both materials work together to softly cast the light from above within and through the gate into the abbey.





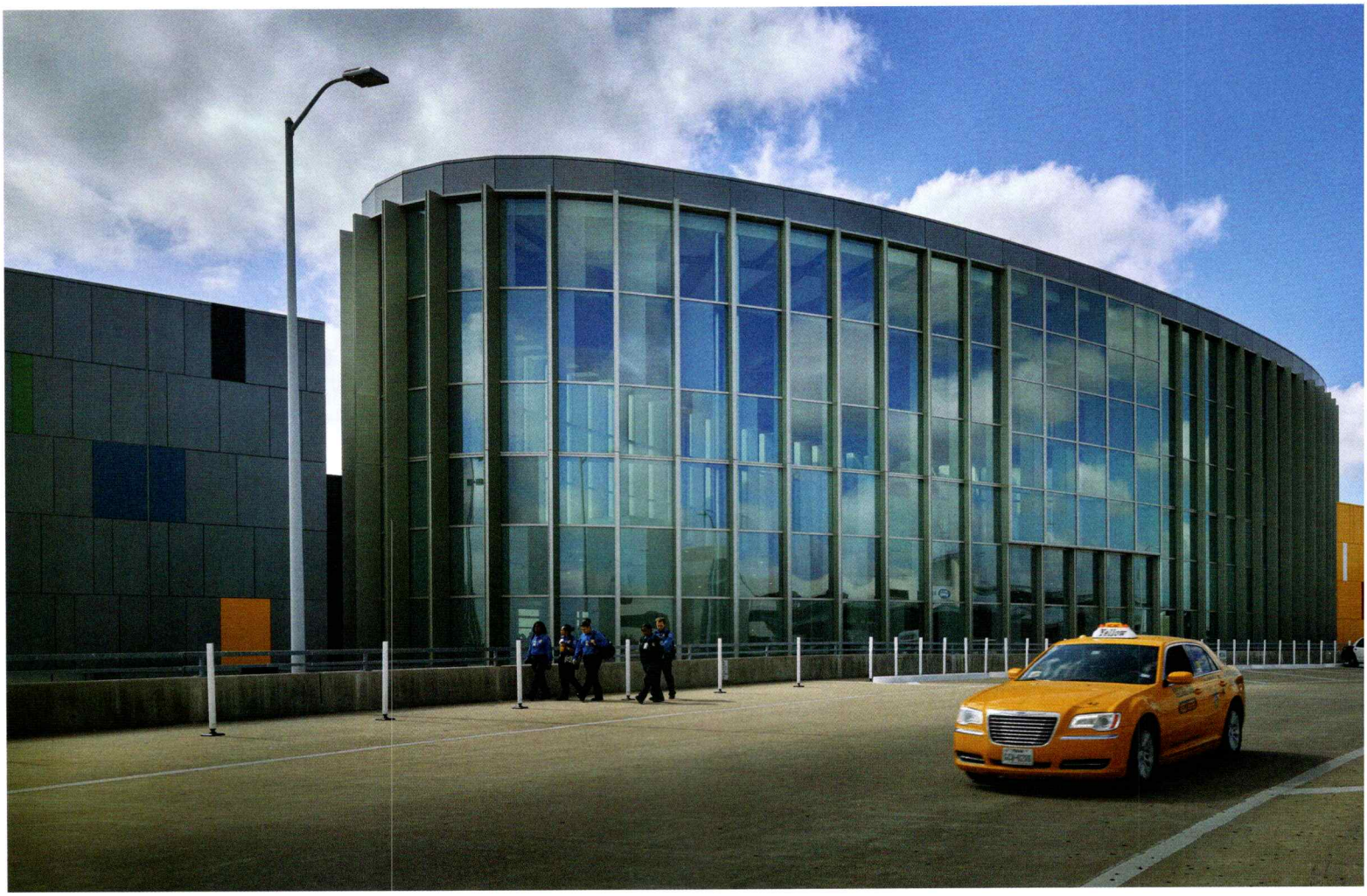
the adjacent chapel, assumed that it was. As the project team came forward to accept the award, they relieved the jury of its uncertainty: Yes, the same details were used, thanks to Cunningham's position as a campus architect for Cistercian. And the inside track is what makes such a departure work — at any level of detail.

An early (1972) graduate of the Cistercian Preparatory School in Irving, Gary Cunningham experienced the campus from its very roots during the years of O'Neil Ford's influence on architecture and campus planning. Through Cunningham's contributions since the early '90s, Cistercian has become a place where his work comes to life in distinctive ways — from renovations, to entirely new built work. Most notably, the chapel, built 25 years ago as a counterpoint to the existing monastery, is a masterwork of masonry in design and yet also a testament to Cistercians' stable, ascetic vows.

The completion of the crypt in 2017 marked the return to campus of the remains of 20 deceased Cistercian Monks, originally interred in Calvary Hill in Dallas. This was a significant accomplishment, as Cistercians take a vow of stability that commits them to one place to the end of their lives and, whenever possible, after their passing. Buried beneath the hill between the chapel and the School, the crypt is the heart of the campus in many respects, placing emphasis on the legacy that set the foundation for the congregation itself. "The hill is a high point," Cunningham says. "It serves as a place of calm nature mediating between the school and the monastery." The landscape, designed by Hocker Design Group, celebrates the prairie that once dominated the countryside, and makes the hill seem as if it had been there from the very beginning. A long skylight is the only reminder of the crypt beneath the grass.

The crypt's discreet entry on the chapel's northern colonnade leads visitors into a room, suffused with the skylight's natural light that bounces off cast-in-place concrete. On each burial chamber's marble front is delicately etched the name of the monk who is buried inside: The Cistercians' crypt is a place at once simple and reverent.

Michael Friebele, Assoc. AIA, is an associate at CallisonRTKL in Dallas.



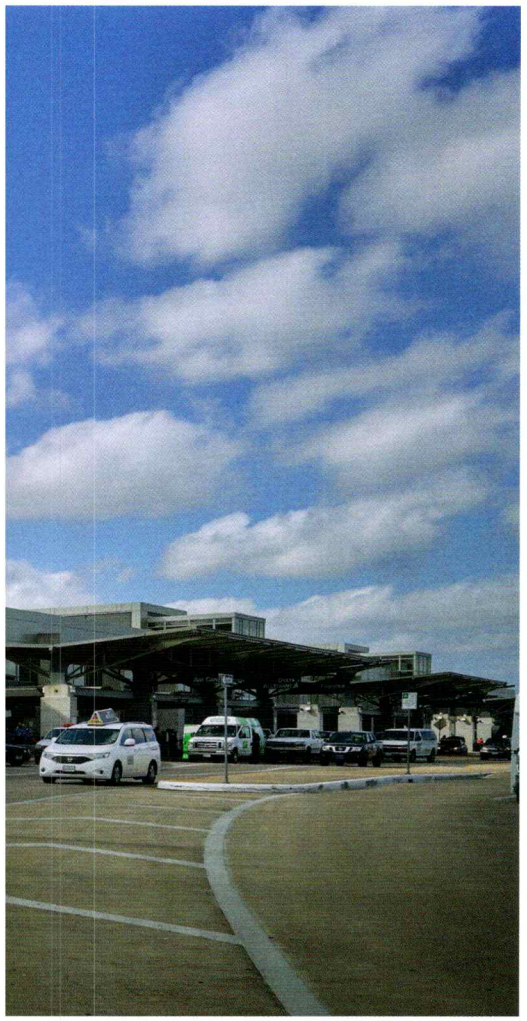
In the Round

The Terminal East Infill Project at Austin-Bergstrom International Airport attempts to ease the passenger's experience of passing through security. Designed by Page, the ovular rotunda is accented by bright colors for wayfinding and filled with ample daylight.

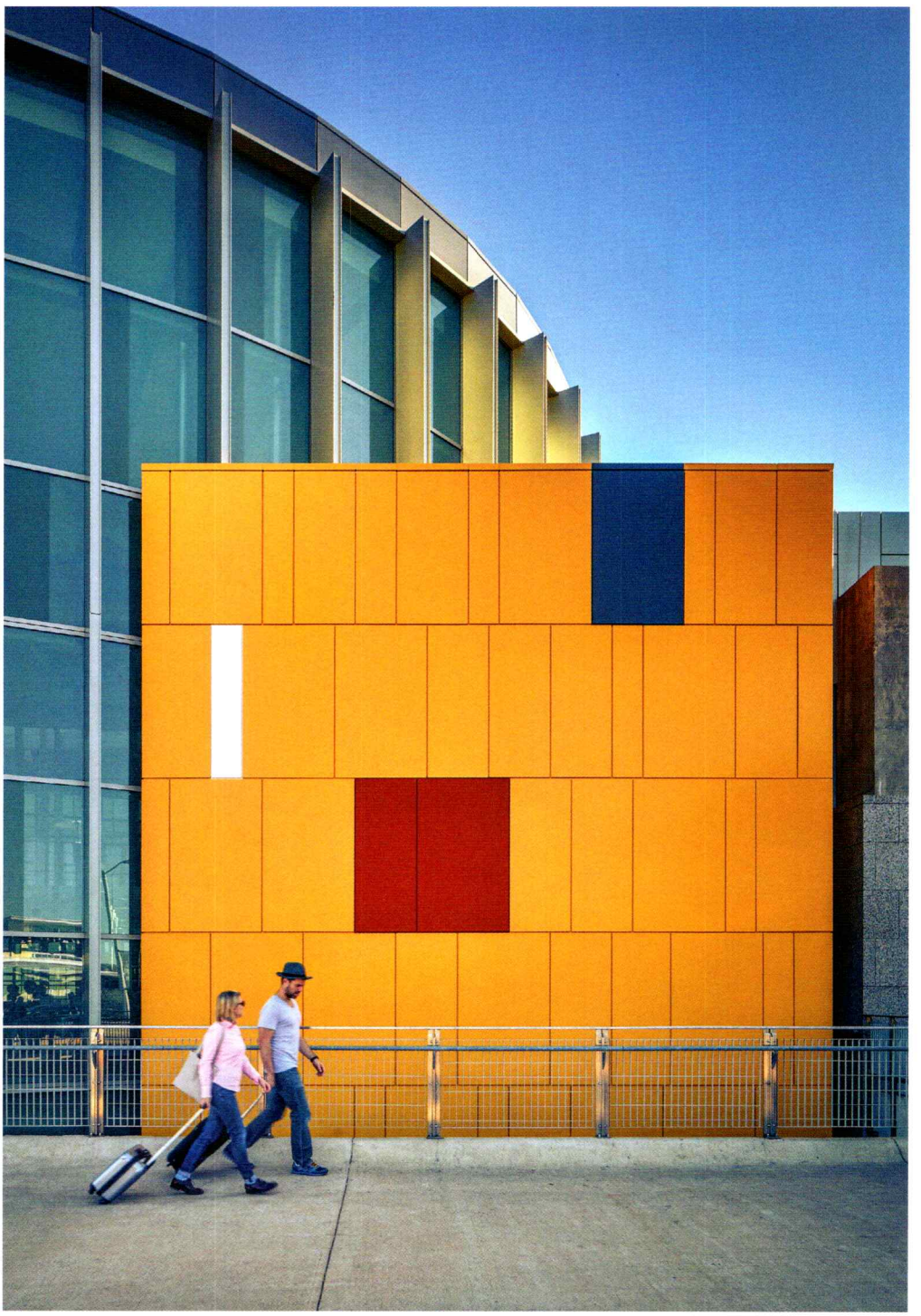
by Sarah Gamble, AIA

The Terminal East Infill Project, an addition to Austin-Bergstrom International Airport (ABIA) completed in late 2015, has brought a sense of openness to the security area. Page, the architect of ABIA, was tapped by the City of Austin's Aviation Department to design the expansion to the Barbara Jordan Terminal, including a new security checkpoint, customs area, and related infrastructural improvements to address the exponential increase in air travel.

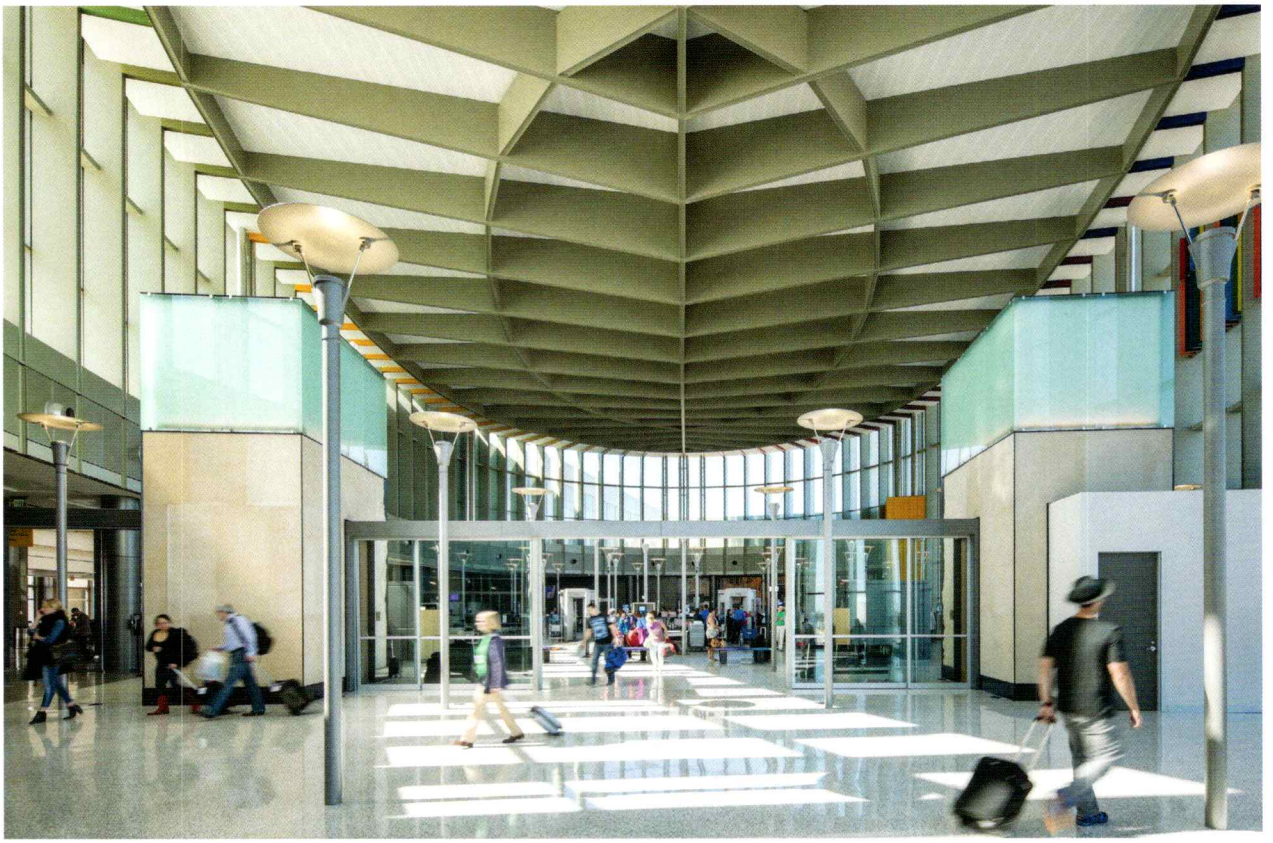
The 1999 terminal was designed by Page with the expectation of growth from multiple points. "The client was extremely happy with the original design, yet didn't want more of the same with this expansion," says Page senior principal Larry Speck, FAIA. "They wanted a design that was distinct, yet compatible, and took a new direction." Within the tight site, a former loading dock and parking lot, the design team set out to create vertical, expansive spaces with ample natural light. Page took liberties with the spatial geometries and integrated color within the existing material palette.

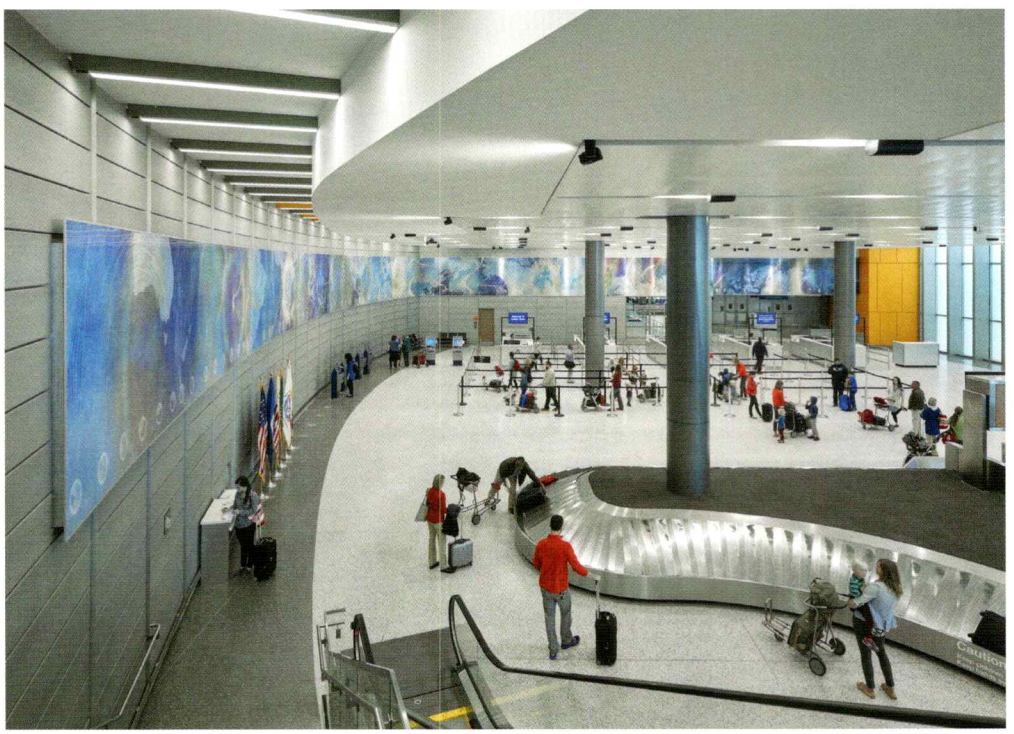


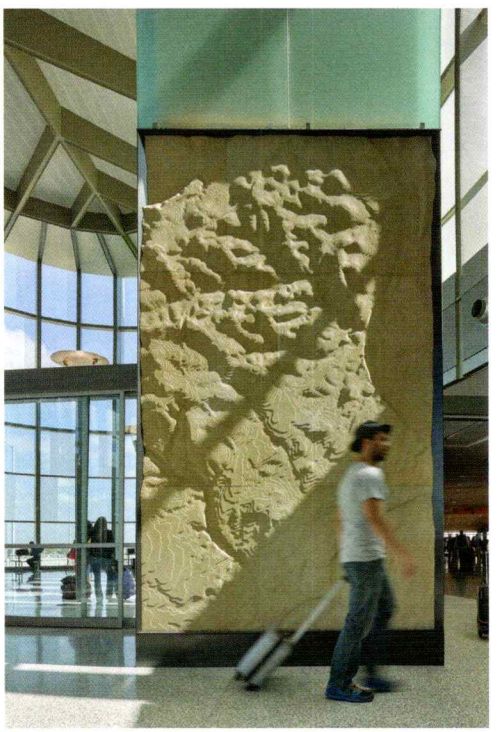
Left *The expansion is nestled between the terminal and Presidential Blvd., occupying a former parking area.*
Below *Designed as a wayfinding device, the yellow volume guides arriving passengers toward Security Checkpoint #1.*

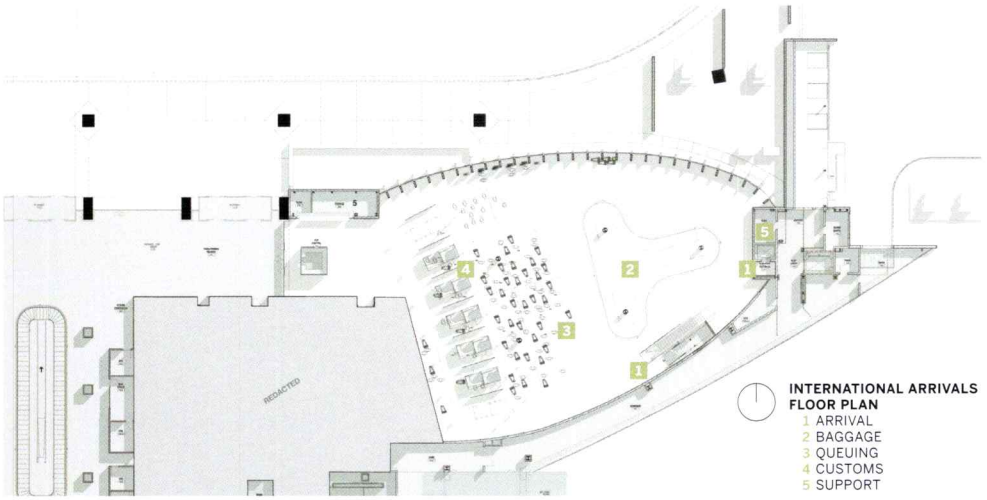


Right *Set against the neutral interior, color is integrated into the ceiling structure and facade, a reference to the sun's path and light spectrum.*
Below *Upon arrival in the customs area, "Time Lines," by Artist Mi-kyoung Kim, a public art piece commissioned by the City of Austin's Art in Public Places program, draws your eye through the space toward the exit, which is marked by a bright yellow volume.*
Below right *Two private screening rooms within Security Checkpoint #1 are clad in highly textured limestone panels showcasing Austin's topography, produced in collaboration with the Escobedo Group.*

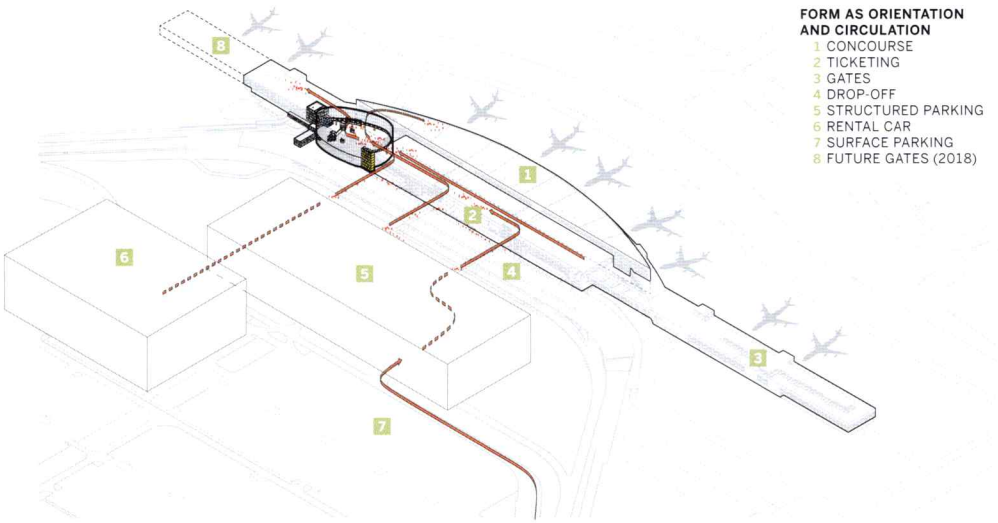






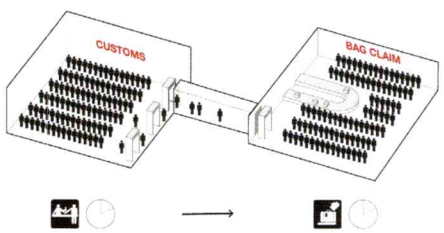


INTERNATIONAL ARRIVALS FLOOR PLAN
1 ARRIVAL
2 BAGGAGE
3 QUEUING
4 CUSTOMS
5 SUPPORT

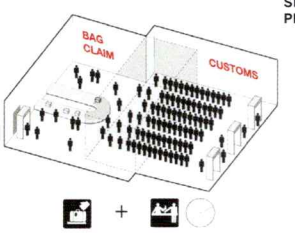


FORM AS ORIENTATION AND CIRCULATION
1 CONCOURSE
2 TICKETING
3 GATES
4 DROP-OFF
5 STRUCTURED PARKING
6 RENTAL CAR
7 SURFACE PARKING
8 FUTURE GATES (2018)

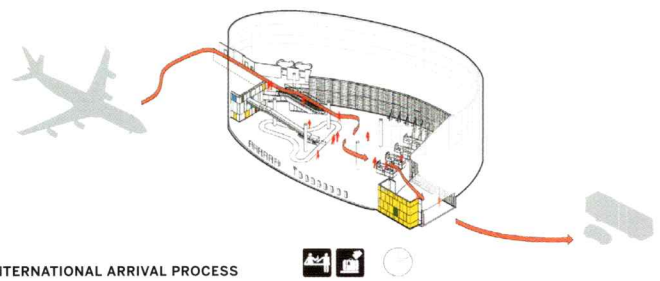
2-STEP CUSTOMS PROCESS SIMPLIFIED TO A 1-STEP PROCESS



2-STEP INTERNATIONAL ARRIVAL PROCESS



1-STEP INTERNATIONAL ARRIVAL PROCESS



1-STEP INTERNATIONAL ARRIVAL PROCESS

The expansion's two primary programs are stacked within a curvilinear volume, carefully shaped in response to the sun's path. The facade is composed of thin steel verticals with glazing to bring in an abundance of natural light and provide views of the sky in all directions. The glazing opacity varies to deter heat gain and block views to and from the customs area. Adjacent to ticketing, the upper level is the new home of Security Checkpoint #1, accommodating up to 10 security lines, and funneling passengers eastward to the original Gate 6, a potential terminal expansion point. On the ground level, a new customs area welcomes international passengers, as they move west from their arriving gate through to ground transportation. In efforts to make the typical customs and border protection process more efficient and reduce the square footage required, Page reordered the sequence: Some passengers wait for luggage while others proceed into the passport control line, lessening the typical bottleneck that occurs when all passengers move into the line simultaneously.

Architectural Engineers Collaborative designed the steel structure that makes these open spaces possible. Forty-four feet high at the center, spanning 200-ft, the exposed ceiling structure with its tapering beams is the most striking feature of the expansion. A series of light poles provide the required lumens with integrated security cameras, fire strobes, and speakers, leaving the ceiling free of infrastructural clutter. A raised aluminum floor allows for easy reconfiguration of utilities and lighting for adjustments and updates in technology. Steel fins run continuously from the ground to support the overhead structure, providing interior flexibility and ease of movement for passengers within the column-free space. A color spectrum is integrated into the steel structure on the upper level — a reference to the sun — at the connection point between the vertical fins to the ceiling.

With its recently released 2040 Master Plan, ABIA continues to look to a future of growth. Serving over 16 million passengers in 2018, the continued emphasis on passenger experience, evident in this expansion, is a positive predictor of what is to come.

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

Texans are proud of their often-relentless landscape with its austere vistas and vast skies, most commonly called to mind by expansive views of open plains and, for some, rolling hill country. This is a serene, ascetic beauty that allows the sky to feature prominently in how the terrain is experienced and viewed. For some, it is an acquired taste. Not without some justification, folks from other parts of the country occasionally declare that there is no landscape here at all. In lieu of dramatic geological features, buildings instead define the state's cityscapes and create their own distinct geography. This is in no small part because urban Texas has evolved a culture of building that overtakes plains and prairies and has overwhelmed the landscape with manmade accommodations. Flat land is easy to alter, easy to build on, easy to misunderstand, and, sadly, easy to ruin.

Alone among large Texas cities, and sequestered at the state's western edge, El Paso has the distinction of a rugged and remarkable landscape that is a real factor in the organization and growth of the city, in addition to its being beautiful. Surprised first-time visitors confront these mountains, visible around every corner, and admire how they provide an almost sheltering framework to the desert city they surround. Combined with the Rio Grande, this landscape must have appeared particularly dramatic to early Europeans who passed through or settled here. Given the opportunity, an architect working in El Paso (or, really, anywhere in the Trans-Pecos region) can choose to allow the views of these mountains to inform their designs.

– Michael Malone, FAIA (from the cutting-room floor)

Trans-Pecos

Above *Entry of the West Side Natatorium is through the bespoke art piece, "Marquise" by artist Marc Fornes/TheVeryMany. Rarely does an art installation become such an integral component of its host building. The carefully organized facade, with its slit windows, is an effective foil for the exuberant sculpture.*
Facing *The natatorium's shed-like roof slopes up to the mountains beyond which provide a dramatic backdrop and setting for the building. LED lighting cheerfully illuminates the facade at night.*

The Water Section

The West Side Natatorium in El Paso by In*Situ Architecture is remarkable public architecture for Texas, or anywhere. Economically built, but finely planned and detailed, it could serve as a lesson for municipal buildings to follow.

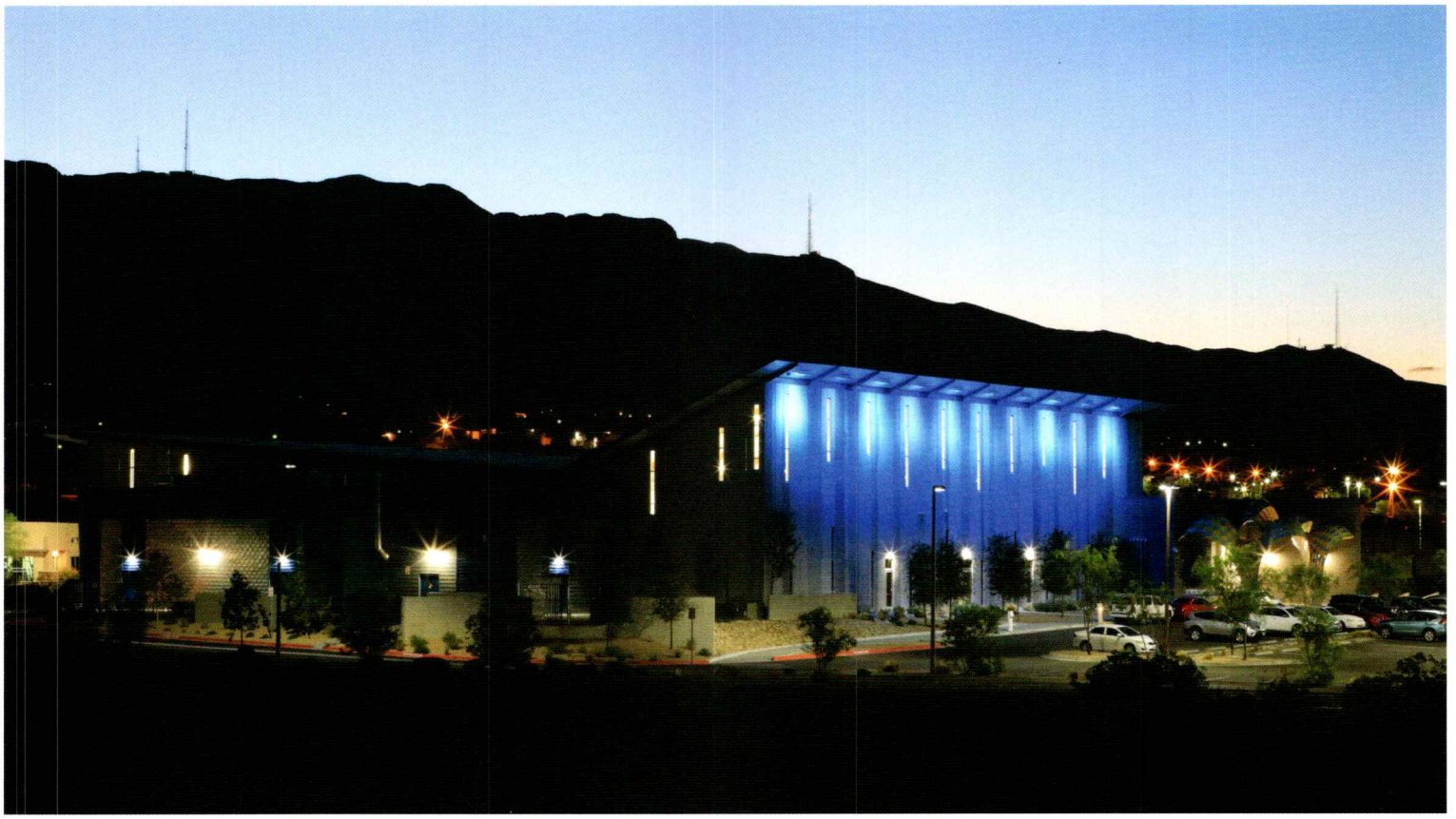
by Michael Malone, FAIA

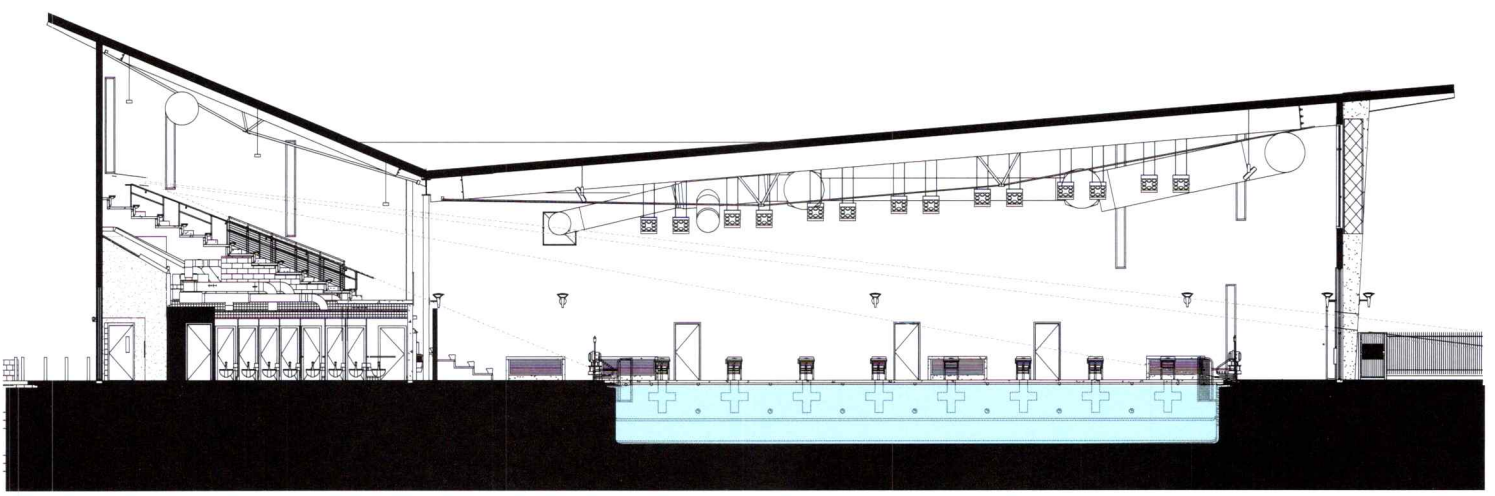
The entry to El Paso's new West Side Natatorium by In*Situ Architecture is framed by artist Marc Fornes/TheVeryMany's exuberant canopy "Marquise." This powerful symbol for entry sets an overall tone for the quality of execution throughout the building — a remarkable fusion of public art and public architecture.

After Marquise, the building could have been a disappointment, but that didn't happen. The simple entry space serves an orientation role while providing a series of visual delights. The space bridges the new natatorium building with an existing aquatic facility that was retained. It acts as a hinge between the two, and provides access to the viewing stands, restrooms, and other amenities in a neat, direct, and compact way. The quilted concrete reception desk is a particularly arresting detail.

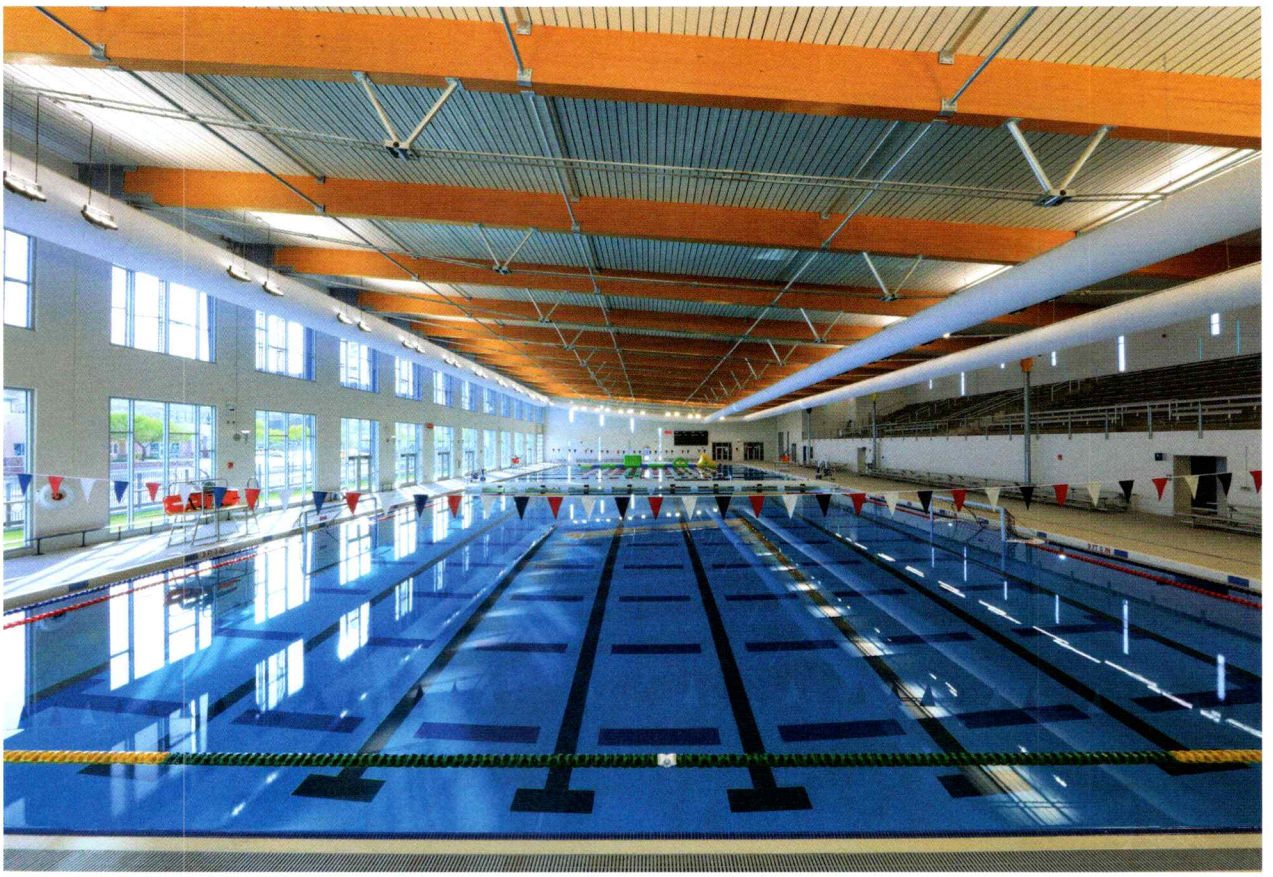
Diagrammatically, the building is essentially one space with two functional areas strongly defined by an exceptional exploitation of the oft-clichéd butterfly roof, which is expressed in section nicely. The V shape of the roof covers both pool and spectator seating, combined in a large, open, and visually flowing space that includes windows with panoramic views to the Franklin Mountains.

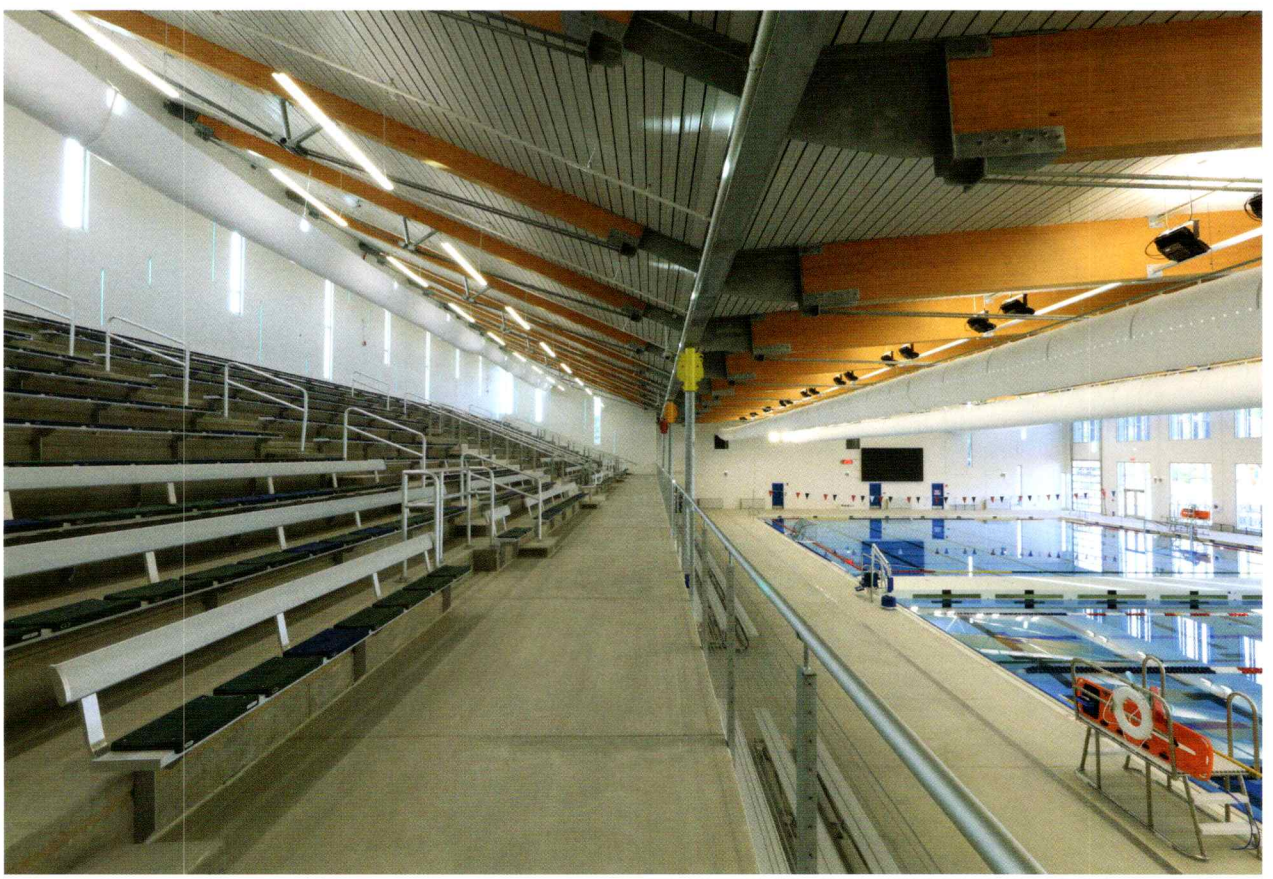
Many architects rely heavily on plan as the way to design and develop a building concept, but it is in the cross-section where a building truly





SECTION FACING WEST

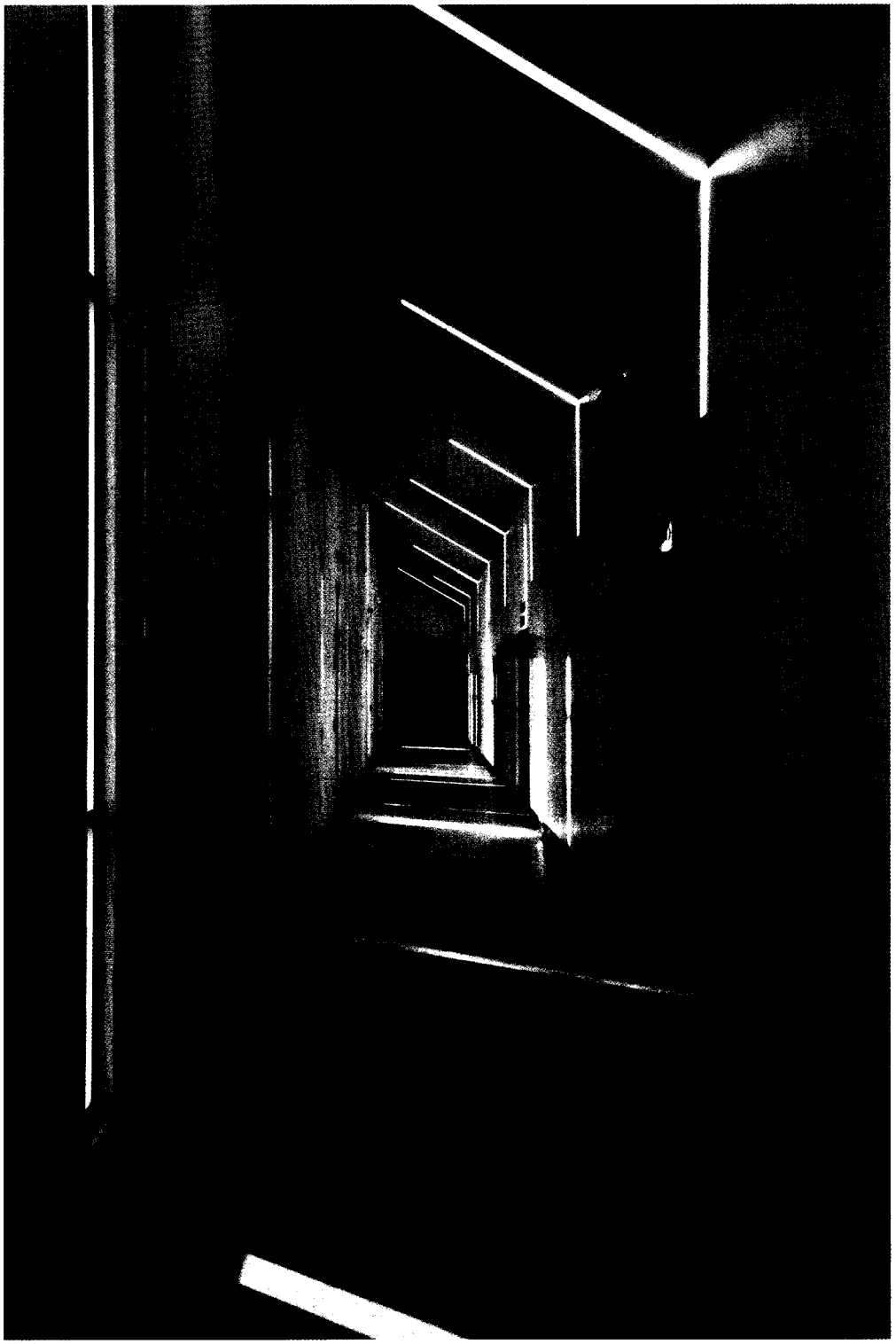




Right *The light-filled space containing the 50-meter pool is spanned by wood and steel trusses. The large windows open to views of the nearby mountains. Delicately detailed in a combination of wood and steel, the truss system is a visually interesting and unexpected solution to the long span required for the space.*

Below *Where the riser seating area overlooks the pool, guests are close to the trusses and can fully appreciate their careful detailing and tectonic execution. It is also here the dramatic section can be most fully appreciated.*

Facing *Set in the tilt-up exterior walls, the slit windows and vertical glass fins admit surprising patterns of light that animate an access corridor. Restrooms and other service spaces are placed beneath the riser seating.*



becomes architecture. Often ignored or underdeveloped, in strong hands a section begins to explain the spatial potential of a building, the way it will feel to inhabit, and the way light will enter and fill the volumes. The cross-section of the West Side Natatorium is its greatest strength, and the reason a visit to the building makes a powerful impression. One upward slope rises above the pool and guides the eye toward the large windows and corresponding views to the mountains. The opposite slope rises above the tiered seating, following the ascent of the seating risers. Once the viewer is seated on the risers, the ceiling gently guides his or her view back to the pool itself.

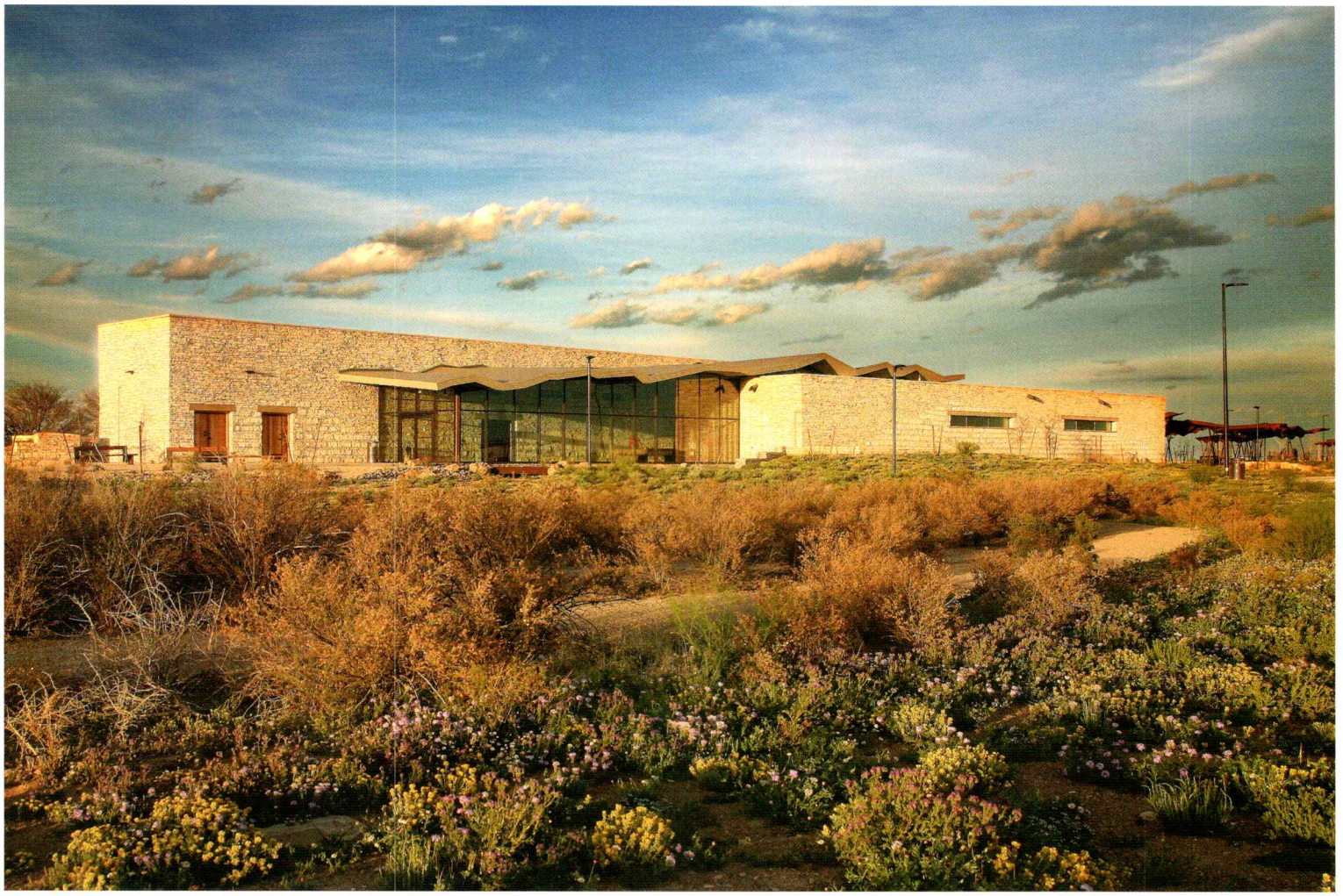
The supporting structure of the butterfly roof is elegant and refined. The trusses are made up of multiple smaller components, executed in a combination of structural steel and glulam beams. The system is knitted together with a web of structural pipe connections, all of which are celebrated and carefully executed. The soft gray of the galvanized finish of the steel pieces accents the wood beams and adds palpable warmth to the rest of the concrete material palette.

Designed for competitive swimming, the 50-by-25-meter pool is surrounded by a large deck for participants and coaches, which is separated in elevation from the 780 spectator seats. The angle of the seating provides an unobstructed field of view, even in crowded conditions. Operationally, the raised seating also separates the swimmers from the fans and keeps the pool deck clear of nonparticipants.

The facades cloak the dramatic section, but are well composed and carefully detailed. Repetitive tilt-up concrete panels frame large windows on the north elevation. On the south, the wall panels have subtle details that include vertical windows and glass fins that admit light in surprising ways. An opaque service block containing the pool equipment is clad in corrugated metal panels and metal shingles. These contrast with the tilt-up and change with the sun's movement around the site.

The interiors are spare, uniformly white when not gray concrete block. The tilt-up panels are exposed and painted white. The floors are concrete, scored in patterns based on the glazing and reveals in the tilt-up panels. These are appropriate materials, befitting a building that houses a pool with its inherent humidity and all of the wet activities generated within. The abundant natural light renders the interior bright and cheerful.

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



Unlikely Oasis

TxDOT's West Pecos County Safety Rest Area, designed by Richter Architects, takes its cues from the rugged geography of West Texas, fusing references to geologic strata, eroded mesas, and jagged mountain ridges with finely detailed architecture.

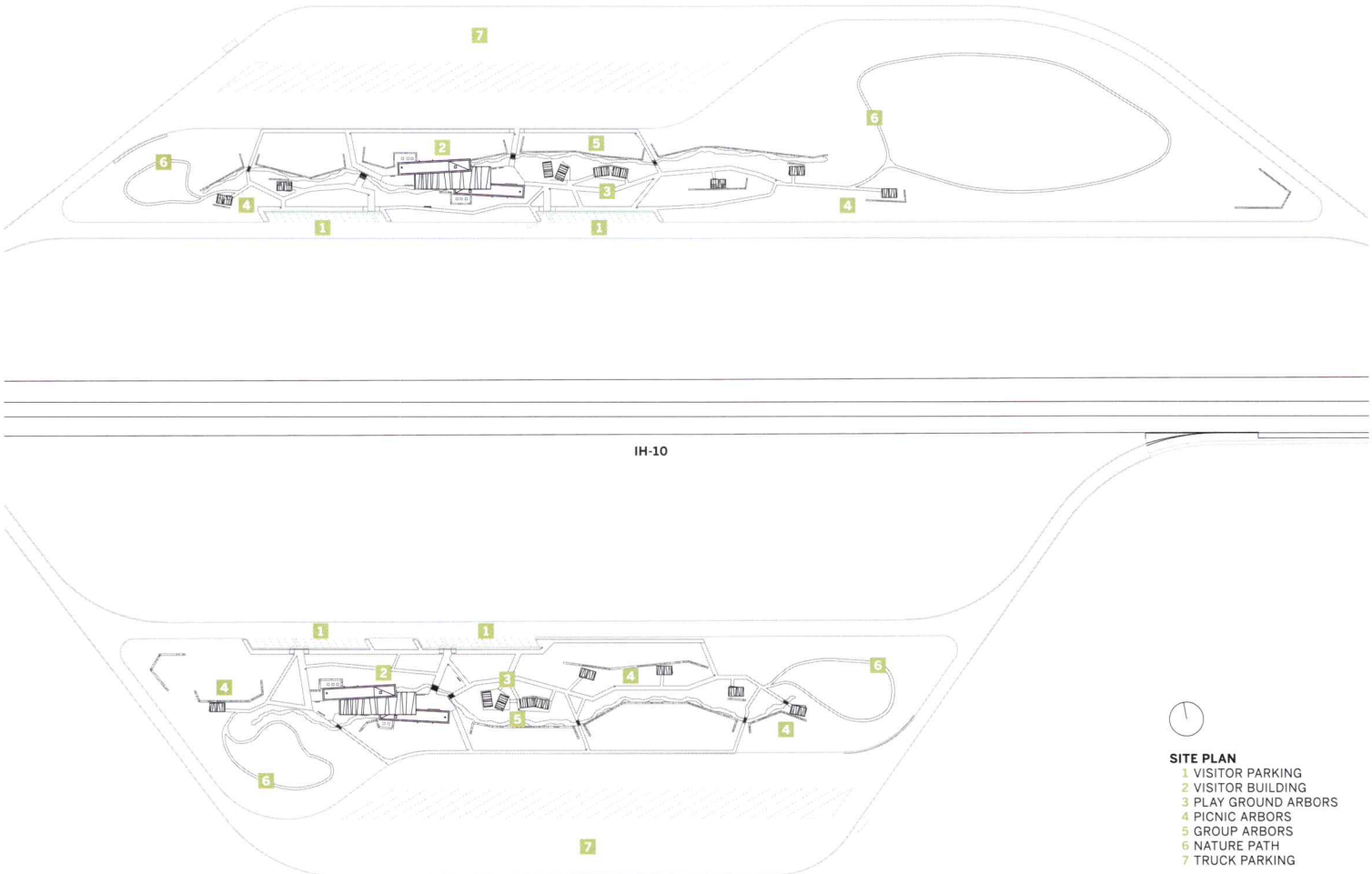
by Stephen (Chick) Rabourn, AIA

Twenty-six miles west of Fort Stockton's grim truck stops, amid the ancient oceanic and volcanic landscapes of the Chihuahuan Desert, is a typical rest area exit sign that understates an unlikely oasis of stone, glass, and steel: the West Pecos County Safety Rest Area designed by Richter Architects.

The building seems summoned from the earth. The densely stacked limestone masonry undulates and shifts like the striated cuts on the highway that expose layers of sedimentary accretion. The selection and spacing of the stones is thoughtful and effective, while the dry-stacked mortar is clean — quite unlike what is typically seen in veneer stonework in El Paso and elsewhere in the region.

Further adding to the fastidiousness of the building are the details within. Exposed concrete headers span deeply recessed wood plank doors. Mechanical grills are housed and obscured within long horizontal openings spanned with large lintel stones. Immaculate perforated gypsum panels cover the facets of the folded plate

Facing *The southern facade showing sedimentary-inspired masonry and a jagged roofline based on the volcanic uplifts of the Davis Mountains.*
Above *Cor-Ten canopies provide much-needed shade for picnicking amid the limestone retaining walls and local plantings.*
Left *A steel and glass atrium opens toward views of the Davis Mountains.*



ceilings, while cross-angled and tapered natural finish cedar slats punctuate the suspended ceiling planes. The restrooms are more generous than those at typical public facilities, retaining the strong material palette of the main space while adding tile, high-quality fixtures, and one-piece basin sinks that would be at home in a trendy Austin restaurant.

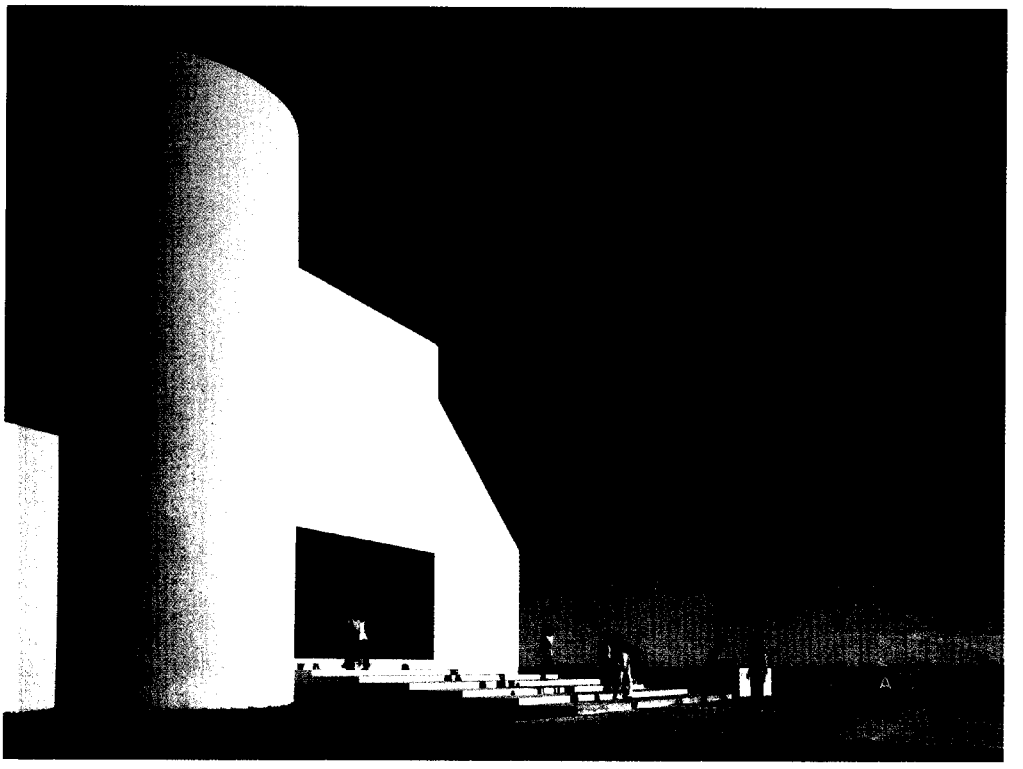
Hovering lightly about the heft of the masonry walls is a wandering shed roof that wends its way around and over the cubic massing of the stone structures in a line that resembles an active seismographic reading. In fact, the random ridges of the form represent the volcanic uplifts of the Davis Mountains on the horizon, toward which views are oriented from within a steel-and-glass atrium below. The atrium itself retains the robust materiality of the building with sheets of glass mounted to a welded Corten structural frame that sits flush with the wide-plank flooring. The interior manages to feel like a lost wing of a San Antonio history museum that grew up out on the ranch. It achieves a significant level of refinement and dignity without leaning on the more urbane, institutional-level components of its big-city cousins with more prestigious programs.

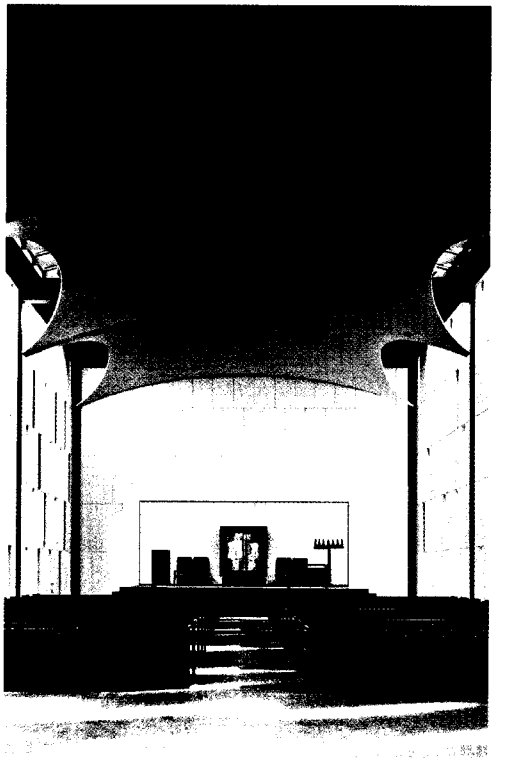
The rest of the grounds are as ambitious and well executed as the main building. Folded plate-steel shade structures host picnic tables and a small playground. There are large stone retaining walls and a rock-lined dry creek that one must cross over to access the outdoor program. The creek bed aspires to tell the story of water in the landscape — not only the way it controls what kinds of plants and animals survive there, but also how it shapes the landscape itself. Most of the rain in the region falls during the summer monsoon season, typically in July and August. During this time, intense storms batter and flood the desert, causing erosion that shapes the caprock mesas and the rock-strewn gulches of the area.

For the architects, this level of regional specificity is key to the project's identity and success. "In a place like this, our design ethic is to look at the ground, the highways, the rolling topography," said David Richter, FAIA. "We tend to not be influenced too much by stylistic inclinations or even vernacular ones. Generally, we look toward the geology."

On a long, monotonous highway that invites speed and motion often in defiance of local conditions, the West Pecos Safety Rest Area finds its strength in doing just the opposite — absorbing, reflecting, and heightening the environment's effect.

Stephen (Chick) Rabourn, AIA, is an architect in Marfa.





Above left *The Art Museum of South Texas in Corpus Christi (1972).*
Above right *Congregation Kneses Tifereth Israel in Port Chester, New York (1956).*

Book Review

Difficult Personae

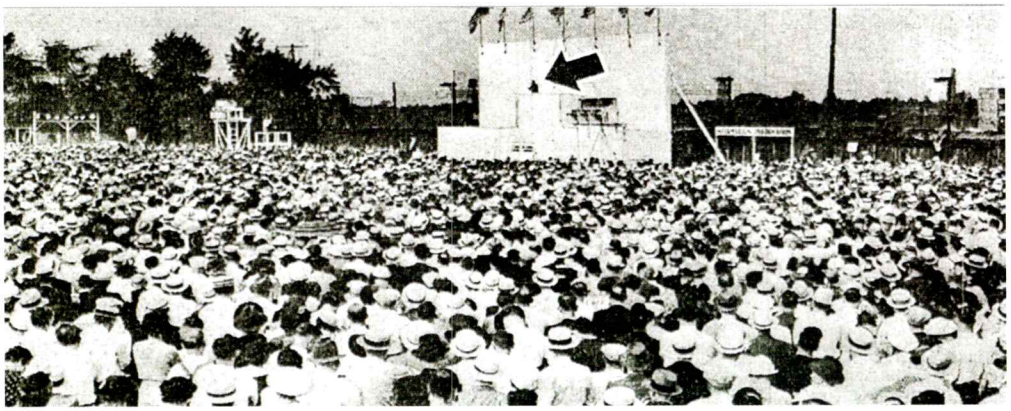
The Man in the Glass House: Philip Johnson, Architect of the Modern Century
by Mark Lamster
Little, Brown and Company, 2018, $35

When I learned that Mark Lamster — architecture critic for the Dallas Morning News and associate professor in practice at the College of Architecture, Planning, and Public Affairs at The University of Texas at Arlington — was writing a biography of Philip Johnson, my immediate reaction was "Why?" Johnson had been the subject of Franz Schulze's comprehensive (if not particularly admiring) biography of 1994, as well as of numerous monographs on his buildings (such as Richard Payne's "The Architecture of Philip Johnson," 2002) and more specialized studies (such as Frank D. Welch's "Philip Johnson and Texas," 2000). Was there more to learn about Johnson and his inconsistent architectural production? The answer turns out to be yes.

One reason is that Lamster has a journalist's gift for the memorable phrase. This makes his book enjoyable to read. The other is that he doesn't become exasperated with Johnson, as Schulze did. Lamster patiently analyzes Johnson's emotional and behavioral contradictions. While troubled by such phenomena as Johnson's anti-Semitism, Lamster tries to understand why Johnson persistently engaged in behavior that was bound to provoke reaction. Lamster's willingness to work through his subject's issues humanizes Johnson in ways that even Johnson sought to disguise as he fashioned for himself the role of modern tastemaker in American architecture and culture.

Lamster organizes his account chronologically: Johnson's upbringing as the son of encouraging but emotionally remote parents in early 20th-century Cleveland, his formative travels in Europe in the 1920s, and his six-year tenure at Harvard University. Lamster devotes full coverage to Johnson's career as an innovative museum curator at the Museum of Modern Art from 1930 to 1934 — as well as his inglorious excursion into right-wing populist politics, and eventually Fascism, during the mid and late 1930s. When, in 1940, at age 34, Johnson returned to Harvard and its Graduate School of Design to study architecture, he recovered his social respectability and displayed his customary panache by building his graduate thesis — a glass-walled, flat-roofed, modern courtyard house — as his stylish bachelor pad in Cambridge, Massachusetts (1942). The "bachelor" part coded Johnson's other issue, his homosexuality, which he would not publicly acknowledge until the 1980s.

Below *In 1936, Johnson used his budding talent and what he'd learned in Germany to design this white-backed speaking platform for a fascist rally in Chicago.*
Bottom and facing *The new Alamo plan will enlarge its plaza by closing existing streets, construct a new museum, implement a comprehensive landscape strategy, and create fixed points of entry to the plaza itself.*



The second half of the book is devoted to Johnson's architectural practice. Lamster charts his progress from a proponent of Ludwig Mies van der Rohe during the 1950s to a champion of New Formalist "elegance" during the 1960s to a sleek corporate architect beginning in the 1970s. Here, Lamster goes beyond Schulze to examine the evolution of Johnson's office, identifying first Richard Foster, then John Burgee, as the architects Johnson brought in to handle the tedious management, financial, and project oversight details, thus freeing him to be *Philip Johnson*. Lamster makes readers aware of how Johnson used his personal charisma and cultural assets to craft a persona of cultural authority and attract such ambitious clients as Dominique and John de Menil and eventually Gerald D. Hines. Lamster is attentive to Johnson's need for skilled in-house administrators who could make his apparatus function smoothly (and, by the late 1970s, profitably), but he also observes Johnson's inability to reward these functionaries emotionally and thereby retain their loyalty. Lamster recognizes Johnson's generosity: as a competition juror delivering jobs to Richard Rogers and Renzo Piano and to Michael Graves; or by referring jobs that came to his office to Venturi, Scott Brown, for instance, or Taft Architects. Yet, as Lamster demonstrates, Johnson put down Burgee and obscured the contributions of his right-hand man John Manley and Israeli designer Eli Attia in the production of his most iconic buildings because Johnson needed to be seen as the star of the show.

Lamster is biting in his critique of Johnson's postmodern work. He singles out the Crescent in Dallas and the University of Houston Architecture Building for their shallowness. Lamster notes that, as the Johnson/Burgee practice began to founder at the peak of its commercial success, Johnson played his celebrity-hood for all it was worth to show that he still counted, even mobilizing his homosexuality to get the job for the Cathedral of Hope in Dallas in 1995, a project rescued from triviality by the conscientiousness with which Dallas architect Gary Cunningham, FAIA, detailed the one built component, the Interfaith Peace Chapel (2010).

Whereas the embittered tone of Schulze's Johnson biography reflected his unstated assumption that a cultural authority ought to be an artistic hero, Lamster recognizes that outstanding figures can possess deep flaws. Like Paul Goldberger's "Building Art: The Life and Work of Frank Gehry" (2017) and Mary Carolyn George's "O'Neil Ford Architect" (1992), Lamster critically analyzes styles of architectural practice to reveal what happens when persona management conflicts with office politics. It is Lamster's willingness to explore the mechanics of constructing and managing an artistic persona that makes The Man in the Glass House such a worthwhile and rewarding inquiry into Johnson's life and career.

Stephen Fox is a fellow of the Anchorage Foundation of Texas.

Battle of The Alamo Continues

On October 18, the San Antonio City Council voted to move ahead with its planned overhaul of Alamo Plaza. This move came after similar approvals by the city's Planning Commission, its Historic Design and Review Commission, and the 30-member Alamo Citizen Advisory Committee created to oversee this particular planning process. Council's decision capped a contentious summer of public debate, during which the advantages and disadvantages of the plan were gone over with a surprising degree of passion and vitriol.

The Alamo Comprehensive Interpretive Plan was put together by PGAV Destinations (a St. Louis-based exhibit designer); Cultural Innovations (a London-based museum consultant); and Reed Hilderbrand (a Boston-based landscape architect). It was the most recent iteration of a

series of preliminary plans that had been discussed publicly as early as 2014.

The most recent plan calls for enlarging the plaza by closing existing streets; constructing a new museum; and implementing an overall landscape strategy that includes moving the so-called Alamo Cenotaph and creating fixed points of entry to the plaza itself.

It is worth remembering that what most people think of as "The Alamo" is actually just the chapel — one small portion of the much larger complex of buildings that once occupied the site. Stone walls once encircled what is now Alamo Plaza, which is where the majority of the 1836 battle took place.

This is certainly not clear to those who visit the site today. Non-historic buildings and walls were built on the backside of the Alamo in the early 20th century, and the development of the plaza in front of it has reflected commercial interests more than historic ones. The goal of the Alamo Comprehensive Interpretive Plan was to remedy this situation by more clearly defining the extent of the original Alamo's footprint and returning the plaza to a condition more respectful of its history. The challenge is not only that buildings have been constructed on much of the Alamo compound's original footprint, but that many of these structures are now themselves historic.

The vote in October was taken specifically to approve some of these things: a 50-year lease to the Texas General Land Office, the closure of adjacent streets, and the relocation of the Cenotaph. These last two provisions turned out to be sticking points. The Alamo sits in an already congested part of downtown San Antonio, and closing the streets will impact the route of two of the parades held during the city's annual Fiesta celebration.

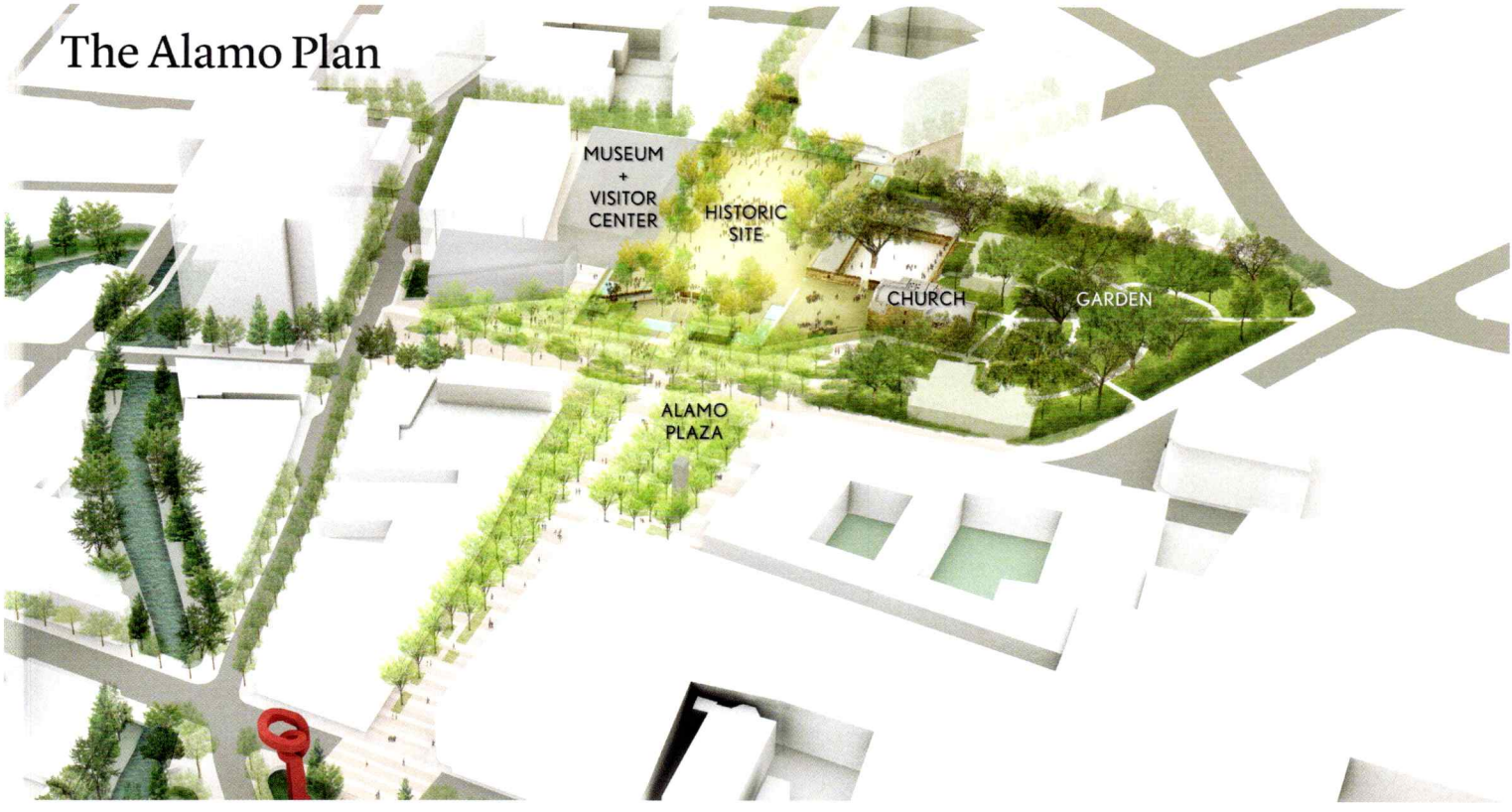
The concerns surrounding the movement of the Cenotaph are less clear. The 60-ft-tall marble monument was completed in 1940 as part of the Texas Centennial celebration. The approved plan calls for it to be restored and moved 500 feet to the south to open up the plaza itself. Opposition to its relocation appears to be in part tied politically to the city's controversial decision to remove a Confederate memorial from nearby Travis Park in 2017.

Although the plan is moving forward, many details remain to be resolved. There is concern that the historic plaza itself will be enclosed and that access to it will be limited, either for security or financial reasons. Preservationists worry that building the new museum will require the demolition of the buildings that currently form the western edge of Alamo Plaza. The Crockett Block was designed by Alfred Giles, and the neighboring Woolworth Building was the site of the first desegregated lunch counter in the South. It is unclear if the design of the new museum will reuse these buildings, or if they will instead be demolished.

One of the next steps facing the city will be to choose the architects to design the museum. More than 30 firms responded to the initial RFQ, and a shortlist of design architects has been selected, though it was not made public as of press time. The $150 million facility will house numerous artifacts related to the Alamo, including the collection belonging to the musician Phil Collins.

Originally built as a Spanish Mission, the Alamo was abandoned for several decades before being used as a fortress in the infamous 1836 Battle of the Alamo. After that, the compound once again fell into disrepair, for a time, and was used as a warehouse by both United States and Confederate Armies. It was during the Alamo's use as a U.S. Army facility that the iconic, bell-shaped parapet that is so often associated with it was added. After the turn of the 20th century, what remained of the Alamo was purchased by the Daughters of the Republic of Texas, who acted as its custodians until 2015, when the state's General Land Office took charge of daily operations.

Brantley Hightower, AIA, is founding partner of HiWorks in San Antonio and the author of "The Courthouses of Central Texas."



Wallace E. Pratt House, "Ship on the Desert," on 11 Most Endangered List

The Trans-Pecos region holds many ironies without compunction: Immense stretches of flat scrubland desert give way to looming mountains capped by fossilized reefs; riparian oases of maple, walnut, and oak trees coexist with agaves, prickly pear, and rattlesnakes; and one geologist's legacy of oil extraction gives rise to a national park and instances of early modern architecture.

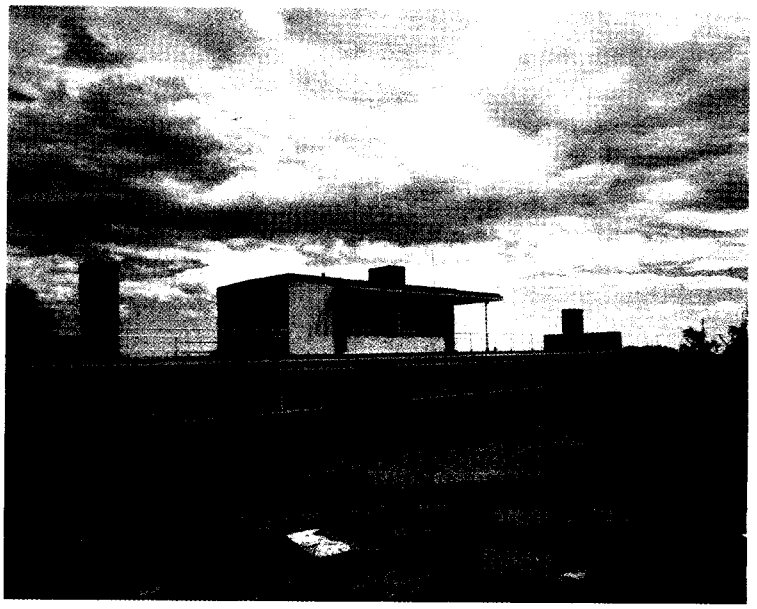
Included on America's 11 Most Endangered Historic Places for 2018 by the National Trust for Historic Preservation, the Ship on the Desert is a little-known piece of Texas architectural history. Located within the Guadalupe Mountains National Park due north of Van Horn and 32 miles south of Carlsbad Caverns, the house was completed in 1945 for Wallace E. Pratt and served as a full-time residence for him and his wife, Iris, until 1963.

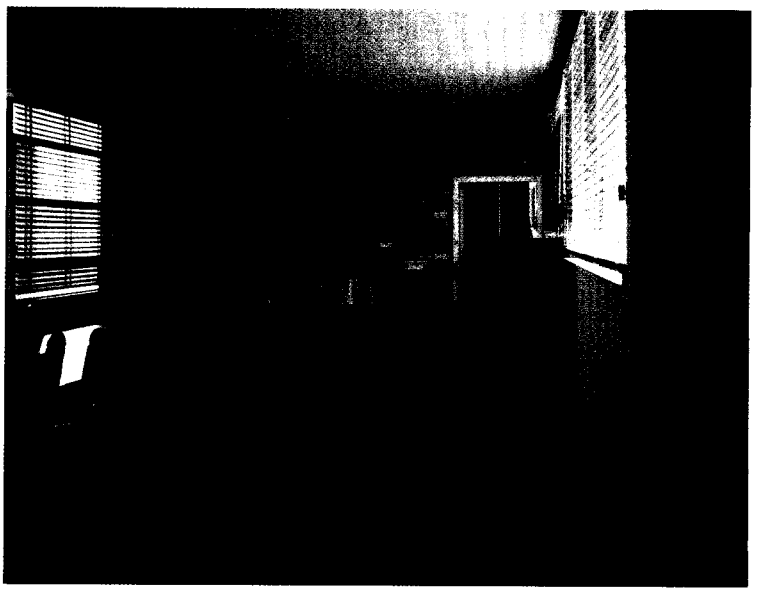
Designed by New York architects Milliken & Bevin, it is a thoroughly modern effort with a narrow plan, a flat roof with broad overhangs, and extensive roof decks. Exposed masonry walls, columns, and chimneys show a fascination with the tawny local limestone and provide a regional specificity. Glass exposures frame immense views of the Guadalupe Mountains and the plains that extend eastward toward the Permian Basin.

Pratt, a native Kansan, was the first geologist to use scientific methods to locate oil, and he used some of his profits to purchase the 5,632 acres he later donated to the park service. The acreage constitutes the core of what later became the Guadalupe Mountains National Park on which the Ship is located.

Over the past decades, the park service has used the Ship to house guest researchers and has performed necessary maintenance, such as roof repairs. Julie McGilvray, the park's Cultural Resources Program Manager, is building a coalition of partners to raise awareness and facilitate a wholesale preservation effort. A recent open house event drew an impressive crowd, including members of the Texas and New Mexico historical commissions; faculty from the architecture departments of The University of Texas at Austin and the University of New Mexico; Pratt family relatives; and community members from nearby Carlsbad, New Mexico, and beyond.

The event exhibited new architectural drawings and photographs by students led by Benjamin Ibarra Sevilla, assistant professor of architecture at The University of Texas at Austin. The work constitutes the official record drawings for the National Park Service and will help facilitate restoration efforts.





Left *The Ship on the Desert house, designed by Milliken & Bevin, sits on the core of what became the Guadalupe Mountains National Park and displays regional specificity through its exposed limestone masonry.*
Below *The Ship served as the full-time residence of geologist Wallace E. Pratt and his wife, Iris, from 1945 to 1963. Until recently, the Park Service used the Ship to house guest researchers.*

Architectural historian Anna Mod of Houston delivered a presentation on the history of modernism in Texas. Modernism crept into the urban centers of Houston and Dallas under the guise of Art Deco, and later found wider expression with Philip Johnson and Ludwig Mies van der Rohe in Houston. The project most appropriately compared to the Ship, however, is Richard Neutra's house for George Kraigher, built in Brownsville in 1937. Like Pratt, Kraigher also was a successful specialist taking part in the 20th-century economy as a pilot in charge of Pan Am's South American operations. And, like the Ship, that house is also a relatively modest expression of pre-mid-century modernism located far from urban and academic settings.

While the Kraigher house fell into decay and out of memory for decades, it was miraculously rediscovered, listed on the National Trust's most endangered list in 2004, and successfully rehabilitated. It stands as a cautionary tale about the precarious nature of such far-flung architectural artifacts around the state.

We hope it will be smoother sailing for the Ship on the Desert in the coming years. For more information please contact Julie McGilvray at *julie_mcgilvray@nps.gov.*

Stephen (Chick) Rabourn, AIA, is an architect in Marfa.

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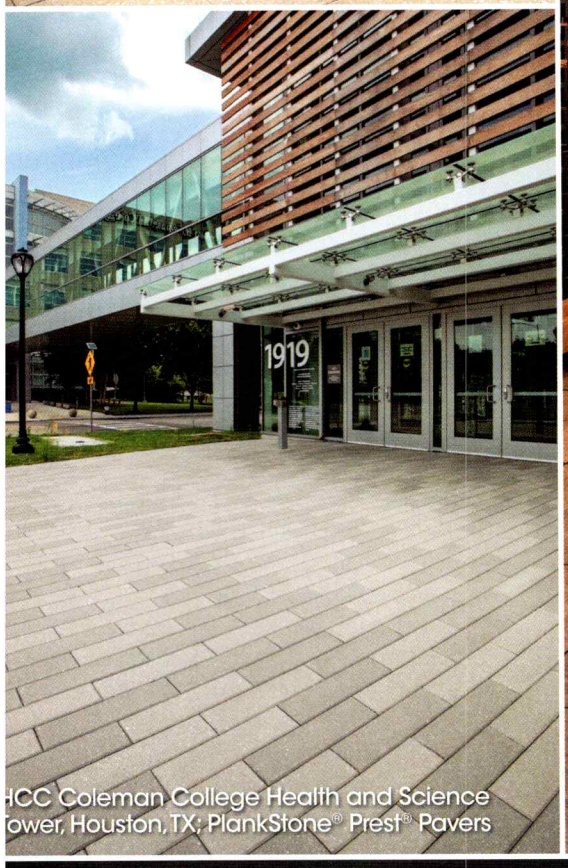
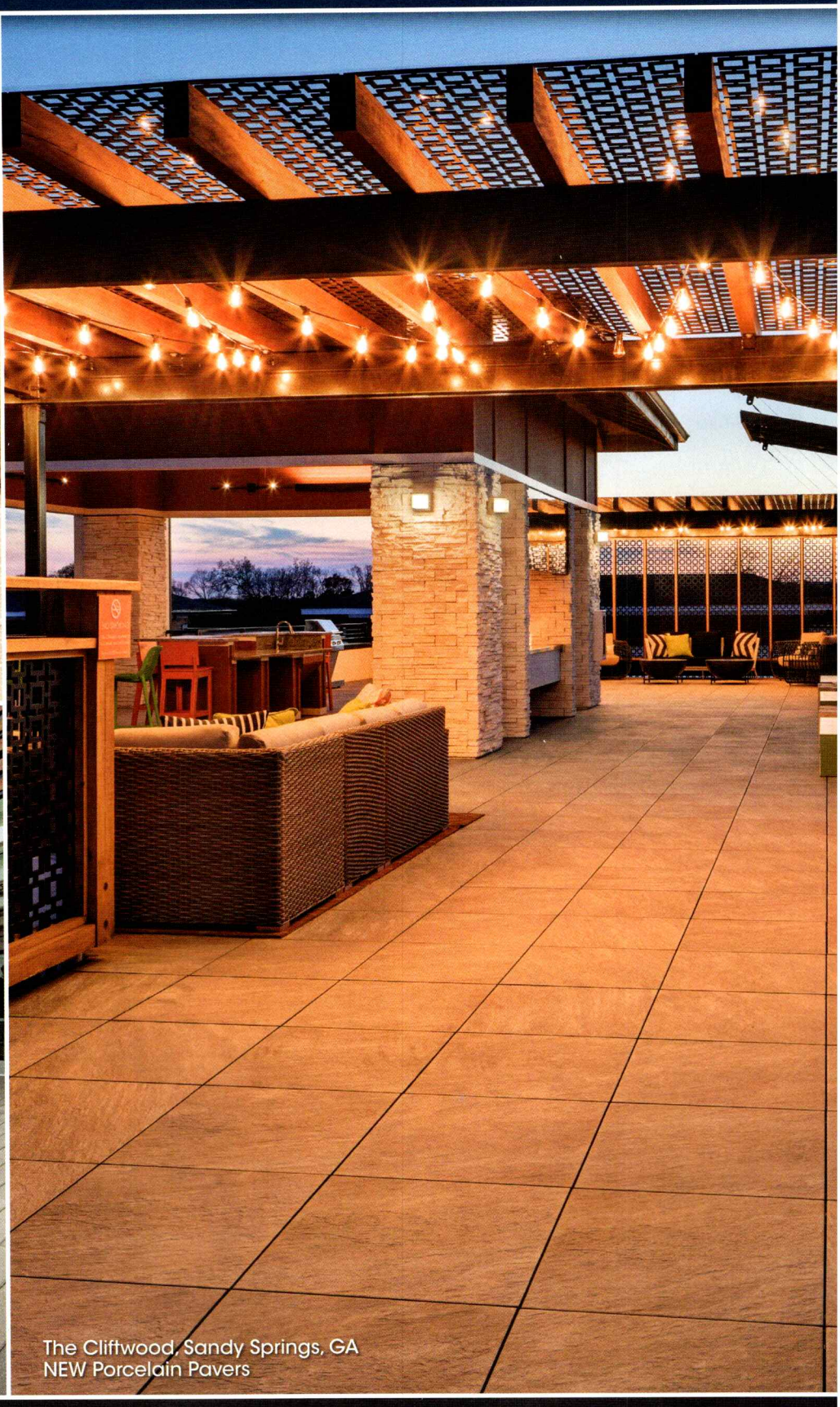


HCC Coleman College Health and Science
Tower, Houston, TX; PlankStone® Prest® Pavers



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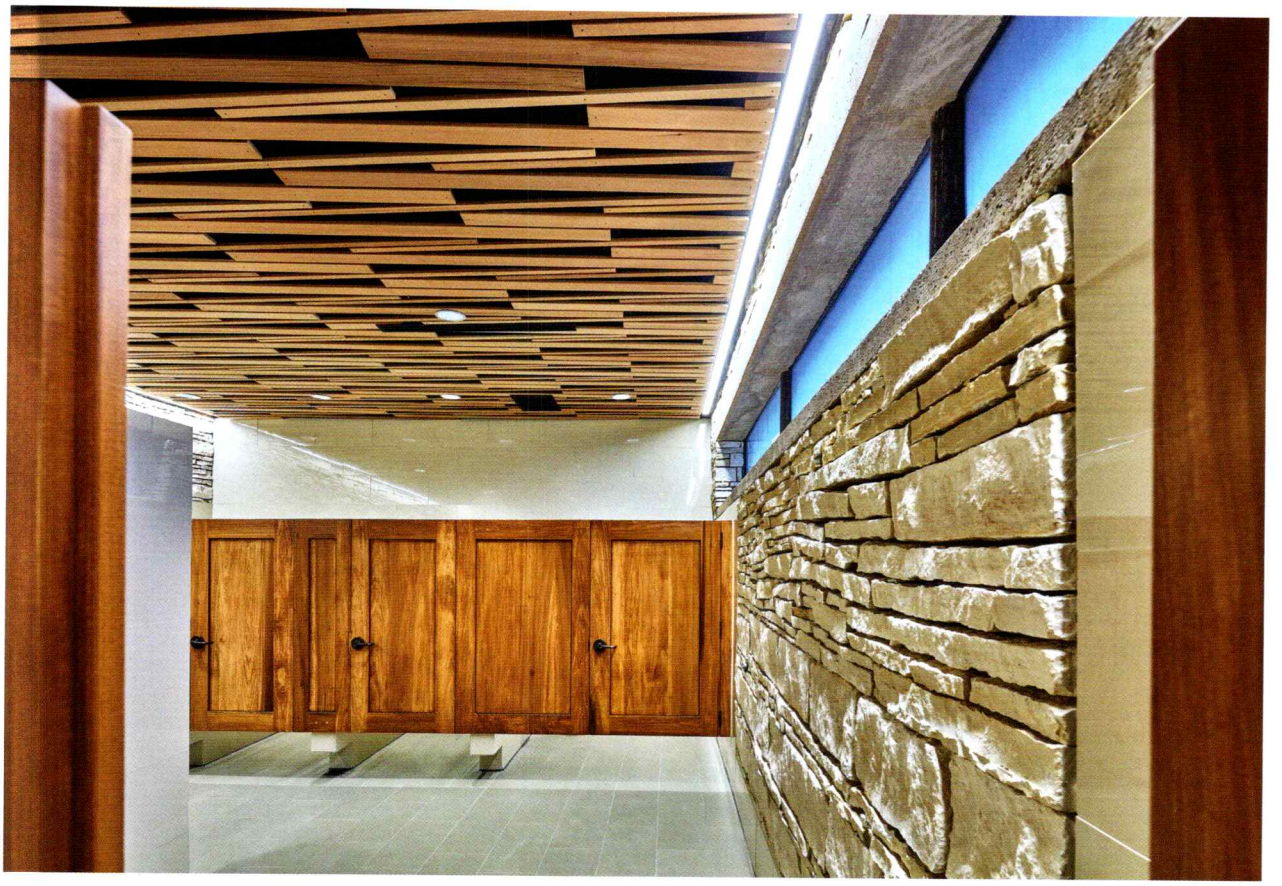

Left *A robust material palette of stone, wood and Cor-Ten maintains the rugged character of the landscape.*
Below *One will not encounter more accommodating and spacious restrooms on a TxDOT property in the entire Trans-Pecos.*

Resources

The Simple Residence, Houston

Contractor 243 Builders

Consultants **STRUCTURAL ENGINEER**: INSITE Structures

Clear Rest Expansion, Houston City

Contractor Ron Reue Construction

Consultants **STRUCTURAL ENGINEERS**: Arch Consulting Engineers

Resources **STEEL-STRUCTURAL AND ARCHITECTURAL**: Longhorn Welding

Lincoln Capital Design Center

Contractor Hive House

Consultants **STRUCTURAL ENGINEER**: Structures PE

Resources **FORMWORK, CAST-IN-PLACE CONCRETE**: Hive House; **CONCRETE REINFORCEMENT**: Herrera Concrete and Masonry; **STRUCTURAL STEEL/METAL FABRICATIONS**: Austinite Welding; **FRAMELESS GLASS**: Hive House (Capital Glass Distributor); **STUCCO FINISH**: Prime Wall

Imperial Residence, Houston, TX

Contractor Welch Construction

Consultants **STRUCTURAL**: Zia Engineering; **RC AUTOMATIONS**: RC Automations; **LIGHTING DESIGNER**: Lighting Associates

Resources **CUSTOM STEEL WINDOWS**: Cedar Mill Company; **PNEUMATIC ELEVATOR**: Home Elevator of Houston

Sky Pavilion at Rice University, Houston

Contractor CB Cooper Construction

Consultants **STRUCTURAL ENGINEERS**: Mission Engineering

Resources **WINDOWS**: Milgard (Grogan Builders Supply); **COUNTER TOP**: Silestone; **KITCHEN EQUIPMENT (REFRIGERATOR, DISHWASHER, STOVE)**: Fisher & Paykel

Residence at Lake Austin, Austin

Contractor SSOTX

Consultants **STRUCTURAL**: Element Engineering

Resources **CONCRETE**: Cco-Creators Concrete; **STUCCO**: Cano SSB; **WOODS, PLASTICS, COMPOSITE**: McKinney Lumber; **FRAMER**: Guel Construction; **ROOF CONTRACTOR**: Scott Exteriors; **OPENINGS**: Glass Doctor; **SKYLIGHTS**: Energy Shop; **DRYWALL**: PremRock; **TILE**: Daltile; **TILE INSTALL**: Petriella Tile; **CABINETS**: Daycor; **COUNTERS**: Paul Caulton; **PLUMBING**: Award Plumbing; **PLUMBING FIXTURES**: Knob Hill; **HEATING, VENTILATING, AND AIR CONDITIONING (HVAC)**: Tempo Air; **ELECTRICAL**: Daltex; **LIGHTING**: Lights Fantastic

Dallas Museum of Art, Dallas

Contractor Pacific Builders

Consultants **MEP/AV**: Telios; **ACCESSIBILITY**: Access by Design; **PROJECT MANAGEMENT/OWNER'S REP**: CBRE

Resources **PERFORATED STEEL**: McNichols; **STOREFRONT SYSTEM AT OFFICES**: Curries (A O Door); **FELT WALL SYSTEMS**: Filzfelt; **DECORATIVE WALL COVERINGS IN LOBBY AND BREAK ROOM**: Calico; **CEILING SYSTEMS – WOOD, BAFFLES, HANGING PANELS, LAY-IN CEILINGS**: Armstrong; **CEILING SYSTEM – CONFERENCE ROOM PERFORATED PANELS**: Certainteed; **CARPET**: Shaw; **TILE**: DalTile; **BOOTH FABRIC**: DesignTex; **COUNTERTOPS**: Caesarstone; **LAMINATES**: Formica; **BREAK ROOM EQUIPMENT - REFRIGERATORS**: True Manufacturing (Continental Distributors); **BREAK ROOM EQUIPMENT – DISHWASHERS**: Miele (Continental Distributors); **WORKSTATION AND OFFICE FURNITURE + CONFERENCE TABLES + MISC LOOSE FURNITURE**: Knoll (Bauhaus Interiors); **CONFERENCE SEATING + LOBBY FURNITURE**: Herman Miller (WRG); **BREAK ROOM STOOLS**: RAD Furniture; **WHITEBOARDS**: Clarus (Bauhaus Interiors); **TIME ZONE CLOCKS**: Sapling (AVI); **BREAK ROOM SINKS AND FAUCETS**: Kohler; **DECORATIVE LIGHTING – CONFERENCE ROOM**: Stickbulb (LightSpek); **DECORATIVE LIGHTING - BREAK OUT AREA AND BOOTH SEATING**: Pablo Lighting (LightSpek); **DECORATIVE LIGHTING - CIRCLE LIGHTS IN BREAK ROOM**: Sattler (LightSpek); **DECORATIVE LIGHTING - LINEAR PENDANTS IN LOBBY**: Luce Plan - Compendium; **LINEAR OPEN OFFICE LIGHITNG**: Lightnet (LightSpek); **CORRIDOR LIGHTING**: Panton (LightSpek); **DOWNLIGHTING**: Liteline (LightSpek); **OFFICE LIGHTING**: Luceco; **LIGHTING CONTROLS SYSTEM**: Ideal Industries (LightSpek)

Austin Central Library, Austin

Contractor Truax Construction

Consultants **STRUCTURAL ENGINEER**: Datum Engineers; **CIVIL ENGINEER**: Pape-Dawson Engineers; **LIGHTING DESIGN**: Studio Lumina; **INTERIOR DESIGN**: Mark Ashby Design; **LANDSCAPE ARCHITECTURE**: Ten Eyck Landscape Architects

Resources **CONCRETE/MASONRY/METAL/EARTHWORK/EXTERIOR IMPROVEMENTS**: Self-Performed by Truax Construction; **WOODS**: WoodCo; **OPENINGS**: Fleetwood Windows & Doors; **FINISHES**: Variance Specialty Finishes (Lynwood Building Materials); **FURNISHINGS**: Mark Ashby Design; **PLUMBING**: Gessi (Stone Standard); **HEATING, VENTILATING, AND AIR CONDITIONING (HVAC)**: Southwest Mechanical Services; **INTEGRATED AUTOMATION**: Captive Audio; **ELECTRICAL**: Trufig (Captive Audio); **ELECTRONIC SAFETY AND SECURITY**: Bosch (San Antonio Security); **DESIGN SOFTWARE**: Arris

Mill Creek Residence, Spicewood

Contractor Teal Construction Company

Consultants **PROJECT DESIGNER (OVERALL TOWER DESIGN)**: AJT Engineering; **STRUCTURAL ENGINEER (TOWER ENHANCEMENT DESIGN)**: Barker Structural

Resources **TENSILE MEMBRANE STRUCTURES**: Serge Ferrari (International Tension Structures); **LED LIGHTING FIXTURES**: Lumenpulse (Spectrum Lighting)

Lake Flato Dairy Barn, San Antonio

Contractor EB Merit Construction

Consultants **STRUCTURAL ENGINEER**: Mendoza Engineering; **MEP ENGINEER + FIRE PROTECTION**: Trinity MEP Engineering; **CIVIL ENGINEER**: Melden & Hunt

Resources **CONCRETE/EARTHWORK/EXTERIOR IMPROVEMENTS/UTILITIES**: Total Commitment Construction; **STRUCTURAL STEEL**: Ram Steel; **LIGHT GAUGE METAL FRAMING**: M.A.T. Systems Construction; **MILLWORK**: TECHWOOD Design; **THERMAL & MOISTURE PROTECTION**: M.A.T. Systems Construction; **STOREFRONT WINDOWS + DOORS**: AME Glass; **INTERIOR DOORS**: STX Door Specialties; **STANDING SEAM METAL ROOF**: CM Roofing; **FIRE SUPPRESSION**: Alliance Specialized Systems; **PLUMBING**: Montez Plumbing; **HEATING, VENTILATING, AND AIR CONDITIONING (HVAC)**: STI Heating and Cooling; **ELECTRICAL**: Archie's Electric; **COMMUNICATIONS**: Juniper Global Technologies

Austin Bergstrom International Airport Rest Renovation & Addn, Austin

Contractor MDI General Contractors

Consultants **LANDSCAPE ARCHITECT**: Hocker Design Group; **STRUCTURAL ENGINEER**: Stantec; **MEP ENGINEER**: MEP Systems; **METAL ARTIST - CRYPT GATES**: James Cinquemani; **STONE ARTIST - ENGRAVED MARBLE**: Stone Carver Designs; **GRAPHIC DESIGN**: Nottestad Design

Resources **CONCRETE**: Striland Construction; **PRECAST CONCRETE CRYPT MODULES**: Tribute Precast Systems; **SKYLIGHT**: Sky-Tech Glazing Systems; **ELECTRICAL**: Lighting Services, MP Lighting

Austin Bergstrom International Airport East Terminal Int & Addn, Austin

Contractor Hensel Phelps

Consultants **ACCESSIBILITY**: Demming Designs; **ARTIST, RESIN SCREEN**: Mikyoung Kim; **ASSOCIATE ARCHITECT**: Sunland Group; **BAG HANDLING SYSTEM**: BNP Associates; **BLAST CONSULTING**: Protection Engineering; **CODE CONSULTANT**: RJA Group; **ENGINEER - MEP**: Page; **ENGINEER - STRUCTURAL**: Architectural Engineers Collaborative; **ENVELOPE CONSULTANT**: Building Exterior Solutions; **GEOTECH**: Terracon; **IT/COMM/SECURITY**: AECOM; **LANDSCAPE ARCHITECT**: Carolyn Kelley; **PLANNING/CONCESSIONS**: Leigh Fisher; **SSCP SIMULATIONS**: TransSolutions; **STONE FABRICATOR/CRAFTSMEN**: The Escobedo Group; **SURVEYING**: Macias & Associates; **VERTICAL TRANSPORT**: Persohn Hahn; **WAYFINDING/SIGNAGE**: Page/Dyal Branding & Graphics

Austin Convention Center, Austin

Contractor Arrow Building Corp.

Consultants **STRUCTURAL ENGINEER**: HKN Engineers; **CIVIL ENGINEERING**: Sitework Engineering; **LANDSCAPE DESIGN**: Desert Elements; **MEP ENGINEERING**: Bath Engineering Corp.; **AQUATICS**: Aquatic Design Consultants; **SUSTAINABILITY**: YAX Consulting; **PUBLIC ART COMPONENT**: THEVERYMANY

Resources **CONCRETE UNIT MASONRY**: Acme Brick Company (Beltcon Construction); **LONG SPAN STEEL DECKING**: New Millennium Building Systems (Structural Steel Services); **COMPOSITE UNDERSLUNG GLUE-LAMINATED ROOF TRUSS**: Timber Systems; **METAL SHINGLES**: Millennium Forms (The Roof and Metal); **METAL WALL PANELS**: Centria (The Roof and Metal); **ALUMINUM-FRAMED ENTRANCES AND STOREFRONTS**: Kawneer North America (The Glass House); **MODULAR INDOOR CENTRAL-STATION AIR-HANDLING UNITS**: Trane (Funk and Company)

Bryan County Ready Reserve Force, Bryan

Contractor DCI Contracting

Consultants **STRUCTURAL/CIVIL ENGINEER**: Jaster Quintanilla Dallas; **MEP ENGINEER**: Stridde, Callins, Assoc.; **LANDSCAPE**: MRWM Landscape Architects

Resources **CONCRETE**: Nucor/CMC; **MASONRY**: Sisterdale Quarry, Texas; **CORTEN STEEL**: Rocky Mountain Metals; **WOOD FLOORING**: Carlisle Wood Plank Floors; **THERMAL INSULATION CAVITY WALL**: Owens Corning/Adhesives Plus; **CUSTOM WOOD DOOR & WINDOW**: Silverado; **HOLLOW METAL DOORS**: Rocky Mountain Metals; **TILE**: Dal-Tile Corporation; **TOILET ACCESSORIES**: American Specialties