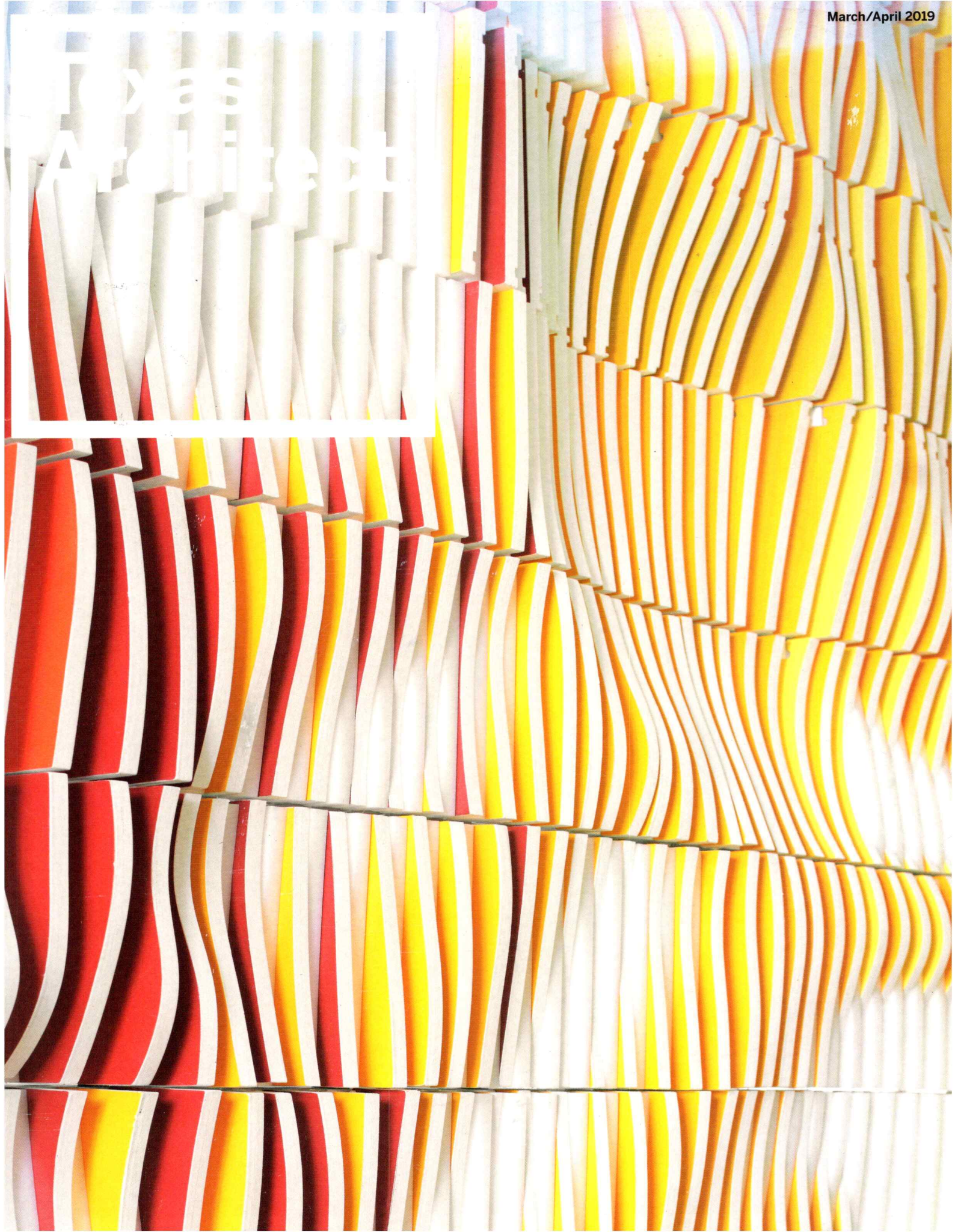
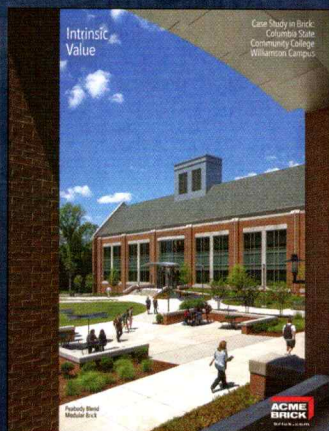
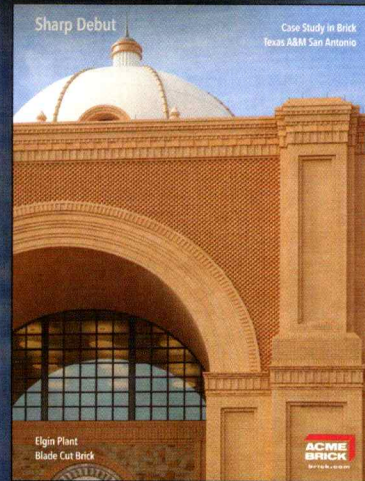


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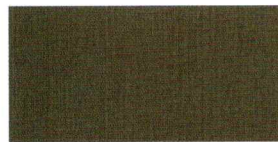


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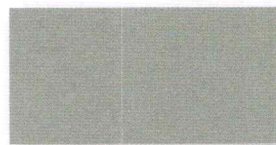


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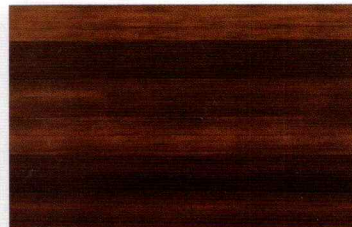
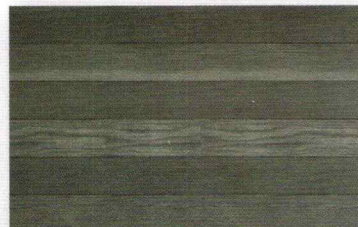
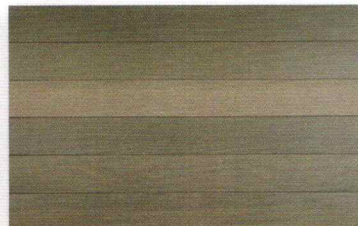


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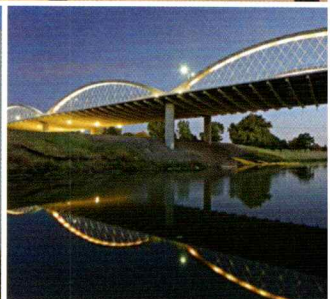
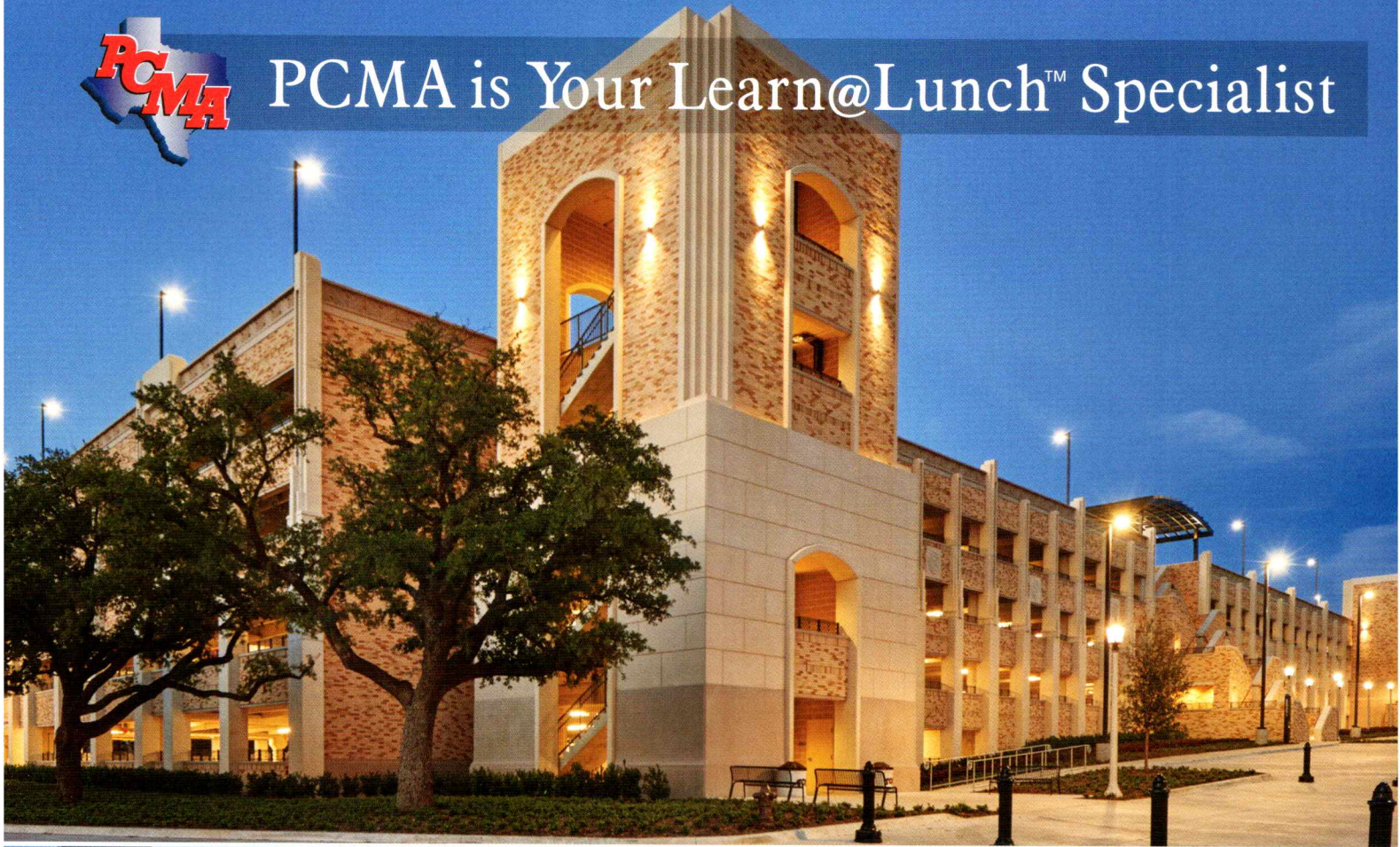
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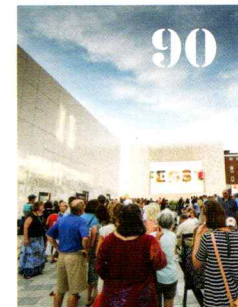
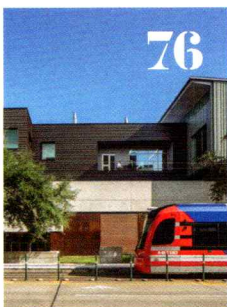
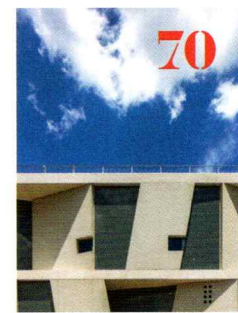
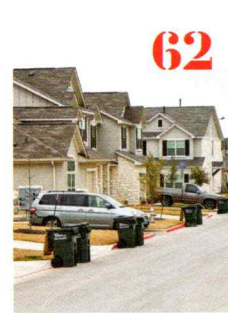
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Find out what happened during this year's Architects Day at the Texas Capitol; read a report from AIA Grassroots in Washington, D.C.; and learn what's happening with the TxA Community Design Summit and Action Team.

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On The Cover

ONDA Wall, which was designed by Kory Bieg of OTA+ and students in his Advanced Studio, is installed at the new review spaces at The University of Texas at Austin School of Architecture. Its form is derived from a combination of the UT Austin campus topography and a computer-generated topography.

Fear and Media



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Profound Red

by Aaron Seward

January 29 was a revelatory day for architecture in Texas. That morning, the Linda Pace Foundation opened the doors of its new gallery to the press for a tour led by its architect, Sir David Adjaye (Alamo Architects, the locals on the job, were also along for the ride). Later that evening, Adjaye gave a lecture at Trinity University that was followed by a cocktail reception back at Ruby City, the gallery's poetic name.

As architects go, Adjaye — a Ghanaian born in Tanzania who lives and works in London — is kind of a big deal. In the past few years, he wrapped up work on the Smithsonian National Museum of African American History and Culture in Washington, D.C.; became the 10th winner of the London Design Medal; was knighted by Queen Elizabeth II of the United Kingdom; and was listed as one of Time Magazine's top 100 influential people (the only architect on the list in 2017). So it stands to reason that any project with Adjaye's name on it will attract a good deal of attention and invoke a variety of responses from the community in which the project exists.

For example, during the press tour, I bumped into San Antonio Mayor Ron Nirenberg, who said of the building, "It's a game-changer for the city." This bit of ambiguous political rhetoric opened the question: What game, exactly, will it change, and how? How much can a 14,000-sf gallery for contemporary art — a jewel dropped by an heiress — really alter the character of a metropolis? Nirenberg's comment was further challenged by a local whom I spoke with later that night, who did not think many San Antonians would visit or care about the space, which, she asserted, would only be made use of by the art elite and highfalutin tourists.

Similarly dampening perspectives were offered by some of the architects I encountered that day. One of them, who rode down in a bus chartered by AIA Austin, quipped after Adjaye's talk, "I hope it looks better in person!" I assured him it did, while ruminating on just how petty architects (not to mention other creatives) can be about their colleagues' work, especially the work of colleagues with accolades. But perhaps the most flattening commentary I heard came from UTSA architecture professor Antonio Petrov, who, when asked his opinion of the project,

shrugged his shoulders and said, "It's good for *San Antonio*," suggesting that if it were in a town with a more robust contemporary design culture it would not make much of a ripple.

So what of the building? I can't publish a photo here, due to a press embargo (look for full coverage of the project in the July/August 2019 edition of *Texas Architect*). However, the Linda Pace Foundation has allowed me to run the drawing that Pace did to inspire her architect, an image that came to her in a dream, of a shining city on a hill, with spires and domes, all rendered in varying shades of red. Adjaye showed several regional precedent images during his lecture — some obvious (the missions); others more puzzling (Mesa Verde) — but Pace's drawing seems the most operative, and not just because the building is varying shades of red. Ruby City feels like a dream, a vision projected on the San Antonio cityscape by client and architect: It sparkles in the sun. It cuts different profiles

as your perspective changes. It curates views of things personal to Pace: the park she designed for her dead son, a looming Nancy Rubins sculpture of jumbled airplane parts and tie-wire.

Whether Ruby City is a game-changer, or just good for San Antonio, remains to be seen (it won't open to the public until the fall, making this a very early press unveiling). It will be interesting to follow what is said about the project, for things that stick out are often hammered back into the fold, and what is said usually reveals as much, if not more, about the speaker as it does about the object of their discourse. For this dreamer, it is a success, a real game-changer that's good for San Antonio.

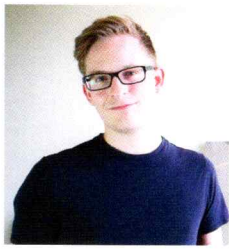
Linda Pace, "Ruby City,"
2007. 8.5 x 11 in.
Colored pencil on vellum.



Contributors



Christy Taylor is a project architect at Chioco Design in Austin, where she works on a broad range of project types that focus on crafted details and the creation of dynamic spaces. She is also the chair of AIA Austin's Women in Architecture Committee. In the Fear feature, she writes about how mass shootings are changing the discourse of building design (p. 52).



Christopher Ferguson, AIA, is an architect in the Austin office of Clickspring Design, an Emmy Award-winning agency specializing in branded interiors and broadcast set design. He is also the co-founder of DO GROUP, a startup focused on small-scale product design. He also works as a freelance photographer and writer in his spare time. Read his essay about television news set design on page 32.

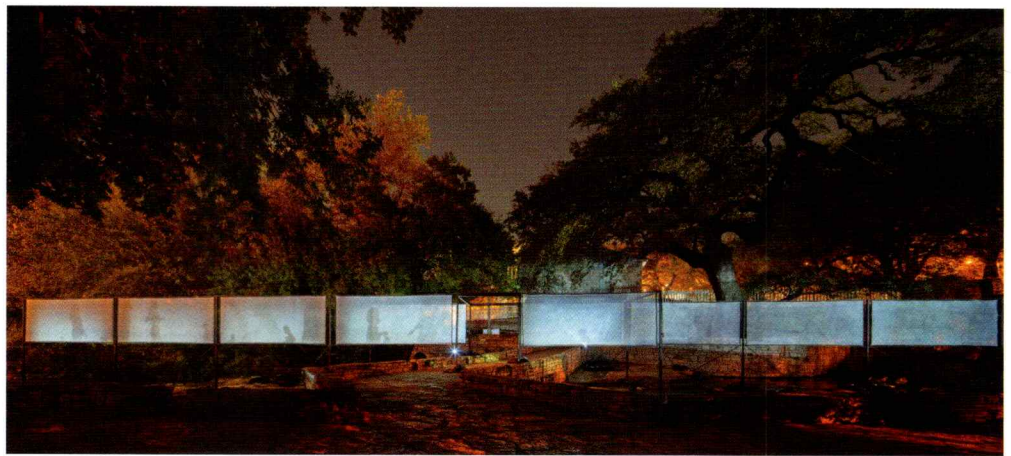


Jonathan Halket is an assistant professor and the Helen and O.N. Mitchell, Jr Faculty Fellow in Real Estate at the Mays Business School at Texas A&M University, and a research fellow at the Institute for Fiscal Studies in London. He researches the intersection of finance, the built environment, urban spaces, and macroeconomics. See his article about homeownership on page 62.



Anastasia Calhoun, Assoc. AIA, is the manager of research and innovation at Overland Partners in San Antonio. She is also a member of both the TEDx San Antonio Programming Committee and the TxA Publication Committee. In this issue, she investigates the neurological effects of solitary confinement (p. 56).

Letters



The following comment was left on txmagazine.org in response to the editor's note "It's Political," from the January/February issue.

I was in attendance at the 2018 TxA convention in Ft. Worth last year (my 8th consecutive, I believe), and I didn't witness any behavior that could be characterized as racist or misogynistic. I was present in all of the keynote sessions, a frequenter of the Expo, and was even in the annual TxA business meeting where the new Code of Ethics and Professional Conduct was rolled out, where there was no objection or discussion of the matter at all to my recollection. It was widely accepted without question in that meeting, as one would expect.

Your allegation is a fairly serious one, and is stated as if it were rampant and obvious to anyone attending. Either I missed a pretty serious incident, or this is more of a perception issue. Either way, I feel that more clarification or explanation is needed on your part. One of the things I enjoy greatly about the TxA convention is the sense of unity and togetherness of the profession, where I find myself talking to old friends and complete strangers alike of all nationalities, ages, levels of experience, areas of professional focus, and gender. Needless to say, I did not have your experience.

Jon Mindrup, AIA
Dallas

The following email was sent to the editor in response to the editor's note "It's Political," from the January/February issue.

Just finished reading your Editor's Note — bravo! And extra points for using the terms "Enlightenment" and "quislings" in the same piece.

I know that there are indeed architects that fit your description, although personally I am surprised by their seemingly small numbers. Possibly it is because those that step forward to be involved in various AIA/TxA activities are keenly aware of the immediacy of the issues you note.

Anyway, I enjoyed reading it and I am glad you addressed the serious topics with both wit and erudition.

Gregory S. Ibañez, FAIA
Ibañez Shaw Architecture
Fort Worth

The following comment was left on the Texas Society of Architects Instagram page in response to the essay "What's All the Ruckus?" from the January/February issue.

What's happening in College Station is having major effects in Texas. Students are coming to expect high design from their schools and their housing, which translates into a higher expectation for their first employers out of school. We've known for a long time that providing innovative and attractive office design attracts and retains top talent. But the level of design and expectations coming out of College Station should be giving everyone a run for their money. Has there ever been a better time to invest in a well-designed, thoughtful, and unique corporate office?

Kate Schneider
Page
Austin

"Urban Scrim" by L.A.-N-D at Creekshow 2018.



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The Messenger

By D. Michael Hellinghausen, AIA

As I made my Texas World Tour last year as president-elect, visiting all of our 18 chapters and sections, I probably met many of you. I learned a great deal from those visits. I am grateful for the wonderful hospitality I encountered everywhere, and the insightful conversations we had — you are truly a passionate Texas Society of Architects.

I have come to think of myself as a messenger this year. And while I am still learning, and discerning, I do intend for us to work toward an understanding of two important changes I see coming our way. My message is for the profession of the near future, and it is two-part — one internal and one external.

Half of the world's population, naturally, is female. Slightly more than half of the students in architecture school today are women. So why are not half of our firm leaders women? Why is less than one quarter of our TxA membership women? "Where is she?" as they say in the San Antonio chapter.

We must work on our diversity — not only in gender, but in all other aspects as well — in color, ethnicity, age, and talent. The next decade will see the continuing departure of many older professionals and firm leaders. We are greatly indebted to them for stewarding our firms, and our TxA, to this point. We must now begin to reach out, and down, and pull others up into the profession. The health, and even the relevance, of our profession depends upon it. This will be as important as the work we do for the built environment.

The second part of my message concerns our external, planetary environment. The coming decade will challenge us to think differently

about what we create, why we create it, and our duty to those affected by our work.

Serious changes are afoot. Our planet's climate is deteriorating, perhaps irreversibly. We already see extreme weather becoming rather commonplace. Our oceans are rising, warming, and acidifying. Coastal cities around the globe are already being threatened.

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, not merely the obvious warmer temperatures and rising sea levels, but others not so obvious to us here in the U.S. Many regions of the world are running out of water, and thus experiencing food scarcity and civil unrest. Many of these people must eventually migrate — they will have no choice. The sad and scary truth is that all species on earth — animal and plant — are already moving toward the north and south poles.

Let us not sit idly by as others step up to deal with, and design for, all of this. Not only does our AIA Code of Ethics require it, but our unique ability to imagine and create the future makes us the most important problem-solvers here. Our profession will soon face choices that will determine whether we are relevant to this future.

These messages may not be ones we want to hear — they challenge who we are, and who we will be. Nevertheless, we must be about the business of bettering ourselves and our profession, and that includes educating ourselves on these difficult and uncomfortable issues.

I grew up in West Texas, surrounded by a large family. We listened to each other, and we valued each other — we each had a unique and valuable contribution to make. The same is true of our profession, and of our TxA. Each of our 18 chapters and sections is utterly unique, with its own valuable perspective, and contribution to make to our great state. And each of us, individually, has something to contribute.

We will listen to each other and value what each of us can offer. We must begin that work of truly understanding each other and the planet we live on.

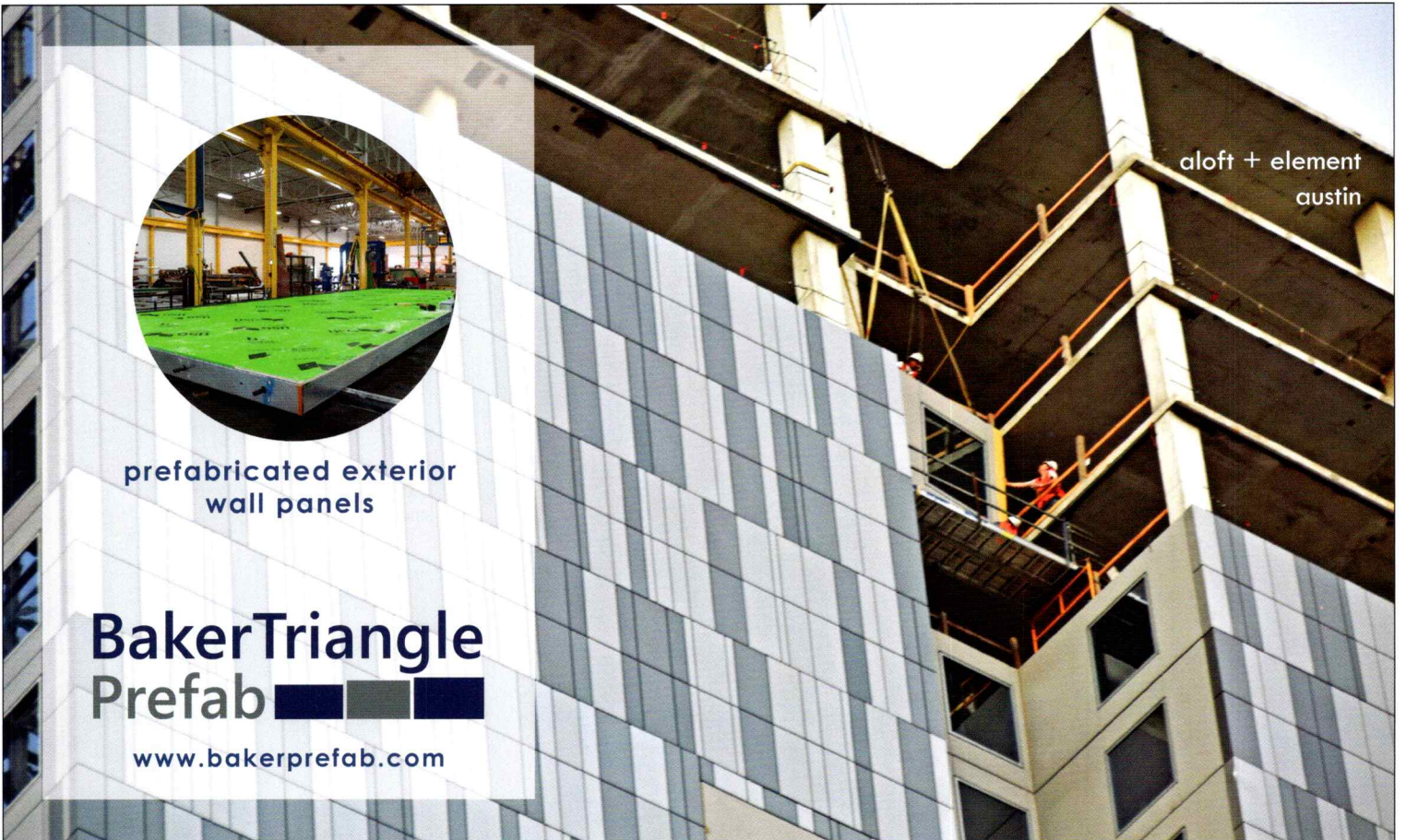
I look forward to seeing you in Galveston this coming October, but I expect to have many enlightening encounters with you before then. Thank you for this opportunity to serve as president of our Texas Society of Architects.

D. Michael Hellinghausen, AIA, is a principal and COO of OMNIPLAN in Dallas, and the 2019 TxA President.

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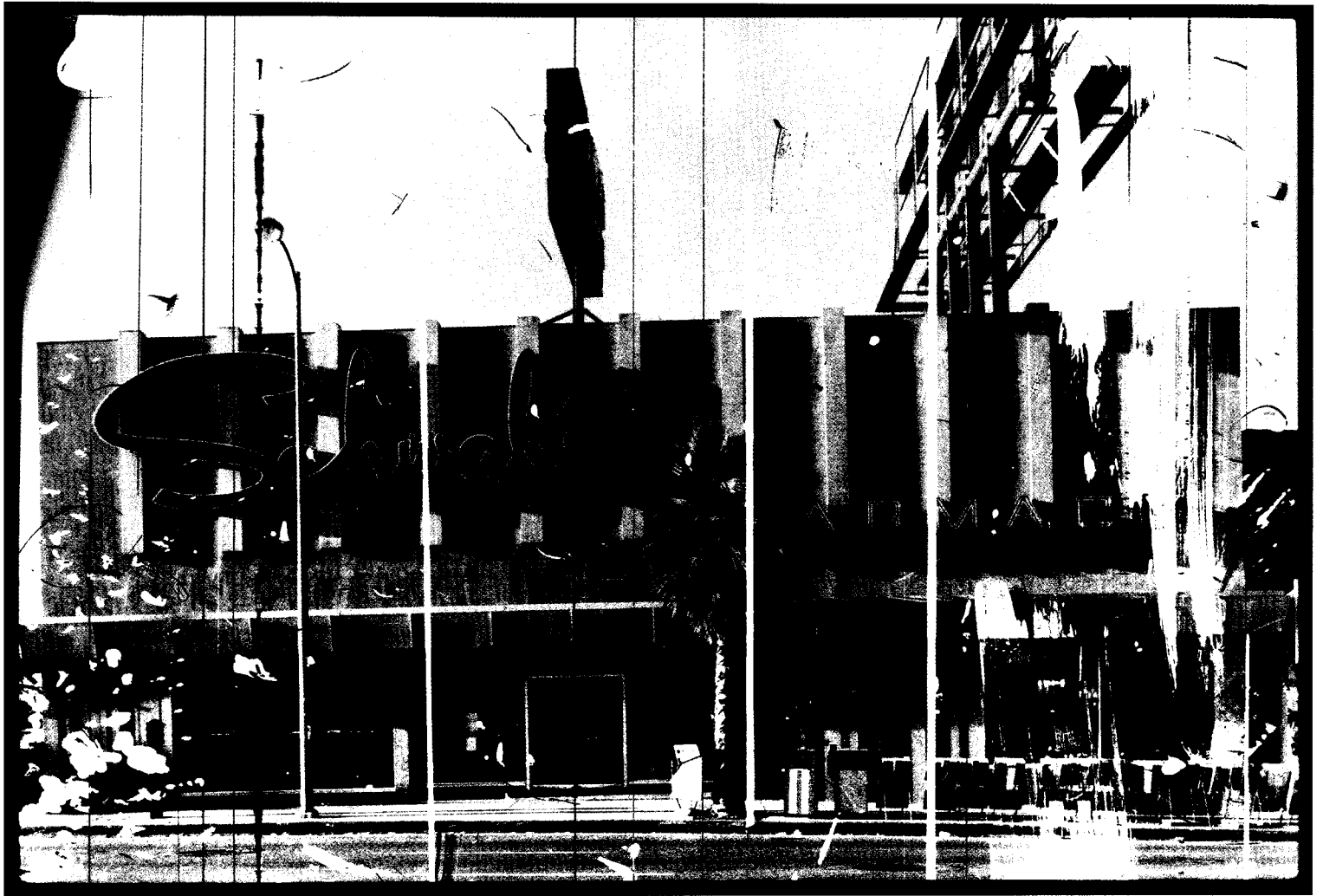
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Ed Ruscha (American, b. 1937), Schwab's Pharmacy, from the portfolio The Sunset Strip, 1976; printed 1995. Gelatin silver print, 50.5 x 74.9 cm. Edward Ruscha Papers and Art Collection, 2013.15.2.

Exhibition Review

The Idle Archaeologist

Ed Ruscha: Archaeology and Romance
Harry Ransom Center
The University of Texas at Austin

Between the years 1963 and 1978, the artist Ed Ruscha generated a series of small photography books in parallel to his production as a painter. Located at the intersection of pop, conceptual art, and documentary photography, these unassuming publications would go on to occupy an outsized space in the development of western culture, influencing several generations of artists and architects to the present day.

A recent exhibition at the Harry Ransom Center at The University of Texas at Austin, curated by Jessica S. McDonald, provides a comprehensive panoramic of Ruscha's publication practices and delves deeper into eight of these books, presenting them within the expanded context of a constellation of related drawings, photographs, and prints — a grouping that includes an abundance of unpublished archival materials featuring Ruscha's production notes and sketches.

Accordingly, in the exhibition, each of the books becomes the center of a small web of



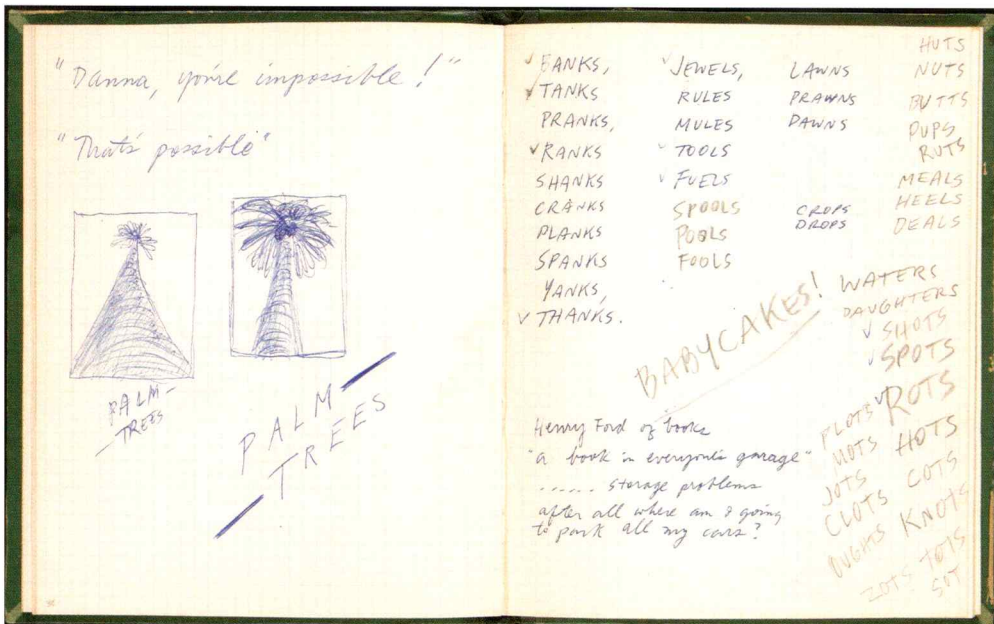
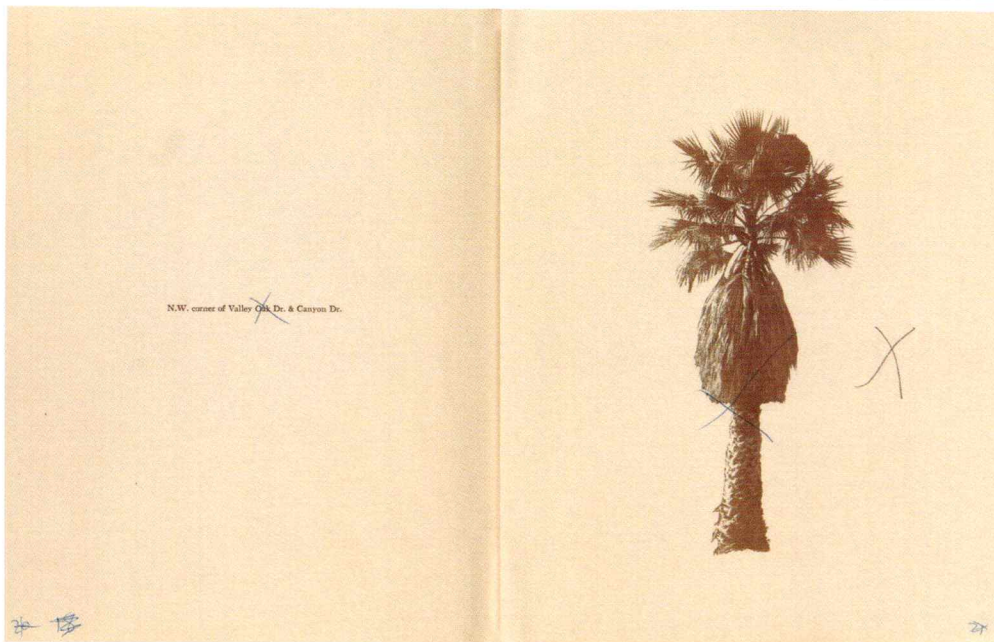
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documents that contains not only the preparatory materials put forth in advance of publication, but also subsequent works in other media in which the artist continued to elaborate on the motifs and images [dwelt upon] in the books. As a result of this generosity — the expansive layout features more than 150 objects — the exhibition delivers a vivid immersion into Ruscha’s multimedia universe in what becomes a mesmerizing visual experience. Perhaps more importantly, such generosity allows McDonald to re-frame the work of Ruscha from a contemporary perspective, through a light-handed curatorial strategy that relies primarily on visual evidence as opposed to wall text.

Titled “Ed Ruscha: Archaeology and Romance,” the exhibition looks primarily at those publications in which Ruscha focused on his immediate urban environment, and by doing so, it highlights the protagonism that architecture has enjoyed in Ruscha’s work from the outset of his career. This relationship is apparent in “Twentysix Gasoline Stations” (1963), with its selection of quasi-random roadside buildings, but it is also evident in the curation of dingbats and small housing blocks found in “Some Los Angeles Apartments” (1965), and in the asphalt surfaces of “Thirtyfour Parking Lots in Los Angeles” (1967), not to mention in the backyard scenes of “Nine Swimming Pools and a Broken Glass” (1968).

Through both its title and its selection of works, the exhibition produces a reading of Ruscha’s process as a survey of the reality around him that gradually turns into an effort to identify, isolate, and re-present a specific series of urban phenomena. According to this reading, the work oscillates between an ambiguous, almost aimless, effort at selection and a series of moments of declared specificity — between indifference and a sense of fixation. In each of these publications and their subsequent re-elaborations in different media, we find a particular tension between a sustained effort to remain neutral — to obscure the emotional relationship between the artist and his subject matter — and moments when his fascination emerges and becomes evident to the viewer. This tension is perhaps best exemplified in the contrast between the intentionally imperfect black-and-white photographs summarily compiled for the publication of “Twentysix Gasoline Stations” and the full-color and highly idealized versions of one of those same buildings — the now-famous Standard Station in Amarillo,

Top Ed Ruscha (American, b. 1937), *Dummy for “A Few Palm Trees,”* with pages 20–21 marked for deletion, 1971. Photostat, 17.8 x 28.7 cm (open). Edward Ruscha Papers and Art Collection, 3.13.

Above Ed Ruscha (American, b. 1937), *Studio notebook, 1967–1969,* with preliminary notes and sketches for “A Few Palm Trees,” February 1969. Ink and pencil on paper, 22.2 x 36.2 cm (open). Edward Ruscha Papers and Art Collection, 17.10.

Of Note

Texas that Ruscha produced in a series of oil paintings and silk-screens over the following years. If Ruscha, the idle archaeologist, was able to remain mute about his own response to car urbanism throughout the production of the book, any semblance of neutrality abandons him with his compassionate and heroic rendering of the tiny building in painting.

It was surely ambiguities in Ruscha's work that made him such a pivotal and influential figure throughout the 1970s: His internal contradictions account not only for the diversity of readings that the work gave rise to, but also for the difference in the way his work was treated by the art and architecture scenes. On the one hand, the customary understanding in the art world, as evidenced by his early appearances in *Artforum*, was that Ruscha's choice of subject matter was opportunistic — that he chose the gas station motif as a provocation for the same reason that he chose the cheap run-of-the-mill book format: as a challenge to the primacy of large-scale oil painting, or even handmade artist books. Within architecture, on the other hand, and starting with the early appreciation of Denise Scott Brown, Robert Venturi, and Reyner Banham, the understanding was that Ruscha's focus on the city was central to his project, which architects came to regard almost exclusively as an explicit effort to make sense of a new postwar urban reality that was yet to be documented and theorized.

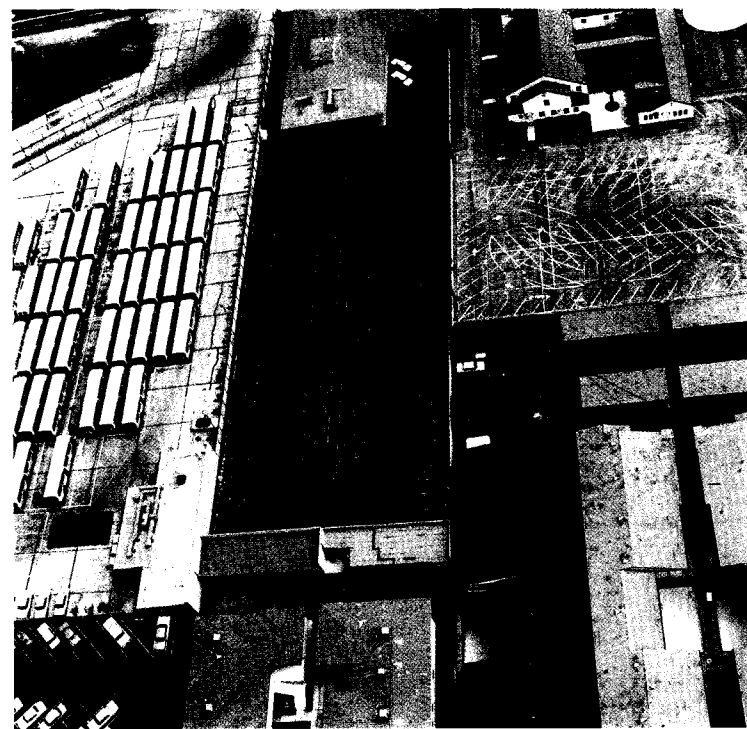
Judging by the documents presented in the exhibition, the truth is probably that Ruscha was neither so calculating nor so earnest. His was likely neither a cynical pursuit of shock value, nor a populist validation of a new vernacular — that is to say that his contradictions were sincere and his artistic merit lies in his capacity for devising a new type of artwork that delivers such conflicted feelings to the viewer without providing a pre-established response. While it is as easy to understand Ruscha's work as being as inwardly driven as outwardly so — either can be demonstrated with ease — each of these conceptions is also incomplete, and it is precisely the merit of an exhibition like "Archaeology and Romance" that it presents them to us not only as compatible, but as profoundly intertwined, as it opens up a renewed consideration of their relevance for our time.

Jesús Vassallo is currently the Gus Wortham Assistant Professor at Rice University School of Architecture.



Above Ed Ruscha (American, b. 1937), *Hollywood Bowl, 2301 N. Highland*, from the portfolio *Parking Lots, 1967*; printed 1999. Gelatin silver print, 38.1 x 38.1 cm. Edward Ruscha Papers and Art Collection, 2013.17.4.

Right Ed Ruscha (American, b. 1937), *State Board of Equalization, 14601 Sherman Way, Van Nuys*, from the portfolio *Parking Lots, 1967*; printed 1999. Gelatin silver print, 38.1 x 38.1 cm. Edward Ruscha Papers and Art Collection, 2013.17.19.



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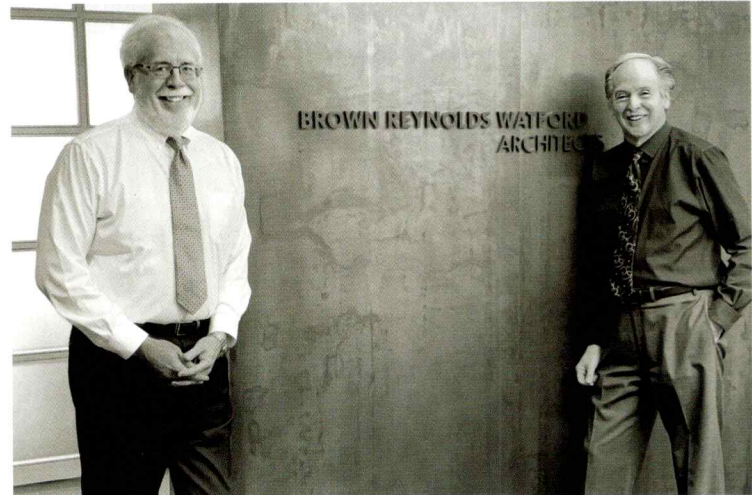
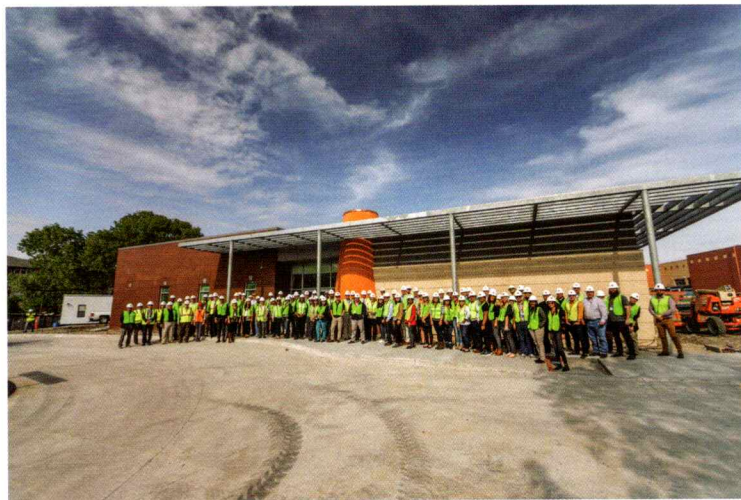
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Clockwise from top left
 With offices in Dallas, College Station, Houston and San Francisco, BRW Architects' portfolio includes healthcare, civic, and education projects, like the Texas A&M University Liberal Arts & Humanities Building. BRW principals Mark E. Watford, FAIA, and Craig S. Reynolds, FAIA. BRW employees on a job site; several members of the firm were TAF scholarship recipients in their student days.



BRW Architects Funds TAF Scholarship

Brown Reynolds Watford Architects principals Craig S. Reynolds, FAIA, and Mark E. Watford, FAIA, have established a Texas Architectural Foundation (TAF) scholarship endowment in the name of their firm to benefit students pursuing careers in architecture. "We saw we needed to continue to try to provide opportunities so that students who want to study architecture can stay in the field," says Reynolds.

TAF was established in 1952 to make possible deserving students' dreams of an architectural education, and to enhance the quality of the academic experience at Texas universities. Since its inception, TAF has distributed hundreds of scholarships valued at well over \$2 million. Read more about the BRW Architects scholarship at txamazine.org.



The Judd Foundation began renovating Donald Judd's Architecture Office in downtown Marfa late last year. The two-story, 5,000-sf structure was built in 1907 and bought by Judd in 1990. Shown here before work began, the brick has since been repaired and re-pointed. Replicas of the original double-hung windows were fabricated locally and set to be installed early this year. Quintana's Barber Shop will continue to operate in its present state for as long as owner Mateo Quintana wants to stay in business.

Judd Foundation Taps SCHAUM/SHIEH for Marfa Restoration Plan

Donald Judd's building projects in Marfa are as prodigious as they are conspicuous in the remote but highly scrutinized town of less than 2,000 residents. Art and architecture formed seamless fabric for the artist, who gravitated toward the open spaces and underutilized structures on offer during his lifetime in the bright and dusty region of the Trans-Pecos. He renovated relentlessly and exactly — from the time he arrived in Texas in 1971 until his death in 1994.

Judd advanced his idea of permanent installation for artworks in order to preserve their spatial context, integrity, and longevity. But, as Robert Smithson once pointed out, entropy was perhaps absent from Judd's hermetic universe, and buildings — especially the historic ones favored by Judd — are susceptible to the sun, wind, ice, and torrential summer storms of the high Chihuahuan Desert. Consequently, deferred maintenance has left a significant number of Judd's 21 buildings in need of repair.

The Judd Foundation, run by siblings Rainer and Flavin Judd, is currently engaged in a long-term restoration plan that will focus on Judd's personal, working, and archival spaces, which

comprise six of the Judd properties they own. Construction started last fall on the downtown Architecture Office, under the direction of architects Troy Schaum and Rosalyn Shieh of SCHAUM/SHIEH (Houston; New York City). Using Judd's plans, drawings, and writings, the foundation will not only focus on restoration but also on creating new collection and conservation facilities, as well as spaces for programming, scholarship, and other initiatives.

The Architecture Office — a two-story, 5,000-sf building built in 1907 — was originally a boarding house, with a grocery where local residents can still remember buying candy and magazines as children. Judd bought the building in 1990, removed the paint on the brick facade, and created office and living spaces within. On the ground floor is the permanently installed architecture office, Judd's space for developing projects ranging from a complex of new concrete buildings for Fort D.A. Russell (unbuilt) to the facade design for Bahnhof Ost Basel in Basel, Switzerland (built, and now called the Peter Merian Haus). Other large-scale works were also in development at the time of Judd's death. Guided tours will allow access to drawings and models of various projects Judd had on the boards.

Quintana's Barber Shop, in operation in the building for decades, will also remain on the ground floor, as will an additional 540-sf storefront space reserved for community projects and temporary exhibitions. Upstairs are some Judd-installed living spaces that will be available for visiting researchers and scholars. Final completion is scheduled for 2020.

After working with Architecture Research Office on the restoration of 101 Spring Street in New York City (2013), the Judd Foundation was able to turn its attention to Marfa and engage SCHAUM/SHIEH the following year. Their first task was not only to assess and determine which buildings were most in need of renovation, but also to research Judd's ultimate plans and goals for each of them. After renovating the art studio at Las Casas (a ranch complex 80 miles south of Marfa), they turned their attention to the Architecture Office due to the compromised condition of its brick facade and the degradation of its west-facing windows, which have been boarded up for years. As a prominent building in the city's increasingly busy downtown area, the foundation also felt it was important from a community perspective.

The Architecture Office sits among a cluster of downtown Judd buildings that includes the

Of Note

formidable Chamberlain Building (formerly the Marfa Wool and Mohair Building) that houses John Chamberlain's 22 sculptures in painted and chromium-plated steel. The Chinati Foundation is planning to begin restoration work there later this year.

Judd's relationship with architecture is at once widely accepted and little known. He was a master preservationist who managed to insert radical modern art into historical vernacular buildings without dissonance or irony. And he did so while respecting the work of the craftspeople who built them and not corrupting the essential qualities of the originals.

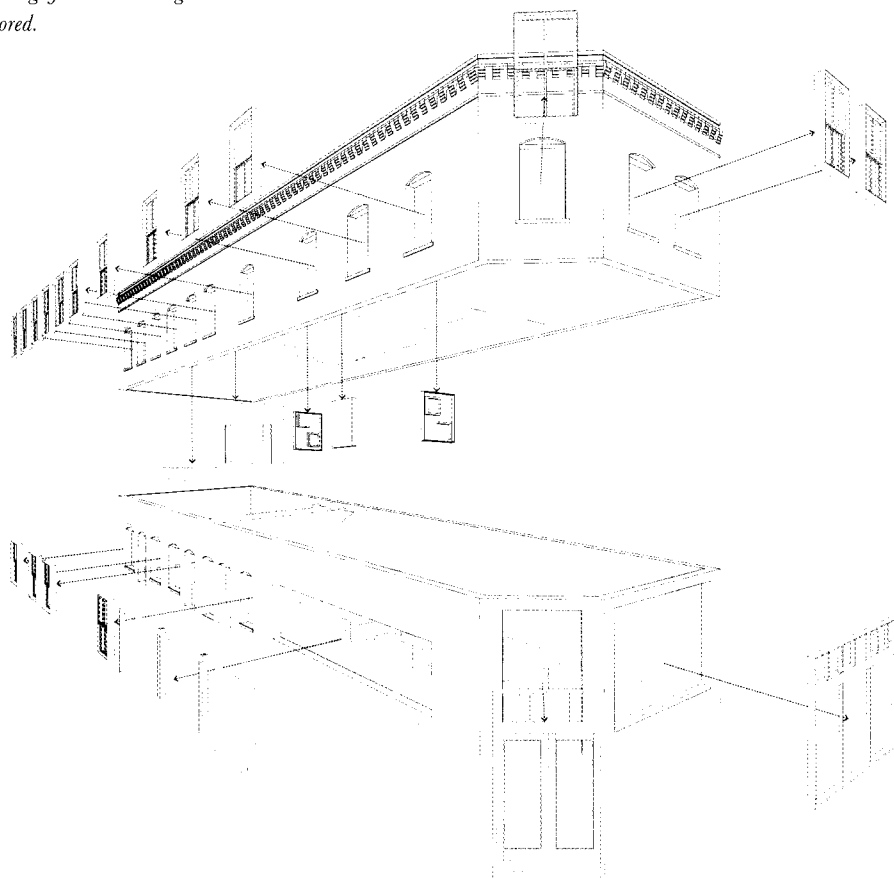
These interventions reinforced the native exterior characteristics of the buildings while enhancing the impact of their internal volumes. Most of the changes were accomplished by stripping away unnecessary elements rather than introducing new logics or systems. Judd's vision, reverence, and restraint regarding existing buildings speak to his conservationist instincts regarding the labors of the past, as well as to the disdain he held for imposing new buildings on the natural environment.

Regarding architects, Judd held a special enmity for the freewheeling and glib approach of Philip Johnson, the historical pastiches of such postmodernists as Robert Venturi and Michael Graves, and the tendency of many architects to employ sculptural forms when designing art museums. But he prized the three-dimensionality of Classical architecture and admired Le Corbusier, Mies van der Rohe, and Frank Lloyd Wright — and he felt deeply about proportion, scale, and the external expression of interior volumes.

Judd's approach was as practical as it was principled, however: Construction is expensive and especially difficult in far-West Texas. Much of the craft that Judd admired in the buildings he bought was lost to the local trades by the time he got there or else had never been locally based. Adobe masons, glass installers, and roofing contractors were brought in from around the region. But he also utilized and cultivated local trades and talent whenever possible, especially in service to his furniture production.

For the Marfa restorations, local companies and tradespeople are being used wherever possible. A Marfa-based construction company run by Juan and Jose Martinez was selected to repair and re-point the brick facade, under the direction Alpha Masonry, a consultant from Canada.

Exploded perspective drawing of elements being restored.



Gaps in the mortar joints were causing portions of the brickwork to fail and creating water damage within. Troy Schaum said the work was necessary for the health of the building, and every effort was made to keep the new work from impacting the existing aesthetic. The work had a subtle yet noticeable effect on the building, tightening up the lines and reinforcing the original flourishes of the brickwork at the corners and the cornice.

The most dramatic effect on the building may be in the storefront glazing on the ground floor and the new windows to be installed on the second story. Due to leaks and damage to the original windows, most of the openings had been boarded up for the past few years. Artisan John Antonides built new wood windows in his shop in Marfa to be installed over the course of several weeks starting in late January.

A more delicate matter will be meeting the challenges of preserving the artifacts of the installed spaces themselves, which ideally exist within a narrow range of temperature and

humidity. The project team determined that the advanced mechanical systems typically used for museums and preservation were neither feasible nor desirable for the Judd spaces in Marfa because they would be difficult to maintain, and because the cost of energy required to run them into the foreseeable future would be prohibitive. They partnered with the Image Permanence Institute to research and specify systems that instead focus on passive and light mechanical systems to achieve the required interior conditions.

The first phase of exterior work — which cost around \$600,000 — was supported by a grant from the Brown Foundation. A second phase that will address the interiors will be funded by individual, foundation, and board support, and additional projects to follow in upcoming years include: The Block; Print Building; a new conservation and storage facility; the Ranch Office; and Las Casas.

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

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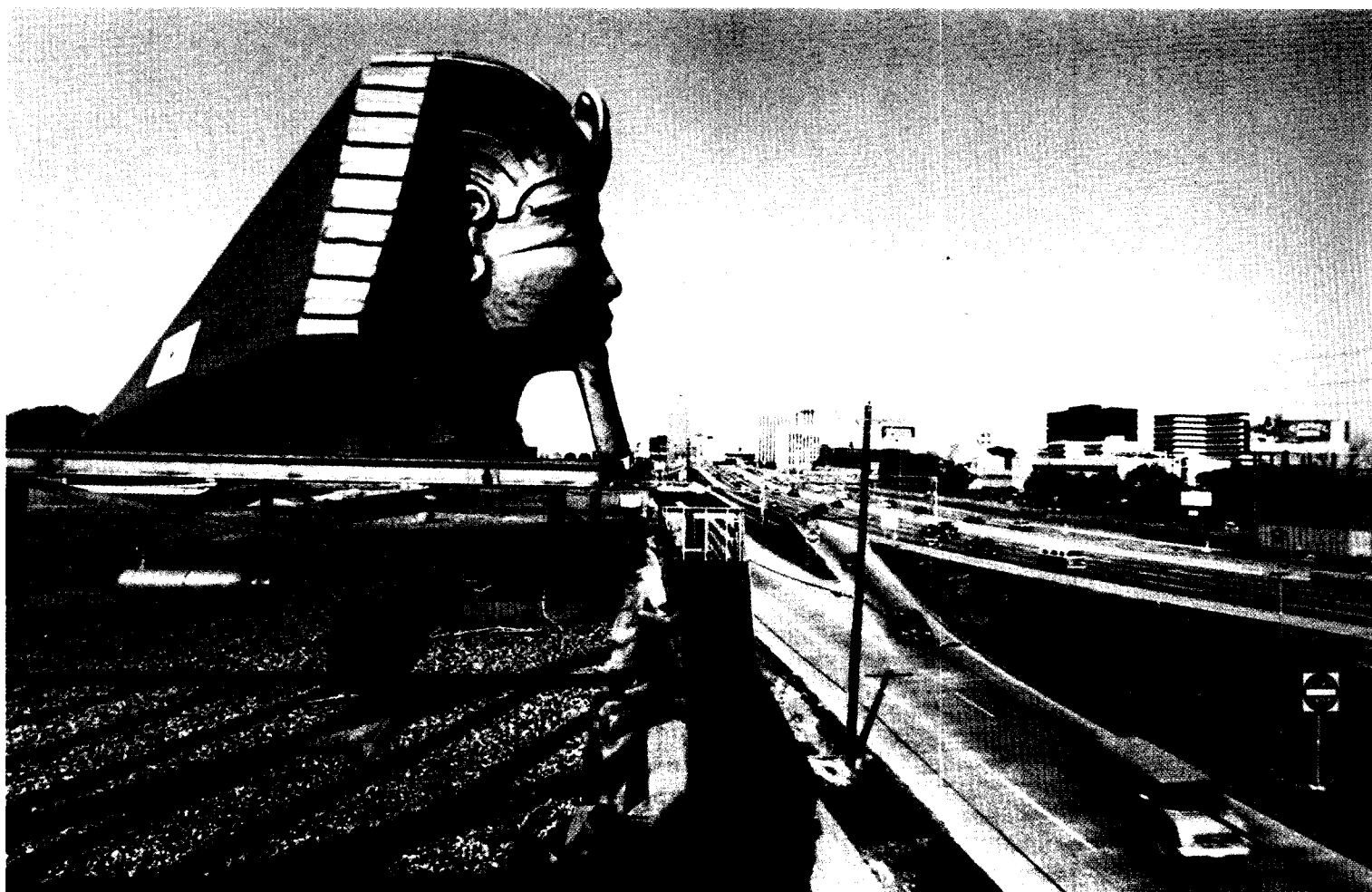


PROJECT IN DESIGN
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PROJECTS IN CONSTRUCTION





Magic Island, a restaurant with magic shows, at 2215 Southwest Freeway, Houston (1984).

Exhibition Review

Shooting Stim and Dross

Business & Pleasure: Fifty Years of Photographs
by Paul Hester
Rice Media Center Gallery

The year 2019 marks the 50th anniversary of photographer Paul Hester's long-term project to create a visual record of Houston. In honor of this achievement, the Rice Media Center — with a lot of assistance from Hester's wife, professional partner, and archivist, Lisa Hardaway — has hosted a large retrospective of his work, "Business & Pleasure: Fifty Years of Photographs by Paul Hester." Although Hester is professionally an architectural photographer, his interest is not strictly in buildings. He has always had an equally strong curiosity about urban space generally and how people live there. For the past five decades, Houston, a vexing combination of "stim and dross" (to use the poetic term coined

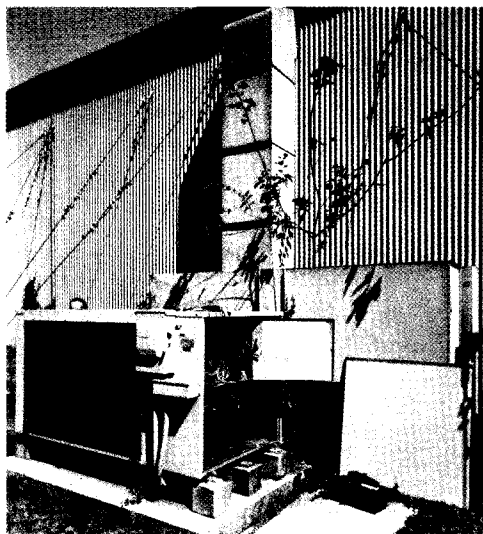
by Lars Lerup, past dean of the Rice School of Architecture), has been his continual inspiration. The photographs on display amply demonstrate this. (It should be noted, however, that Hester's relationship with his muse is somewhat fraught. That he moved to rural Fayetteville, Texas, 95 miles northwest of Houston, in 1994 and now commutes when necessary for work suggests how Houston can be hard to love even by those most dedicated to it.)

Hester's experience, first in architecture and then photography at Rice University in the late 1960s and early 1970s, helped to fix his interest in buildings and the urban environment of cities. He studied architecture until his senior year, when he switched to photography. It is not a coincidence that, very shortly before he did, the Franco-American art collectors and cultural patrons Dominique and John de Menil relocated their freewheeling Institute for the Arts from the Catholic University of St. Thomas to Rice. In the spring of 1969, they hastily erected a metal-clad shed designed by Howard Barnstone and Eugene Aubry,



Above *Shamrock Hotel Demolition, Houston (1987).*

Right *Air conditioning unit, Institute for the Arts, Art Barn, Rice University, Houston (1981). This photograph was commissioned by Drexel Turner as part of an ongoing series of metal buildings, grain elevators, and oil pipeline pumping stations — examples of industrial form and function.*



grandly named the Rice Museum, to host a large travelling exhibition, “The Machine as Seen at the End of the Mechanical Age.” In 1970, they commissioned the same architects to design a similar-looking building next to it, the Rice Media Center, for photography and film classes. Although Hester liked the architecture program well enough, he was lured by the siren call of the de Menils. When asked why, he grins and says the de Menils and their cohort were simply “way cooler” than anyone else in Houston at the time.

In the architecture program, however, Hester also studied with some interesting folks. In 1961, Bill Caudill became the director of the architecture department at Rice. Caudill’s mantra was exhaustive research. His architectural firm, CRS, was innovative for the systematic methods it used to produce designs. Many of the concepts they developed, like “problem seeking” and the “team approach” are still standard practice in architectural firms today. At Rice, Caudill encouraged staff and students to look at the contemporary, suburban city with curiosity rather than hostility. In the 1964-1965 Rice University General Announcements, for example, the description of the architectural program read:

The Department of Architecture is fortunate to be located in metropolitan Houston, the South’s largest city. The city offers students a wide range of professional associations and cultural activities. The Houston area is characterized by rapidly expanding population and accelerated building activity. The Department uses the city as a teaching laboratory, and its great variety of architectural examples — past, present, and under construction — as case studies.

During Hester’s junior year in 1969, he was in the now legendary “Learning from the Westheimer Strip” studio taught by a young architecture professor fresh from Yale, Peter Papademetriou, Caudill’s most recent hire. Co-teaching the studio was Papademetriou’s thesis director, Robert Venturi, and his wife and partner, Denise Scott Brown. This studio was part of the groundwork that led to Venturi Scott Brown’s seminal urban study, “Learning From Las Vegas” (1972). Shortly after he graduated, Hester, along with photographer William Lukes, worked with Papademetriou on Houston’s first architectural guide, which was published in 1972 on the occasion of the American Institute of Architects annual convention in Houston. The guide was unprecedented (and scandalous)



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Right *Backyard seen from an alley, Galveston (1978).*
Below *The Commodore on the Beach motel, 3618 Seawall Boulevard, Galveston (1973).* This was taken on a small grant from the National Endowment for the Arts during the summer of 1973, in which Hester documented people and places in Galveston.



Texas Press, 2003), and “Houston’s Silent Garden: Glenwood Cemetery, 1871-2009” (Texas A&M Press, 2010).

Another major outlet for Hester’s work has been *Cite: The Architecture + Design Review of Houston*, the journal published by the Rice Design Alliance beginning in 1982. Hester was among its co-founders and took on the role as its official unofficial photographer. *Cite* was published in a large tabloid format, in part to accommodate Hester’s many photos. In 2017, the 100th issue of *Cite* was published. Its main feature was a 50-plus-page spread, “Houston As Is: 100 Photographs by Paul Hester.”

Hester’s work is characterized by its deceptively casual manner, perhaps a carryover of his pop-inflected education. Perspective is not always corrected; horizon lines are frequently askew. People pepper the pictures. Bystanders often look directly at the photographer, wondering, smiling, or smirking. The subject matter tends toward the ordinary (a word Hester likes) rather than the exceptional. Chamber of Commerce-approved landmarks seldom appear. Photos are taken at all times of day, often with the sun glaring or under cloudy skies, instead of at the magic sunset hour. Hester rarely moves the camera beyond eye level. The effect is that everything appears as it is. It seems natural. The photographer is not present. The pictures on display show Houston quietly going about its business for the past 50 years. Hester elaborated his artistic philosophy in an exchange with Austin architect David Heymann, FAIA, in 2017:

I wanted the images to be representative of the whole, not to be unusual or atypical or even special. I wanted to record the typical or even common aspect of the place — not common as in lower-class, but what the area had in common with itself. At the same time, I hope these pictures that come from the ordinary will be redeemed and seen as if for the first time, by a visitor, to be both of the ordinary and, simultaneously, out of the ordinary.

Hester’s work, when seen as a whole, is transformative. It transcends its everyday subject matter and starts to get at the heart of living in the contemporary, suburban American city. This quality, demonstrated over many decades and continuing today, is what distinguishes the work and positions Hester as such a critical resource in trying to make sense of the bits and pieces that are Houston.

Ben Koush, AIA, is an architect in Houston.

because, at Papademetriou’s insistence, it included not only individual landmarks designed by prominent architects, but also seemingly sub-architectural pop and vernacular buildings. What’s more, nearly half the guide was composed of extensive photo essays depicting the various sections (many decidedly not upper, or even middle, class) of the city in an effort to make Houston more comprehensible as the complex urban entity it is. Hester says he “learned” Houston from driving around endlessly while working on the guide.

In the years that followed, Hester continued this grand, but undeclared, documentary project as the photographer for a diverse series of publications about Houston’s built environment. In addition to the architectural

guide, these included, “Icons and Eye-Cons: Signs in the Houston Landscape” (Houston Public Library, 1978), “La Arquitectura: Spanish Influences on Houston’s Architecture” (Houston Public Library, 1979), “Our Ancestors’ Graves” (Houston Public Library, 1980), “Houston in the Round: Panoramic Photographs of the City, 1903-1983” (Houston Public Library, 1983), “Contemporary Texas: A Photographic Portrait” (Texas Monthly Press, 1986), “Liquid City: Houston Writers on Houston” (Corona Publishing, 1987), “The Elusive City: Photographs of Houston by Paul Hester” (Rice Design Alliance, 1998), “Rice University: An Architectural Tour” (Princeton Architectural Press, 2001), “Ephemeral City: Cite Looks at Houston” (University of

Of Note

Q&A With Jenny Wu and René Graham

On March 10, the South by Southwest conference is hosting a panel titled “The Architects are Invading” to explore what happens when architectural design processes cross over into the fashion and beauty industries. Among the speakers on the panel are Jenny Wu, partner at the Los Angeles-based firm Oyler Wu Collaborative and founder and design director of LACE by Jenny Wu, a 3-D printed jewelry brand, and René Graham, principal of the LaurelHouse Studio firm, president of real estate development company BCS Modern, and founder and CEO of Renzoe Box, a modular makeup-organization company. Ahead of the panel, Michael Friebele, Assoc. AIA, spoke with Graham and Wu about starting their companies and how their architectural training helps to solve business problems.

Michael Friebele: At what point in your careers did you start to consider the impact of architecture upon the fashion industry and the beauty industry?

Jenny Wu: For me, it was kind of an accident. I did not set out to disrupt the fashion industry. I was looking around for things that I wanted to wear myself, and realized they weren't out there. As a designer, we all have this problem of “Oh, I can design a better version of this.” So I started designing some pieces for myself to wear, especially as I was starting to go to a lot of events. This was about four or five years ago. I knew nothing about jewelry; the only production I knew of was 3-D printing. I thought at first, we'll model it and create some prototypes. At that time, I went to Art Basel in Miami and I wore some of my signature necklaces there. And it was such an eye-opening experience because people kept stopping me every five minutes, and even when I was at lunch someone came over and wanted to know more about my pieces. It just kept happening, and at the end I thought maybe I have something here. So I spent the next year exploring how I could use 3-D printing as a production method and not just a prototype method. It was quite a learning curve, and figuring out how you use a technology that isn't typically for this purpose. The kind of steel-printing technology we used was mainly for making engine parts, not fine jewelry pieces. It took about a year of prototyping, and then we finally launched the line. I think for me at this point it's how to open up the brand to the larger market and not just designers.



Above Renzoe Box's interchangeable pods allow for a clearly delineated palette. The pods collectively form the tray above the storage area for brushes or residual makeup.

Right These interlocking ring bands, Amare and Sera, are indicative of the formal sophistication of the LACE by Jenny Wu collection.



René Graham: I think it's funny how Jenny said she didn't intend to disrupt the fashion industry. I'm definitely the same way. There's a parallel there where I stumbled into the beauty and architecture connection. What I've created is modular makeup. The idea I had in graduate school is about solving a problem that I personally was having to deal with on a daily basis, which was having to look professional and carrying around some cosmetics with me, and to constantly dig through a messy makeup bag. I was looking at what I was carrying around versus what I needed, and I realized there's a lack of efficiency in packaging. Prior to wanting to explore the idea of modular makeup, I was not at all interested in the beauty industry. To me, the beauty industry has been traditionally more about the modification of a surface, the art of applying temporary pigment to achieve a certain look. In architecture, the most direct correlation would be applied finishes, like paint or textiles or something. There wasn't a direct correlation between what I was doing in architecture; it was more like a problem-solving exploration for me.

MF: At what point did you decide to actually turn these ideas into a full-fledged business?

JW: In some ways I think of myself as just starting, because in the last four years we've learned so much about how to do business better, and it's still a work in progress. I started making it, and you think, "Oh I'll launch a website," and you put some pieces up, and people buy them, and you become a full-fledged company. I think it was good for me to learn, especially the process of using technology that is evolving so quickly and trying to figure out the right vendors. I can keep evolving my pieces, and as a small business, I don't have a minimum order. I don't have to make 1,000 of my pieces. I can print to order; I can keep my overhead low, and this allows me to grow my business the way I want to.

RG: To test a product like Renzoe Box and bring it to market requires a certain amount of scale. It's certainly an all-or-nothing scale, which made it more challenging to take the plunge. In August of 2017, I realized that I was onto something. I took a couple of interns to L.A., and we went to Beautycon. We had no product; all we had was renderings and

drawings, and we did this guerilla-marketing thing. Beautycon is like the Comic-Con of the beauty industry, and for two days, we walked around and we talked to women and we sold the product. Our product was a rendering, a realistic-looking rendering, and that was the point where I was like, "This works; I can make something from this; I can sell nothing but a rendering." And it's gone from there. And then it became about how to figure out the logistics, how to get brands involved, how to figure out manufacturing and mass manufacturing. Those are big business problems to take on.

MF: What parallels are you finding between product design and architecture?

JW: Each person I have hired for jewelry has been an architect. Just looking at architectural education, it teaches you so many aspects of how to run a business and the skill set you need, from having an eye for photography and having a sense of design and composition for graphics. Maybe the thing that we are less trained for is the jewelry industry. We still don't know how you break through. But the fact that we can 3-D model; we can do 2-D; we can do the hands-on things; we can fix things; we solve problems — all of these things that we train for in architecture school translate directly to working in so many industries.

RG: I think the skill sets are definitely there. On top of that, I think a design education and design background gives us so much leverage to innovate on top of what other people are doing. I think that's where the real value is. I'll just give you an example: I'm about to start a series of boutique, high-end, multifamily projects, and I can already draw some parallels, one being the idea of adjacencies. This is something we talk about in architecture all the time, but it's something that I've had to be cognizant of and be respectful of within Renzoe Box. I provide Renzoe Pods with different makeup, based on what the customer uses, and those brands may not necessarily align at all. One may be a super-high-end luxury brand that you're going to find at Neiman Marcus, and one may be a Target brand. They don't necessarily match in terms of the price point and the clientele they are after, and these pods have to live next to each other in a Renzoe Box. That may or may not make those brands and the people behind the

brands uncomfortable, and I have to make sure all those user groups are well represented. It becomes not only a design problem but a business problem, and it makes me think creatively about how I can solve this business problem. This is also something that we deal with in architecture all the time, the adjacency of this building to something else, or the different user groups that have to be involved with it, and we try to think about how to resolve this spatially.

MF: Jenny, you've been on this side of the business for six years, and René, you, for about a year and a half. If you could go back and start again, what would you do differently?

JW: I always joke in my lectures, if I knew how much work it was, would I start it again? I think the answer is still yes. I don't know if I would change anything. This year, we're fully launching our wedding ring collection. I didn't start out to design a wedding ring collection. We had our designs, and then a customer said, "Oh, I would love to have diamonds on it." And then they said, "Oh, I want a matching band with it." So we designed another piece, and it became such a huge bestseller. Later on, when that came out as a wedding ring, people loved it. But then some people are like, "Oh, I have this big solitaire lump from my grandmother, and I want to incorporate it. Do you have any designs that can incorporate a solitaire?" So it just kind of grew organically.

RG: For a long time, I had it set in my mind that I needed to have X number of brand partners before I could really push this out the door, and I think that was something that held me back. I got some really great advice from some very smart Silicon Valley people who actually steered me in different directions, and had I not met with them, I don't think I would have ever gotten there. Another thing is not being intimidated by going overseas for manufacturing. I initially tried to do everything in Texas. I thought I needed to be close to everything that was happening. It was my own sense of pride. I put my blinders on to other options, which in business is not what you do. When I took the first trip to China and talked with manufacturers, I realized a lot of other people are doing this. Once I got over that, a lot of doors opened for me.

Calendar

MARCH

Monday 4

LECTURES
Michael Murphy
UTSOA Spring
Lecture Series
Jessen Auditorium
200 W. 21st St.
Austin
soa.utexas.edu

Dana Cuff
Rice School of Architecture Spring Lecture Series
Anderson Hall
6100 Main St.
Houston
arch.rice.edu

Wednesday 6

EVENT
AIA National: Grassroots
2019
Washington, D.C.
aia.org

Monday 11

LECTURE
kstudio
UTSOA Spring
Lecture Series
Goldsmith Hall 3.120
310 Inner Campus Dr.
Austin
soa.utexas.edu

Sunday 17

EXHIBITION CLOSING
FOCUS: Dirk Braeckman
Modern Art Museum of
Fort Worth
3200 Darnell St.
Fort Worth
themodern.org

Monday 18

LECTURE
MX/TX Lecture: Isabel
Abascal & Alessandro
Arienzo
University of Houston
4200 Elgin St.
Houston
uh.edu

LECTURE
Shannon Shea Miller
AIA Houston Historic
Resources Committee
Speaker Series
aiahouston.org

Sunday 24

EXHIBITION OPENING
Jonas Wood
Dallas Museum of Art
1717 N. Harwood St.
Dallas
dma.org

Monday 25

LECTURE
MX/TX Lecture: Cesar
Guerrero & Ana Cecilia
Garza
University of Houston
4200 Elgin St.
Houston
uh.edu

Wednesday 27

LECTURE
William O'Brien
UTSOA Spring Lecture
Series
Goldsmith Hall 3.120
310 Inner Campus Dr.
Austin
soa.utexas.edu

APRIL

Monday 1

LECTURE
MX/TX Lecture: Wonne
Ickx
University of Houston
4200 Elgin St.
Houston
uh.edu

Wednesday 3

LECTURE
Elena Manferdini
UTSOA Spring Lecture
Series
Goldsmith Hall 3.120
310 Inner Campus Dr.
Austin
soa.utexas.edu

Thursday 4

EVENT
Marfa Invitational (ends
April 7)
Hotel Saint George
105 S. Highland Ave.
Marfa
marfainvitational.com

Saturday 6

EXHIBITION OPENING
America Will Be! Survey-
ing the Contemporary
Landscape
Dallas Museum of Art
1717 N. Harwood St.
Dallas
dma.org

Sunday 7

EXHIBITION CLOSING
Modernity and the City
Dallas Museum of Art
1717 N. Harwood St.
Dallas
dma.org

Saturday 13

EXHIBITION CLOSING
Topologies
The Warehouse Dallas
14105 Inwood Rd.
Dallas
thewarehousedallas.org

Wednesday 17

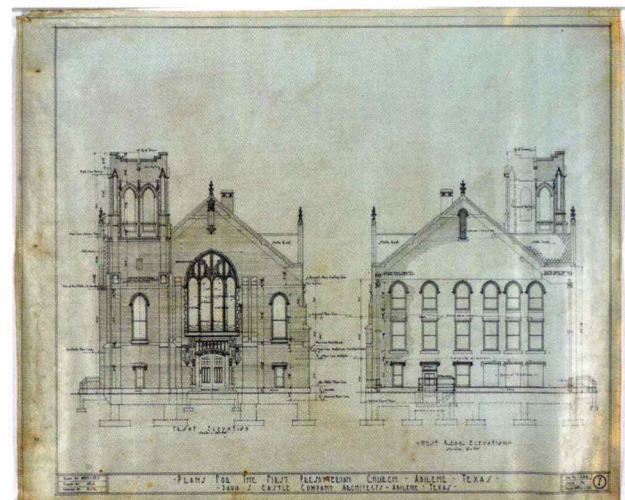
EVENT
UTSOA Symposium
Paving The Way: Female
Pioneers in Architecture,
or What's Wrong with the
Fountainhead?
Goldsmith Hall
310 Inner Campus Drive
Austin
soa.utexas.edu

SPOTLIGHT



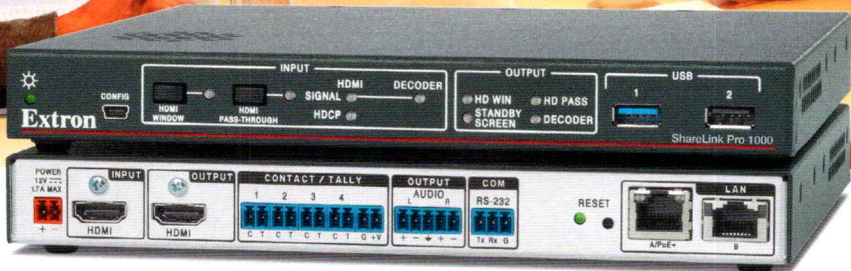
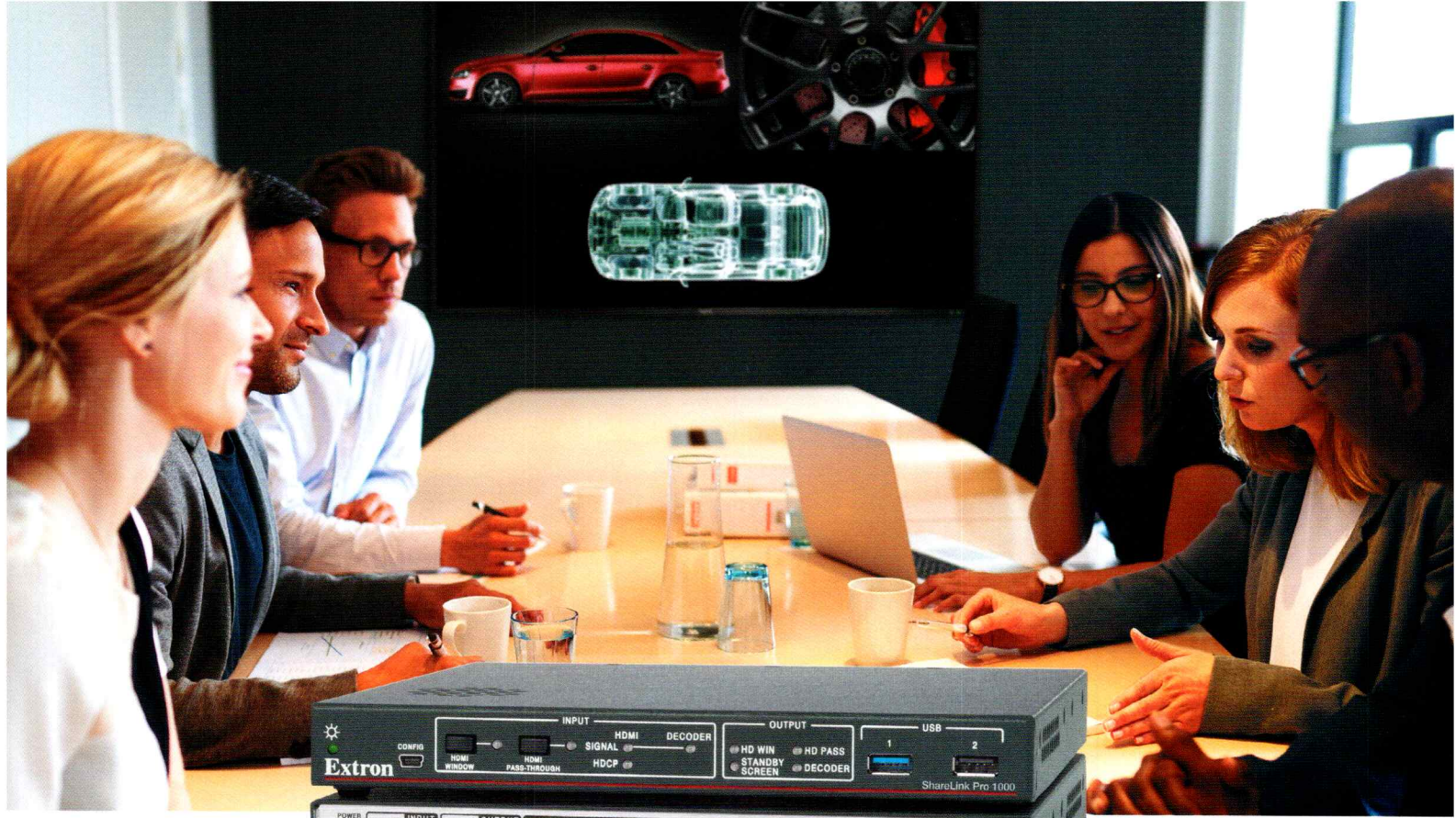
Lars Lerup: Final Farewell Lecture and Reception
Anderson Hall, Rice University, Houston
April 4

Lars Lerup is giving his final lecture at Rice University, concluding nearly 30 years of association with the school. During his storied career, Lerup served as the dean at Rice School of Architecture and William Ward Watkin Professor from 1993 to 2009. He has written numerous books that focus on the intersection of nature and culture in the contemporary American metropolis, including "After the City" (2000), "One Million Acres & No Zoning" (2011) and "The Continuous City" (2018). Lerup's lecture is free to attend and open to the public.



Skyline Maker: The Architecture of David S. Castle
The Grace Museum, Abilene
THROUGH July 18

This exhibition honors the career and achievements of the architect David S. Castle, who arrived in Abilene in 1914 and spent over 40 years designing structures that redefined city views across the Big Country region. Castle designed and built hundreds of municipal, recreational, and residential buildings, schools, hotels, churches, and courthouses with the goal of bringing an urban feel to West Texas cities. The exhibition examines Castle's role in the growth and evolution of Abilene and his impact on the city today, 62 years after his death. ■



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The Dri-Design Metal Wall panels on the Nordstrom Toronto Eaton Centre feature the Inspire Finish in a Shadow Series panel with varying levels of gloss. This variation gives the individual cassettes distinguishing pattern when viewed both near and far. Utilizing a custom Dri-Design detail, Custom LED light bars were also incorporated into the façade. The detail allows the light bars to be hidden within the horizontal joints.



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Nordstrom Toronto Eaton Centre | Design Architect: Callis
Architect of Record: Queen's Quay Architects

by Rita Catinella Orrell

These products can be used in any space where groups gather to eat, play, or be entertained, such as gymnasiums, outdoor kitchens, office courtyards, and more.



Tectum Direct-Attach Wall Panels

Armstrong
armstrongceilings.com

These direct-attach wall panels provide a durable, sustainable, acoustic option for sports centers, gymnasiums, music rooms, etc. The panels can be mechanically fastened to masonry, drywall, wood, trusses, I-Beams, and other surfaces, and they offer an NRC up to 0.85. While a variety of color options are available, the white- and natural-color panels are Living Product Imperative Certified and meet stringent sustainability compliance standards.



Fosfo Tiles

Designworks
designworkstiles.com

The Fosfo collection of glow-in-the-dark mosaics inject light into spaces such as indoor or outdoor swimming pools, spas, or residential or public bathrooms. The luminescent pigments within the tiles are charged by exposure to either natural or artificial light during the day. They are available in sheets in four colorways or, for a more subtle approach, a random pattern effect in six colorways. The tiles feature Designworks' JointPoint technology for ease of application, better adhesion, and superior grip.



Woolsey Ping Pong Table

Sean Woolsey Studio
seanwoolsey.com

Designed and crafted to the International Tennis Table Federation spec size, the Woolsey ping pong table can transform from a dining or conference room table into a game-ready surface in a matter of seconds. A hardwood tabletop and regulation-size powder-coated steel net is easily mounted/unmounted via thumb screws to the table. Included are two custom-made walnut paddles, three balls, and a wall-mounted display rack. Solid walnut legs are sleeved into the steel base to allow for adjustment via leg levelers. Woolsey also makes a shuffleboard table in multiple sizes and colorways.



Ultimate Outdoor Bar

True Residential
true-residential.com

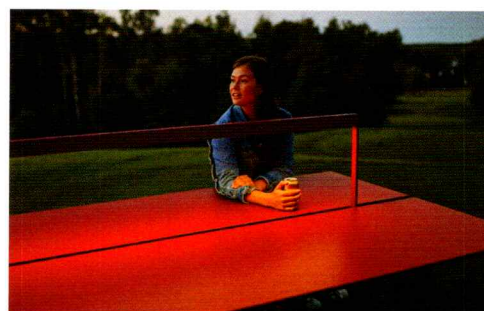
Ideal for entertaining al fresco, True's Ultimate Outdoor Bar integrates a clear ice machine, dual zone wine cabinet, undercounter refrigerator drawer, undercounter freezer drawer, beverage dispenser, and undercounter refrigerator. Units such as the single or dual tap dispenser feature True's exclusive airflow technology to create the perfect draft pour. According to the manufacturer, the clear ice machine is the most energy-efficient on the residential market, creating up to 70 pounds of crystal-clear ice a day.



Kosmos Tables

Galanter & Jones
galanterandjones.com

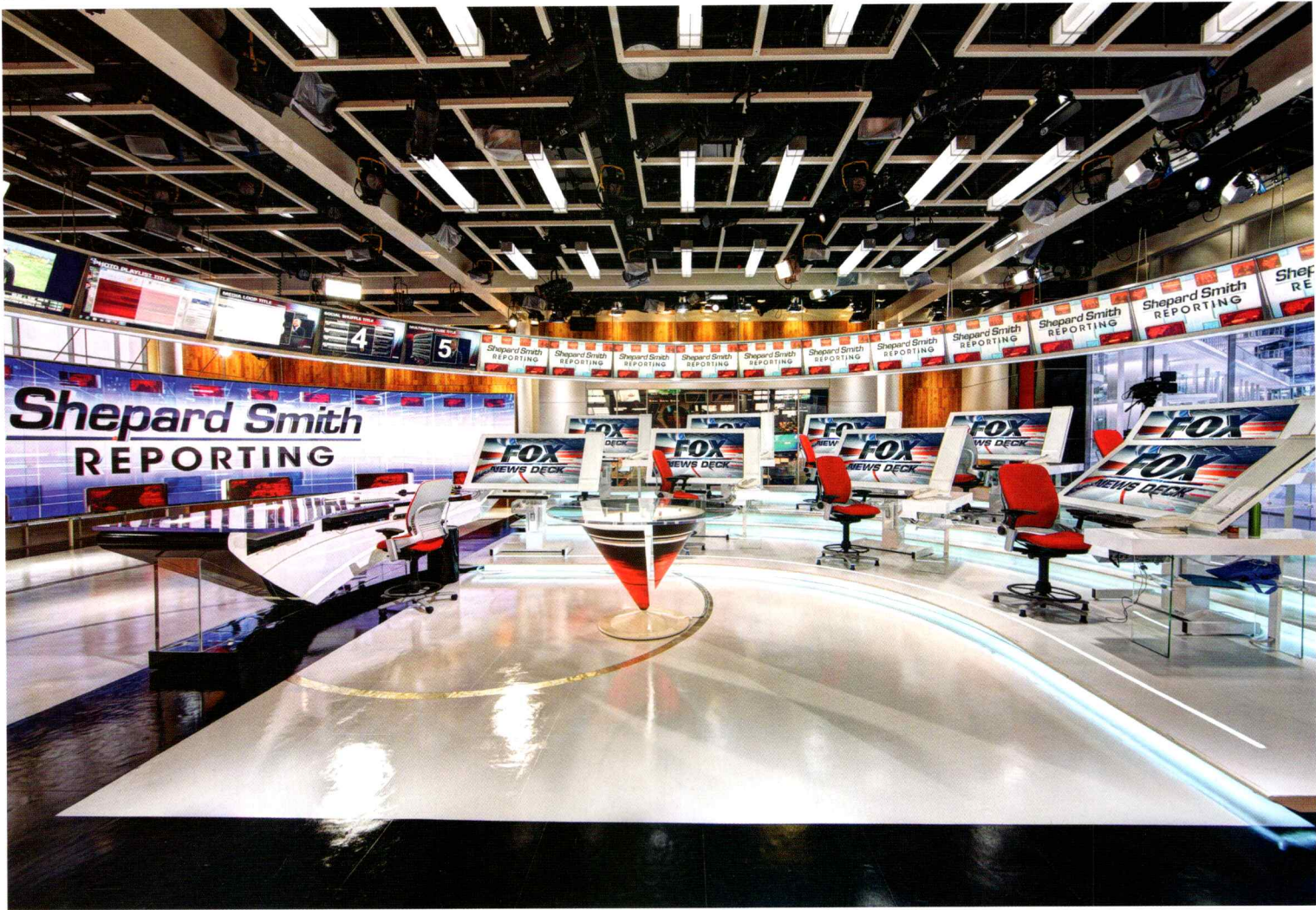
Designed to complement the Galanter & Jones line of chairs and lounges, the Kosmos tables are available heated or unheated and are made of the same smooth, durable stone material. The heated version can help keep appetizers and snacks warm, and can also be used as spillover seating on cool nights. The round tables come in two sizes (28-in-wide x 16-in-high and 18-in-wide x 18-in-high), making them ideal for compact urban gardens or apartments, entertaining spaces, and hospitality spaces.



The Harvest Collection

Landscape Forms
landscapeforms.com

Created in collaboration with Duluth-based Loll Designs, Landscape Forms' Harvest line of tables and benches help bring people together outdoors. The standing- or dining-height tables come in four bright colors, with table- and benchtop surfaces made of 100% post-consumer plastic and metal legs and understructure. The dining-height table is offered with matching bench seating, while an optional LED luminaire in two heights can be integrated into the table.



The Fox News Deck employs cutting-edge back-end technology to allow editors to produce content during live broadcasts.

T.V. Eye

A young architect finds himself working for a firm that specializes in television news sets, an unexpected realm of architectural production where design and construction move at the speed of broadcast media and space is conceived, not for its human inhabitants, but for how it will appear on the screen.

by Christopher Ferguson, AIA

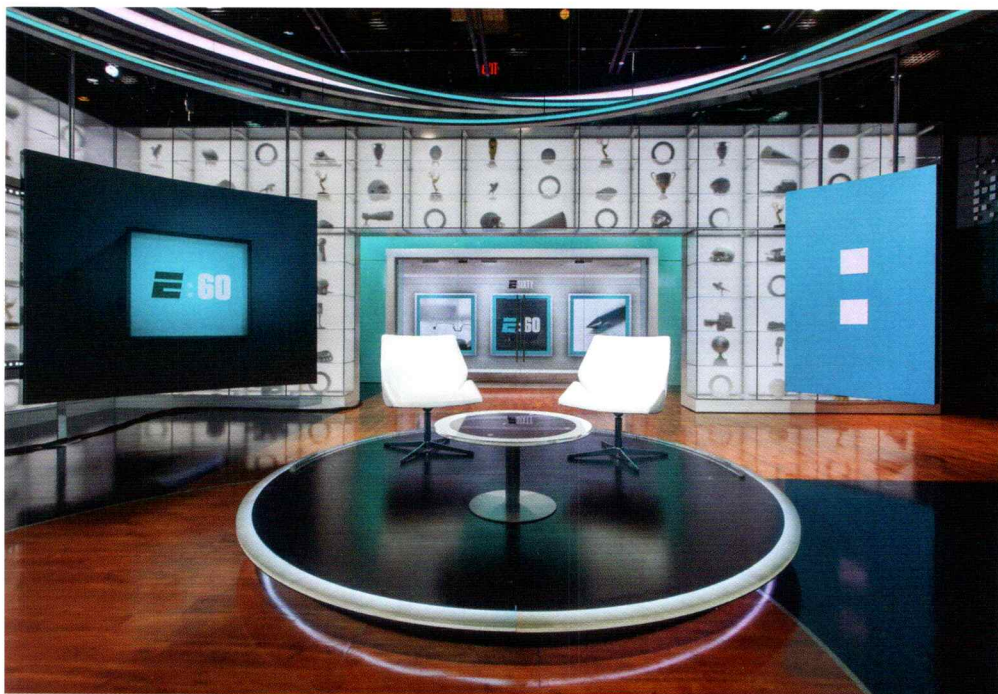
The Fox News Deck made its television debut on October 7, 2013, when host — and respected journalist — Shepard “Shep” Smith stood before a camera and declared his show to be the beginning of a “live broadcast revolution.”

Gone were the days when a network could call itself “cutting-edge” by delivering the news of the day to an audience behind a television screen for an hour each night. Smartphones and mobile apps made the production and consumption of news a 24/7 interactive onslaught — one that transcended traditional media platforms and schedules. This new era would necessitate a brand-new editorial approach.

Gesturing toward a fleet of busy editors with their backs to the camera, Smith explained that his staff would cover breaking stories in real time, with the editorial process integrated within the live broadcast itself. They would use new technology to format content for immediate distribution, giving Smith the ability to pull up any editor’s computer screen instantly

Below ESPN makes use of a 360 degree studio with large tracking curved LED walls for “Outside the Lines” with Bob Ley.

Bottom The studio’s flexibility and abundant LED displays allow for multiple shows to be filmed in the same space.



on television. The efficiency gained would allow for more information to be processed, vetted, and broadcast faster than ever — all while viewers watched and participated as the sausage was made.

I should also add that the editors would work from massive, white, 55-inch touchscreen displays mounted to angular podiums arrayed radially throughout the studio in concentric arcs. Smith would occupy center stage, scrolling through content with a remote control as his staff toiled away in the background, their army of enormous screens clearly visible to viewers at home, if not also on the International Space Station.

The on-air look was so absurd it led Jon Stewart, host of Comedy Central’s “The Daily Show,” to remark that the set looked “like an Apple Genius Bar had an orgasm.”

At the time, I was 23 years old and the ink on my diploma was still drying. I had spent the last five years at The University of Texas at Austin traveling abroad and learning invaluable lessons about how to design sensitively, how to provide value to the built environment, and what a designer’s role in society could be.

I had never given television set design a second thought, much less considered it a potential career trajectory. And that was still very much the case as I sat at my desk in a renowned architecture firm during what I considered the infancy of my inevitable, brilliant, and storied career as an architect. I scoffed at the “Fox News Deck.” Its overblown, bombastic aesthetic was such a gimmick. Who designs like that? Who could enjoy designing like that? I finished my lunch, went back to my Revit model, and didn’t think about it again.

But the universe evidently has a sense of humor. Less than a year later, I found myself working for New York-based Clickspring Design, one of the globe’s leading broadcast designers and — you guessed it — the designers of the Fox News Deck.

After working at Clickspring for a little over four years, I’ve gotten used to the fact that most people don’t really understand what broadcast design is, let alone why an architect would be involved.

“TV set design? Like, you design televisions?”

I don’t blame them! Most of us grew up on a steady, media-rich diet, yet take for granted the recognizable environments that give all programming a functional, visual identity. Game shows, talk shows, news broadcasts — these are

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Project Tumbleweed Residence, Austin
Architect Alterstudio Architecture
Photographer Casey Dunn



all designed spaces with specifically-branded programmatic needs, not unlike a retail store, corporate office, or hotel. A variety of disciplines work in close coordination to accomplish a singular design vision that is sold to a client. It is architecture.

That being said, there are some critical differences to traditional architectural practice. The first is the head-spinning schedule.

Depending on the scale and complexity of the set, it's common to design, solicit feedback, and secure concept approval within a month. This is typically done through a comprehensive rendering package and schematic plans that will show a client how the project will be shot and viewed on-air. Once approved, we produce a drafting package in four to six more weeks. The set is fabricated off-site in roughly six to 10 weeks and loaded into the studio over a couple weeks' time. Dress rehearsals and camera tests happen over another week, and then we're done. In a matter of a few months,

we will have gone from drawing sketches on trace paper to seeing our design on television. While schedules can vary between projects, watching the volume of work that churns through our office leaves me with a near-constant feeling of instant gratification.

Also noteworthy is the weirdness of designing within a black box. Most architects I know (the good ones, at least) embrace contextual design, where many early design moves are derived from a dialogue with the site, its landscape, its climate, and so on. When designing for television, we need to know the shape of the room, the height of the lighting grid, and where some critical technical elements are positioned along the studio perimeter, but that's about it.

It's almost startling to watch a design born from a vacuum, but for our design staff (only half of which is architecturally trained), there's a playful and unapologetic embrace of formalism that happens in these early stages, a process that doesn't have a direct parallel

The studio for "NBC Nightly News" with Lester Holt sits adjacent to a co-branded newsroom that is occasionally seen on-air.

Essay

in contemporary architectural practice. In school, I would be grilled by my professors to justify every design move I made, but at work, if we want to make a non-load-bearing staircase that attaches to a bridge to nowhere, the only questions we'll get from the client are usually "How do we shoot it?" and "What does it look like on camera?"

It's perverse and totally liberating.

This design process actually works, but only because, at the end of the day, we're designing environments that are not primarily for the people that use them — they're for the people watching at home. We craft intentionally mediated experiences where the camera is king.

Shep Smith's aesthetically absurd "news deck" was successful because anyone who tuned in for the first time knew the show was a radical departure from anything they had seen before. Also, it's actually functional for the on-air editorial staff, although admittedly this particular marriage between form and function is more akin to a shotgun wedding. Could we not have put the editors behind giant iPads? Sure. But then who would be talking about it? Sometimes a design needs to be provocative.

The rapid development of broadcast trends means the landscape of what is possible is ever-shifting. Just as architectural ideas ebb and flow throughout the eras, so too do ideals of set design. These "revolutions," as Shep Smith aptly called them, happen regularly and are almost always driven by technological advancement. For example, the rise of HD and 4K displays as consumer standards meant the build-out quality of these environments had to rise considerably. Producers could have gotten away with a piece of electrical tape covering a chipped wall in the 1980s, but in 2019, we'll see that cut corner in all its glory.

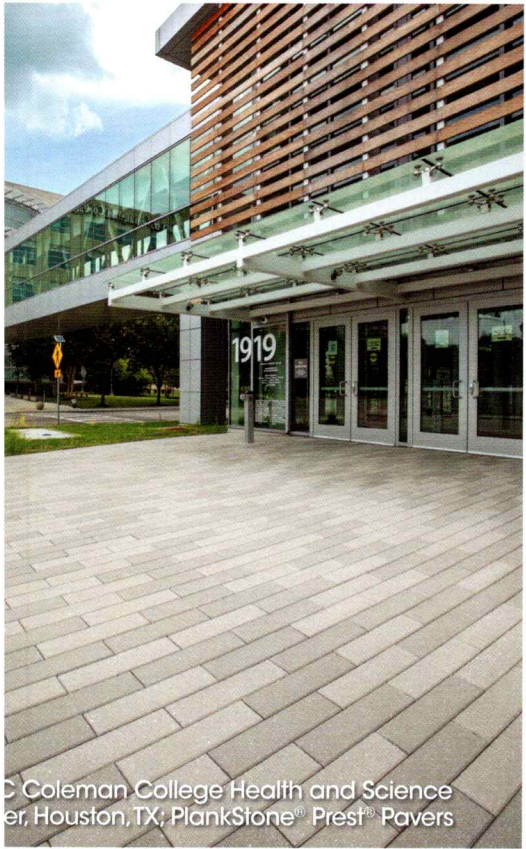
One of today's revolutions appears to be the steady march toward integrating augmented reality (AR) into live or pre-recorded broadcasts. These are graphics rendered in three dimensions that appear to exist in space as a part of the physical studio. They are often interactive, like when a host on The Weather Channel walks around a spinning F5 tornado as it forms, or when a sports anchor stands on a virtual football field and shows you the route a wide receiver would run from the quarterback's perspective. Applications abound, and the acceptance of this

Augmented reality is becoming an increasingly versatile and immersive tool used in live and pre-recorded broadcasts.

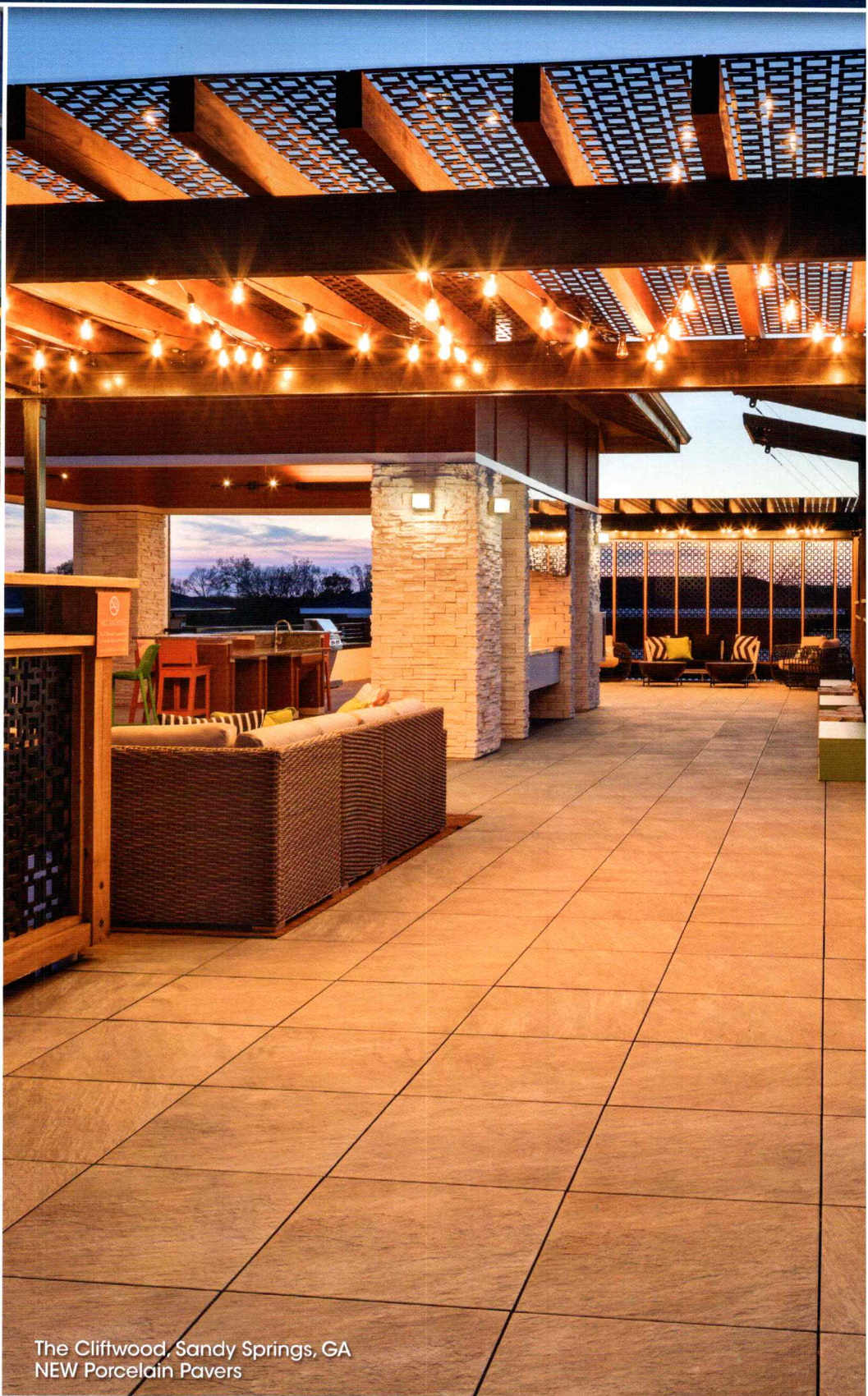




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Large media markets yield even larger studio environments, such as this double-decker news studio in Jiangsu, China.

immersive tool is leading us to design broadcast environments differently. Sets may get larger, often including dedicated spaces for these graphics to stretch into the whole frame. And increasingly our practice considers our proposed design solution as a hybrid between physical and digital elements.

As a young architect, I'm not just enamored with broadcast design because it's different and fun, although it is both of those things. I'm enamored with it because we're witnessing a convergence between today's broadcast ideals and the ideals of contemporary architectural practice.

As firms across the world increasingly market their expertise in "branded environments," they're essentially leaning into a long-held golden rule of television set design: Context (what we experience) and content (the communication of value and relevance) are thought of as one.

Undoubtedly, we will begin to see a saturation of mediated experiences integrated within

physical architecture. It's already happening. Go to a department store in China and virtually "try on" an outfit by standing in front of a custom mirror employing an AR display that superimposes a rendering of clothing over your actual reflection. If you have a great experience by avoiding the line for the dressing room, I bet you're more likely to go back to that store. And I bet that starts to change how we design for retail, in the long run.

The future of architecture is destined to explore these emerging methods of communication, exchange, and audience participation. And, while I desperately hope that future doesn't look like a bunch of giant iPads scattered across a television studio, I'm excited to be a part of the next generation of architects who figure it out.

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



Sore Eyes

A Dallas architect finds a remedy to architecture media overload and the drive to stand out in a derelict ranch in Northern California.

by Max Levy, FAIA

It seems with increasing frequency we see buildings online or in print or in person that shoot us a momentary thrill. Attention-seeking architectural forms and details, vaguely surreal building concepts, and stunts du jour all clamor for our notice. We scroll to the next image on ArchDaily, and then the next, and the next, and the next. The images may be irresistible, but they are seldom deeply satisfying, and as a result, this cultural compulsion of ours to constantly renew architectural expression carries with it a certain tenseness. How rare it is to find architecture that is shelter from this wind.

Not long ago I was in San Francisco, wanted to go for a hike, and chose Point Reyes as a likely spot to find a good trail. It is a hauntingly beautiful peninsula about an hour north of town, mainly agrarian, defined by cliffs that tumble down to the Pacific, its pastures and woods alternately veiled in fog or elated by yellow sunlight and the bluest skies. Nearing the northern tip, I drove over a hill and hit the brakes: There, resting in the land's lap below me, was an architectural tableau seemingly suspended in time. I soon learned that it was the headquarters compound for Pierce Ranch, established in the 1860s and apparently little changed. The ranch ceased operations in the 1970s, and the State of California reestablished the property as a state park. Turns out that's where my hiking trail was, with the ranch compound now serving as the trailhead.

Surprisingly, instead of messing up the buildings, they simply picked them all clean as an artist might do it, and have maintained them as an arrested ruin. Needless to say, I lingered quite a while exploring these architectural husks before setting off on my hike.

Individually, the buildings are utterly elementary, unselfconscious. Yet, spaced apart and vivified by the stark landscape, they take on a poetic power. And as I moved around through the compound, they joined in a rich architectural concert of form, proportion, placement, light, and shadow. Given a little breathing room, simplicity and utility and composure are a beautiful thing. The experience was so deeply satisfying that it made me think: We architects are all trying too hard.

I was struck too by the feeling I was experiencing. It was one of relief. Relief is also the feeling I get each time I enter the Kimbell Art Museum, even after all these years of entering. Finally, to be in a place where we can collect ourselves, a place that engages the mind, the heart, and the eye, a place that is a little less about itself and more about the life it shelters and frames. Isn't it wonderful that can be accomplished as readily with white-washed boards out on Point Reyes as it can with concrete and travertine in Fort Worth?

Pierce Ranch is a sight for sore eyes.

Max Levy, FAIA, is founder of Max Levy Architect in Dallas.

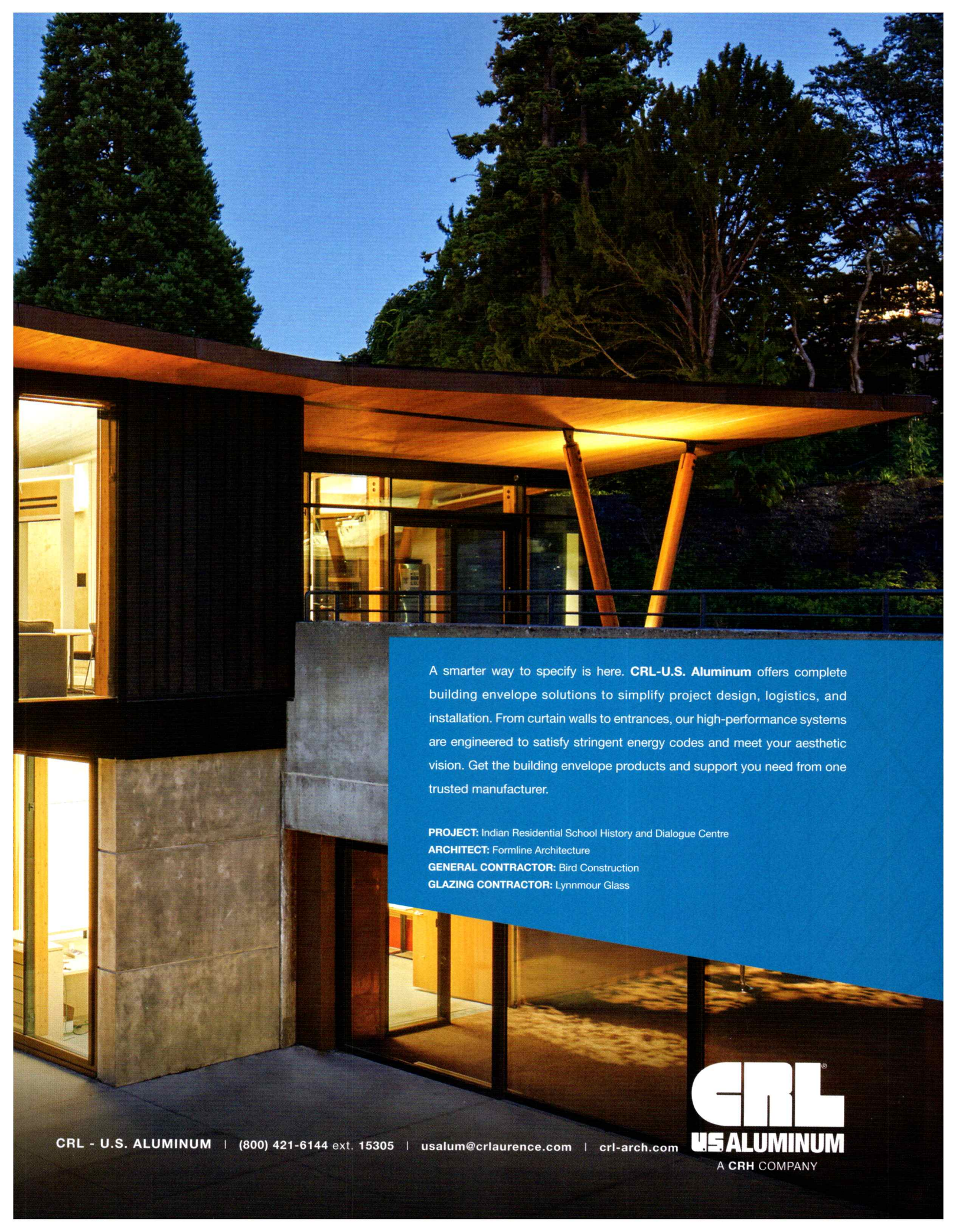


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Open House



The gable-fronted bays of the Koush/de las Cuevas House are framed by vintage, gable-faced bungalow neighbors.

Koush House

Houston architect Ben Koush's house and studio for himself and his husband, Luis de las Cuevas, represent the latest twist on a classic design opportunity: telling the world who you are, architecturally, by the way you choose to house yourself.

Project Koush/de las Cuevas House

Architect Ben Koush Associates

Design Team Ben Koush, AIA; Luis de las Cuevas

Photographers Ben Koush, Paul Hester

by **Stephen Fox**



A year after completing a 520-sf backyard professional studio behind their house in Houston's East End (*TA*, January/February 2018), Ben Koush, AIA, and his husband, Luis de las Cuevas, found a vacant lot, 50 feet wide and 129 feet deep, in a working-class, Mexican-American neighborhood on the city's Near North Side. The lot fronts on a one-block-long street in the North Main Street Addition that dead-ends into Little White Oak Bayou. The street is lined with modest, one-story wood houses built at various times during the 20th century. This turned out to be Koush's dream location: secluded, yet only three blocks from the nearest Metro light rail transit stop, one-and-three-quarter miles north of downtown.

Koush extrapolated from his previous backyard studio when designing what, from the street, look like two Monopoly game houses. One of the dark-green-painted, clapboard-sided, gable-fronted structures is an open carport, its interior painted gleaming white. Alongside it, elevated four feet above grade, is a taller, green-gable-fronted companion with a recessed front porch, containing Koush's professional studio. Koush explains that, spatially, the studio is a near-duplicate of his former backyard studio, lined with bookshelves on three sides, looking out to the north-facing front porch through three-foot-six-inch sliding glass doors framed flanking a central fixed glass panel, and incorporating rear pockets containing a side-by-side skylit bathroom and a storage

Above *The "dogtrot" is a porch separating the house's live/work components and expands into an outdoor living room.*

Left *An open-air passage between the carport and the front-facing studio leads to the house's central patio.*

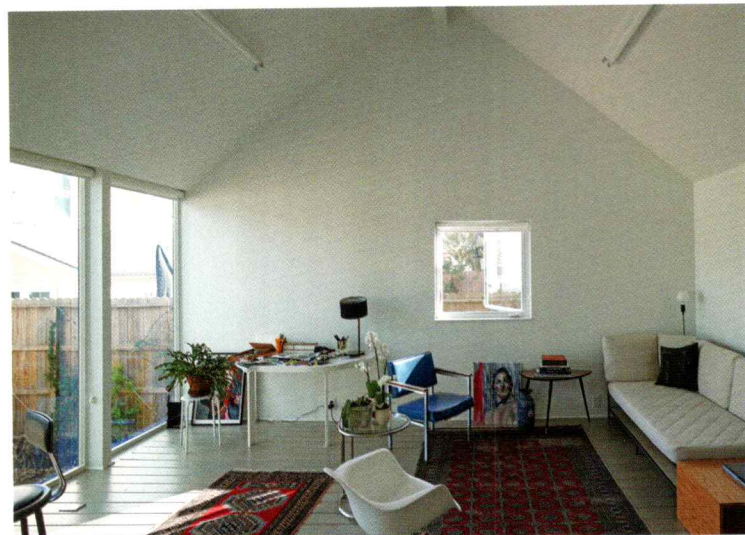


This turned out to be Koush's dream location: secluded, yet only three blocks from the nearest Metro light rail transit stop, one-and-three-quarter miles north of downtown.

compartment. The latter, Koush says, could be converted to a kitchen if the space were to become a dwelling unit.

What is not immediately apparent from the street is that the studio is the leading edge of an extruded, gable-roofed bar, 19 feet wide, that extends back through the depth of the lot parallel to the west-side property line. There is no direct access from the street-facing studio to the house behind. Instead, Koush chooses to walk to and from work each day along an open passage

Open House

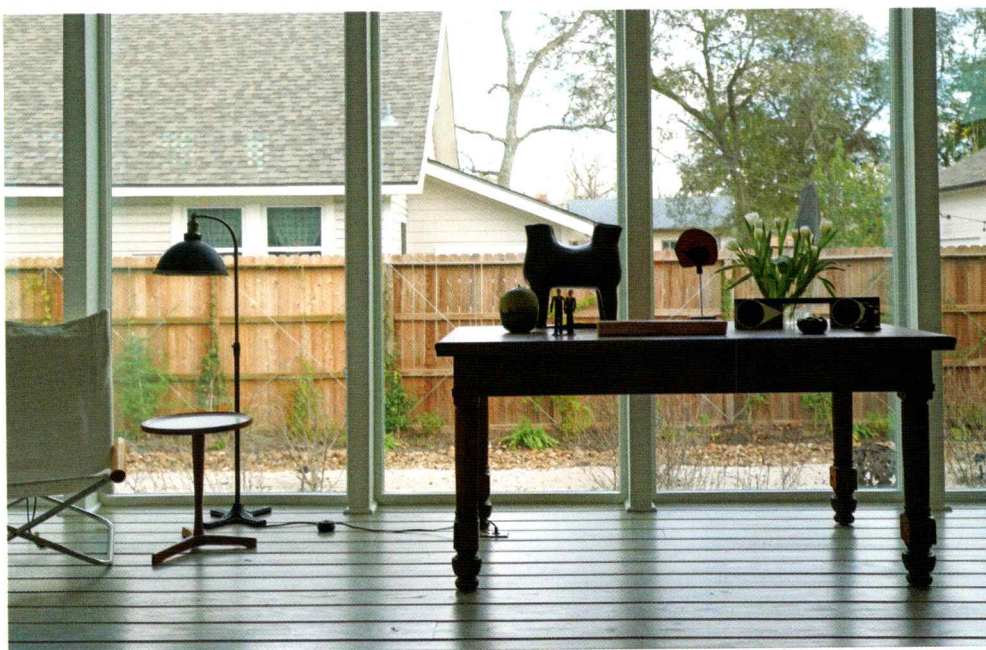


Above left Koush created the profile of a house-within-the-house by sectionally differentiating between the dining-living area and its extension into the flat-ceilinged kitchen.

Top right Ceilings that follow the pitch of the roof and the juxtaposition of floor-to-ceiling windows and a square punched window produce contrasting sensations of enclosure and expansion in the house's two bedrooms.

Middle right Koush's architecture studio, lined with shelves on three sides, opens through north-facing sliding glass doors to the entry porch.

Bottom right View from the living room into the central patio.



between the studio and the carport. (The carport has a back door, so much of the trek can be made under cover when it rains.) As are the driveway and the interior of the carport, the passage and the patio it leads into are surfaced with crushed white limestone. Koush reasons that because limestone is pervious and doesn't require water, fertilizer, insecticide, or mowing, it is a more environmentally responsible ground cover than concrete paving or grass would be.

The interior patio is framed by the carport, the long west-side bar, and a perpendicular wing that projects to the east. In the patio, Koush's 3-foot, 6-inch planning module is evident in the dimensions of the house's floor-to-ceiling windows. Separating the back of the studio from the entrance to the house is a spacious, outdoor room, which Koush calls the "dogtrot." At 21 by 19 feet in dimension, it is virtually an outdoor living room. After the house was completed, Koush inserted a wood lattice between structural piers on the west side of the porch to moderate penetration by the afternoon sun and screen views of the neighboring yard. Koush observes that the lattice still permits daylight to illuminate the space and doesn't block the breeze. White-painted vertical wall siding and ceiling decking and a gray-stained pine plank floor give the dogtrot a tranquil feel. Koush used one-inch-square steel bar for the hand and stair rails on the side of the dogtrot. The cross walls within the dogtrot are aligned at an angle in order to preserve a native pecan tree on the property, making the space a parallelogram in plan rather than a rectangle. This divergence from the orthogonal creates a subliminal sense of volumetric expansion.

The house is simply organized. A living-dining-kitchen area is spatially continuous with the dogtrot. Koush spanned the space with a steel beam and kingpost tying into the house's steel ridge beam to rigidify the open-gable roof structure. He installed projecting lighting fixtures to illuminate wall-mounted art, and he detailed the kitchen millwork to reinforce the space's scale and proportions. The side wing and the rear of the west wing each contain a bedroom and an attached, skylit bathroom. (While Koush maintained a muted palette throughout most of the interior, he reserved architectural color for the bathroom tile.) The bedroom in the side wing is used as a painting studio by de las Cuevas. Between the kitchen and the back bedroom is a wide, deep closet where art and objects can be stored when not on display; Koush calls this space the "gift shop."

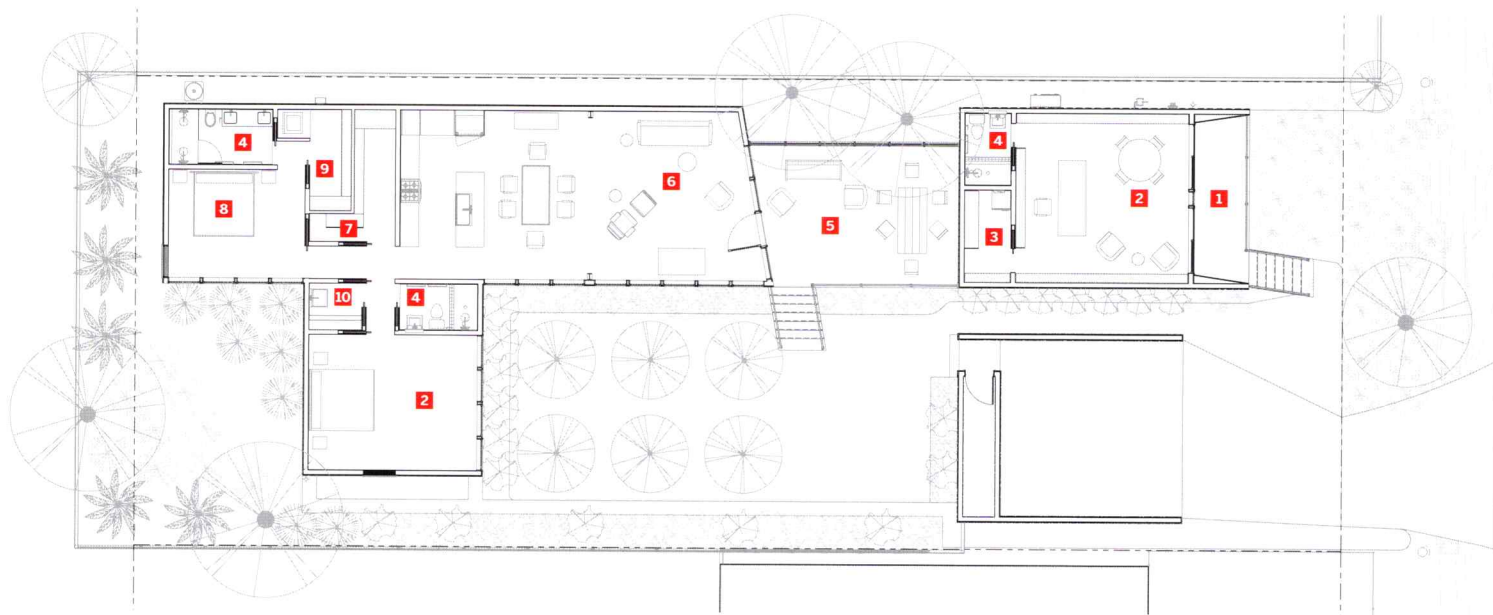


Koush cites Clovis and Maryann Heimsath's classic book, "Pioneer Texas Buildings: A Geometry Lesson" (1968) as inspiring his awareness of traditional Texan house types. Shown above is the Anson Jones House (1844), with its central dogtrot, and to the left is a replica of the gable-fronted school house where the Texas Declaration of Independence was signed in 1836, both at Washington-on-the-Brazos.

Open House

In the central patio, the foundations (raised four feet above grade on concrete piers) repeat the configuration of neighboring bungalows, lift the ground floor above potential flooding from Little White Oak Bayou, and enable breezes to ventilate the underside of the house.





- SITE PLAN**
- 1 PORCH
 - 2 STUDIO
 - 3 STORAGE
 - 4 BATH
 - 5 DOG TROT
 - 6 LIVING AREA
 - 7 GIFT SHOP
 - 8 BEDROOM
 - 9 CLOSET
 - 10 UTILITY

The back bedroom contains the house's only south-facing window, a square-framed aperture on axis with the passage connecting the two bedrooms to the front of the house. Koush says that when this window and the door to the logtrot are open, the southeast breeze ventilates the house quite efficiently. Apart from the lattice screens in the dogtrot, there are no openings on the west side of the house. Koush is proud of his house's environmental performance, which he achieved by constructing it with thick, insulated wall sections (2-inch-by-6-inch studs, drywall, sprayed foam insulation, and fiberglass batts). The fixed-glass windows incorporate solar shades. The stone-lined swale edging the patio

channels rainwater runoff. Plantings (still in an immature state) were chosen for their environmental resilience and screening potential. Koush splashed the side walls of the studio's front porch, embedded horizontal roof drains, and clipped roof eaves to maintain thin-edge profiles.

Koush's house and studio attest to the value of architect-designed houses: Beauty, economy, and stability reinforce each other, thanks to the conceptual clarity and material economy of his design. Some of his neighbors concur. Benjamin Notzon, AIA, designed the first new house in the Main Street Addition, in 2015. Across the bayou, in Glen Park Addition, Brett Zamore, AIA, Cameron Armstrong, Bernardo

Ríos, and M+A Architecture have designed infill houses over the past four years, all located near SCHAUM/SHIEH's White Oak Music Hall (*TA*, May/June 2017). Collectively, these buildings identify their formerly obscure neighborhoods as centers for ambitious new — and quite affordable — architecture in Houston. Unfortunately, they also tend to attract developers, who buy cheaply, build indiscriminately, and wreck the fragile balance between the ordinary and the exceptional that makes these neighborhoods so compelling.

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

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*It is not the sting of wrongs past
But what I must look for in wrongs to come.*
— Sophocles, translated by David Greene, “Philoctetes”

*At last men came to set me free;
I ask'd not why, and reck'd not where;
It was at length the same to me,
Fetter'd or fetterless to be,
I learn'd to love despair.*
— Lord Byron, “The Prisoner of Chillon”

If a builder build a house for someone, and does not construct it properly, and the house which he built fall in and kill its owner, then that builder shall be put to death.
— The Code of Hammurabi, #229, translated by L.W. King

Fear spreads. Politicians deploy it to score wins. The media propagate it to improve ratings. Some people use it as a lever to separate others from their money. Billowing on the airwaves, trumpeted from left and right, fear erodes the capacity for reason, undermines common sense, erects roadblocks to liberty, robs us of our very humanity. Why are we so addicted to it?

In this issue of *Texas Architect*, we look at a few of the ways fear works its way into, is created by, or is otherwise expressed in the built environment. We check on the architectural discourse triggered by the rising incidents of mass shootings, learn about the neurological effects of solitary confinement, and consider the myths of security built around homeownership.

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Active-Shooter Code?

The increased frequency and severity of mass shootings in the United States, particularly in schools, is altering the discourse of building design. But in what way and under whose authority? How will architects respond as the discussion moves us closer to codification?

by Christy Taylor

Back in September, almost exactly a year to the day after the deadly Las Vegas shooting, a peculiar incident occurred at a music festival in Manhattan's Central Park. During a Cardi B performance, false reports of gunfire spread quickly across the crowd of spectators, and thousands of attendees rushed away from the stage, causing a chaotic stampede that knocked down barrier fences and trampled dozens of concertgoers. The New York Times would later report that the loud popping sounds that ignited the chaos were caused by someone stepping on water bottles. This confounding series of events reached its denouement as Chris Martin of Coldplay stepped on stage to explain to the crowd that no shots had been fired and everyone should stick around to see Janet Jackson.

Panicked scenes like these are indicators of a specific fear response that has crept into the way that people engage with and participate in public spaces in the U.S. in recent years. Although mass shootings are statistically rare, they have become commonplace in our culture, both as uniquely American incidents and as divisive topics. With these active shooter events at the forefront of public awareness, the built environments within which they occur have become the business of architecture.

Nowhere does this fear take hold more tragically than in the context of the school campus. More than any other public facility, schools are trusted public spaces: Your school campuses helped form your identity. If you are a parent, they protect and foster your children in your absence. And with every tragic school shooting incident, our collective assumption of safety is rattled, and trust is eroded. Designers of campus facilities are quite





familiar with these anxieties and have been asked to engage with this fear as a prominent component of their practice. There is a growing awareness in the architectural community that the fear of active shooter scenarios not only impacts the design aesthetics of school campuses, but also will eventually begin to shape building codes.

Defensible Space

What should the public expect of public architecture? In the absence of protective legislation, and in the presence of over 300 million civilian-owned guns in the U.S., the discourse on school violence has unfortunately wandered from prevention to control. In the event of confrontation by an armed assailant, the built environment is more and more expected to protect and shelter people from unmitigated violence.

Faced with limited budgets and existing facilities that were designed prior to the recent spectacle surrounding mass shooting incidents, school administrators often employ architects to retrofit their campuses with systems intended to protect their occupants from violent attacks. Sean Connor, AIA, a partner at Pfluger Architects, has extensive experience in such retrofits, which include perimeter control, secure entry vestibules, visual access/surveillance, combination alert systems, and internal locking mechanisms at classroom doors. While Connor reassures his clients that the statistical likelihood of a violent incident on school campuses is quite small, he does recognize the increasing demands placed upon school administrators to protect their students and faculty.

Laura Sachtleben, AIA, a principal architect with Stantec who specializes in educational facility design, has witnessed the implementation of these new safety measures on school campuses. She cautions against

reliance on these systems alone. According to Sachtleben, “It’s easier to focus on physical barriers as a quick fix” [to the perceived threat of school violence] — but she emphasizes to her clients that physical barriers are just one component in building a safer campus. Because perimeter control and secured vestibules could, unfortunately, result in a so-called “hardened” campus, the goal of architects like Sachtleben and Connor is to create a less isolating environment for campus-goers, one that encourages collaboration, fosters community, engages natural light, and supports programs focused on mental health through counseling and awareness.

Codification

If the building code is eventually adapted to account for the increasing prevalence of these dangers, such a development should come as no surprise: It was such catastrophic events as the Great Chicago Fire of 1871 and the Iroquois Theatre Fire several decades later that spurred the early editions of the fire and building codes that influence architectural design to this day. Their efficacy cannot be understated; deaths from smoke inhalation or fire are rare occurrences in structures that conform to recent building and life safety codes. But we might question the ability of a building code to institute effective prescriptive strategies and solutions in the event of such a nuanced scenario as an active shooter on a school campus.

For instance, many perimeter control systems neglect the fact that the majority of assailants on school campuses are members of the student body or faculty, and could easily sidestep the security measures that they engage with on a daily basis. Lockdown strategies ignore the human factor that might compel a teacher to keep a classroom door open to gather fleeing

Facing *In lieu of other security solutions, many schools in Texas are posting signs on their campuses like this one at the Thorndale Independent School District.*





students into protection, while concealed fire barriers are often automatically deployed in the event of a fire.

Another stumbling block is that there is currently no consensus on what the protocol should be for building occupants involved in an active shooter scenario. Fire drills across the country are standardized, and the end result is the same: evacuation, as quickly and safely as possible. In an active shooter scenario, protocol for drills varies greatly from one district to another. Should individuals always lock down and barricade themselves in whatever room they are in? If they are in a hallway or lunch room and they hear gunfire, do they run and evade the situation? Violent rampages are in many ways more unpredictable than building fires, and that makes it incredibly hard to dictate what the correct decision should be, how drills should be run, and what the building's response systems should be.

In a handful of recent school shooting incidents, the attacker has pulled the fire alarm, spurring occupants to evacuate their classrooms and potentially put themselves in harm's way. The conflict between these two protocols has led to the implementation of combination alarm systems. As a response to this, fire pull stations are becoming less frequent in new school designs, and combination alarm systems, which integrate security, fire detection, and active lockdown isolation systems, offer a broader array of features. The challenge of new lockdown systems, which would implement mechanical locking devices to divide and isolate areas of the building where an active shooter might be, is that they must avoid conflict with current egress requirements dictated by life safety code.

This disparity is further compounded by the varying proximity of different school campuses to the emergency response services that are so critical during a violent attack. The average emergency response time of eight minutes is unachievable in rural school districts, and in more remote parts of Texas, this has led to the increasing popularity of the "Guardian Plan," wherein school faculty and administrators are allowed to bring firearms onto campuses under the guise of protecting their students. Though many would question the logic of allowing more guns onto a school campus, few would fault a school administration for trying every available means to protect its student body from attack.

Authority

During my short time in the world of K-12 school design, I was surprised by the demands and compromises administrators made to establish a perceived level of protection from active shooter scenarios. For each

campus, significant portions of bond money would be allocated to retrofitting schools with secure systems. As of now, there are no official regulations governing the design of these systems. Instead, it becomes a conversation among architects, administrators, and faculty to determine which approaches will offer the greatest perceived degree of safety.

Ironically, it appears that the National Rifle Association has attempted to position itself as an authority in implementing school design as a way to prevent gun violence in schools. In 2013, the NRA's National School Shield Task Force issued a 225-page document outlining its recommendations. This report often cites the tenets of CPTED, Crime Prevention Through Environmental Design, which is the basis of Oscar Newman's controversial 1970s theory of Defensible Space, wherein the behavior of a building's users can be controlled through the implementation of surveillance, control of access, and territorial reinforcement. The task force's numerous recommendations for safer school design include installing ballistic protective glass and steel plating and planting thorny, sharp-leaved shrubs to deter attackers. Today, the NRA's School Shield program offers free-of-charge training to school administrators and emphasizes perimeter security and video monitoring to identify possible threats.

In 2018, the National Fire Protection Association (NFPA) published the first edition of its Standard for an Active Shooter/Hostile Event Response (ASHER) Program. Contained in the NFPA 3000, the ASHER Program is targeted toward emergency responders and facility managers, and does not yet codify standards that would impact building design. But according to Robert Solomon with the NFPA, provisions are in the works

There is a growing awareness in the architectural community that the fear of active shooter scenarios not only impacts the design aesthetics of school campuses, but also eventually will begin to shape building codes.

for the upcoming 2021 edition of the NFPA Building Code, which will likely include standards related specifically to building security. As a result of two workshops on the topic, the first in 2014, officials are attempting to achieve consensus regarding lockdown strategies and occupant responses during what Solomon calls "low-probability, high-consequence events" such as active shooter scenarios.

Outlook

In this current climate of fear and outrage, we are far from consensus on lockdown, causality, or — truly — any aspect of school shootings. In light of this fact, it is unreasonable to believe that we can rely solely on school facilities themselves to prevent fatalities from an assailant. Architecture and the built environment can only do so much to protect against the assault of someone with unabated access to automatic weapons. If we continue to fall short when addressing the social, political, and psychological issues that lie at the root of such violence, then we continue to fail the public, which looks to professions like ours to bring solutions to the table.

Christy Taylor is a project architect at Chioco Design in Austin.

The Architecture of Torment

Solitary confinement has long been considered torture by international human rights groups. It is also known to be an ineffective means of rehabilitation. Now a new body of neuroscience research is showing its long-term damaging effects on the brain, giving architects new incentives to suggest better, more humane alternatives for the penal system.

by Anastasia Calhoun, Assoc. AIA

A drawing made by Ernest Jerome DeFrance while incarcerated in the California prison system, during which time he spent extended periods of time in solitary confinement. He submitted this drawing, among others, to "Sentenced: Architecture and Human Rights," an exhibition produced by Architects/Designers/Planners for Social Responsibility (ADSPR).

Located 50 miles northwest of Baton Rouge, the Louisiana State Penitentiary — or Angola, as it's more commonly known — is the largest maximum-security prison in the United States, housing more than 5,000 prisoners and covering a vast expanse of 28 square miles. Often referred to as "the bloodiest prison in America," Angola is a former slave plantation, named for the homeland of the slaves who once worked its fields, where racial tensions still run deep. Though now a penal institution, many of its characteristics remain uncomfortably consistent with slave plantation days. It is an isolated village, surrounded by water and swamp on three sides, and it is the only penitentiary in the country where staff members live on site.

Robert Hillary King first entered Angola state prison in 1960 — on an armed robbery conviction when he was 18 years old — and he was granted parole in 1965. After bouncing in and out of the criminal justice system on a series of robbery convictions, for which he has consistently maintained his innocence (though he admits to committing some nonviolent burglaries in his youth), King ultimately landed in Orleans Parish Prison, where he met several of the New Orleans 12, members of the Black Panther Party who had been arrested following a standoff with police at a housing project. It was there that he was indoctrinated into the Black Panthers. In 1972, King was brought to Angola for the third time as part of a roundup of black radicals following the death of a young prison guard, Brent Miller. He was immediately put into solitary confinement on the grounds that he "wanted to play lawyer for another inmate."

Conditions in Angola were dire — "a lawless, dangerous hellhole," as it has been described. Inmates, who were predominately black, labored for 16 hours a day in sugar cane fields for two cents per hour. The all-white corrections officers were called "freemen" and lived on the grounds with their families and inmate-servants called "house boys." Incoming prisoners, known as "fresh fishes," were sold as sex slaves.

It was in this volatile environment that King met fellow Black Panthers Herman Wallace and Albert Woodfox, who had also entered Angola the previous year on charges of armed robbery. Together they formed one of the only prison-based chapters of the Black Panther Party, to protest segregation within the prison and to end the rampant violence.

On the morning of April 17, 1972, Brent Miller, a 23-year-old corrections officer, was stabbed to death in a prison dormitory at Angola. About 200 prisoners — all black — were rounded up and interrogated. Two days later, four men identified as "black militants," including Wallace and Woodfox, were accused of the murder. Although both had alibis and there was no physical evidence linking them to the crime, Wallace and Woodfox were found guilty of Miller's murder, sentenced to life imprisonment without parole, and taken from the court straight to Angola's Closed Cell Restricted (CCR) block. The following year, King was accused of murdering inmate August Kelly and was convicted at a trial where he was shackled and gagged with duct tape.

For the duration of their time served in solitary, all three men maintained their innocence and continued to fight against civil rights injustices. Woodfox was quoted in an article by NPR: "That's the one thing I didn't give up. When I first started out, we knew that, if we were going to survive, we had to look for strength from the outside, from society. So instead of turning inward, becoming institutionalized, we decided that we would turn outward to society."

A court reversed King's conviction in 2001, and he was released. Wallace died in 2013, only days after a judge granted him a new trial and ordered him released. Woodfox was freed in 2016 after pleading "no con-



test” to lesser charges. Collectively, the men who had come to be known as the “Angola 3” served 114 years in solitary confinement; Woodfox, with a duration of nearly 44 years, is considered to have served the longest solitary confinement term in the history of the United States.

A typical solitary confinement cell is approximately six by eight feet, and prisoners are confined 22–24 hours per day, with opportunities for “recreation” one hour per day, five days per week, taken alone in an outdoor cage or indoor area. The rooms are furnished with a metal toilet, sink, bed, and platform. Daylight is limited or nonexistent, and fluorescent lights are left on throughout the night. While solitary contains some violent offenders, a significant portion of its inmates are placed in segregation for nonviolent or minor infractions — such as for having a pamphlet written in Swahili — or as protective custody inmates, whose population includes the mentally ill, developmentally disabled, juveniles sentenced as adults, former gang members, high-profile inmates, the sexually vulnerable, gender nonconformists, and others who might be victimized in the general population.

For decades, psychologists and psychiatrists have argued that extended bouts of solitary are detrimental to the mind, and organizations like

Amnesty International and the United Nations have condemned the practice as torture. In one study, Stuart Grassian, a board-certified psychiatrist and former faculty member of Harvard Medical School, found that roughly one third of solitary inmates were “actively psychotic and/or acutely suicidal,” as reported in 2014 by PBS’s FRONTLINE. They exhibit “a specific psychiatric syndrome, characterized by hallucinations; panic attacks; overt paranoia; diminished impulse control; hypersensitivity to external stimuli; and difficulties with thinking, concentration and memory. Some inmates lose the ability to maintain a state of alertness, while others develop crippling obsessions.” Gruesome accounts of self-mutilation, auto-cannibalism, and suicide abound; in fact, more than half of the successful suicides in the prison system occur within the estimated seven percent of the population in “special housing status,” which includes solitary or psychiatric seclusion cells.

While many states are beginning to ban long-term solitary confinement, it hasn’t been entirely prohibited (and often it takes on a new name, such as “administrative segregation,” though practices remain essentially unchanged). One reason for this is that, historically, psychological distress hasn’t been considered cruel and unusual punishment in U.S. jurispru-

A typical solitary confinement cell is approximately six by eight feet, and prisoners are confined 22–24 hours per day, with opportunities for “recreation” one hour per day, five days per week, taken alone in an outdoor cage or indoor area.

dence. To be considered “cruel and unusual,” physical harm — or brain damage — must be demonstrated, which is where neuroscience is beginning to influence the discourse.

Huda Akil, a neuroscientist and co-director of the University of Michigan’s Molecular & Behavioral Neuroscience Institute, first met Robert King in 2014 at the annual meeting of the American Academy for the Advancement of Science. When asked about the physical changes that had occurred during his extended period of isolation, King reported that the first thing he noticed was that his distance vision began to deteriorate. He now also gets lost easily. The diminished ability to find one’s bearings is indicative of prolonged depression — a common effect of isolation — which can cause the brain’s hippocampus to shrink. This area of the brain is also responsible for orientation and navigation through space. His continued symptoms 18 years after release suggest permanent, or at least long-lasting, damage to these areas of the brain. In fact, studies have shown that brain function begins to slow after only a few days in isolation.

Lack of regular exposure to daylight and darkness also leads to a host of physical side effects. Satchin Panda, a professor in the Regulatory Biology Laboratory at the Salk Institute for Biological Studies, researches mammalian circadian rhythms. His research indicates that just a few nights of sleep loss can lead to effects such as irritability, mood swings, and compromised learning. When circadian disruption continues for extended periods of time, it can result in significant hormonal dysregulation, ultimately leading to conditions such as anxiety, ADHD, systemic inflammation, glucose intolerance, mania, cardiac arrhythmia, heart disease, and cancer, among others.

The brain is equally critical for social interactions, including short- and long-term bonding. Considering that 95 percent of those held in solitary will eventually return to their communities, extended periods of isolation have dire implications in terms of recidivism. Craig Haney, a social psychologist and professor at UC Santa Cruz, has spent more than 30 years researching institutional environments, particularly the psychological effects of incarceration. In an interview, Haney reported: “I’ve had prisoners tell me that the first time they’ve been given an opportunity to interact with other people, they can’t do it. ... They don’t come out of their cell. ... Obviously this social atrophy, the anxiety which surrounds social interaction, can be extremely disabling and problematic for people who are released from solitary confinement, either released back into the larger prison community, or even more poignantly, released from solitary confinement into the larger society.”

The AIA Academy of Architecture for Justice was established in 1967 (though under another name). Initially, it focused on courtroom facilities and later on corrections facilities. The Research and Technology subcommittee was reinstated in 2005. That same year, the organization established a relationship with the Academy of Neuroscience for Architecture, looking at the overlap between correctional facilities and neuroscience. Some of their priority research topics include lighting (hypothesized to improve sleep patterns, leading to decreased aggression and irritability); improved acoustics (hypothesized to decrease stress); lighting, color, and nature within intake areas (hypothesized to decrease stress of inmates and staff); size of space, crowding, and density (also hypothesized to decrease stress); pro-social inmate-staff interaction (hypothesized to reduce inmate disorder); and video testimony (hypothesized to decrease empathy when compared with live testimony).

Conducting research on the effects of solitary confinement is challenging, however, because of the difficulty of getting access for studies, assuring voluntary consent for participation, finding control or comparison groups, and comparing conditions across sites. It is even difficult to conduct analogous laboratory experiments on animals, because it is considered unethical to hold rats in isolation for the extended periods of time that prisoners are held.

The use of solitary confinement in the United States has its origins in the late 18th century with the Quaker-led Pennsylvania Prison Society, which endorsed solitary confinement as a means of monastic reflection that would lead to moral reformation, an attempt to create a more humane criminal justice system. However, in 1890 the U.S. Supreme Court recognized both the dangers and failures of solitary confinement as a correctional practice, stating that “a considerable number of the prisoners fell, after even a short confinement, into a semi-fatuous condition, from which it was next to impossible to rouse them, and others became violently insane; others still, committed suicide; while those who stood the ordeal better were not generally reformed, and in most cases did not recover sufficient mental activity to be of any subsequent service to the community.” The practice was largely abandoned by the early 20th century because of the irreparable damage to prisoners that resulted.

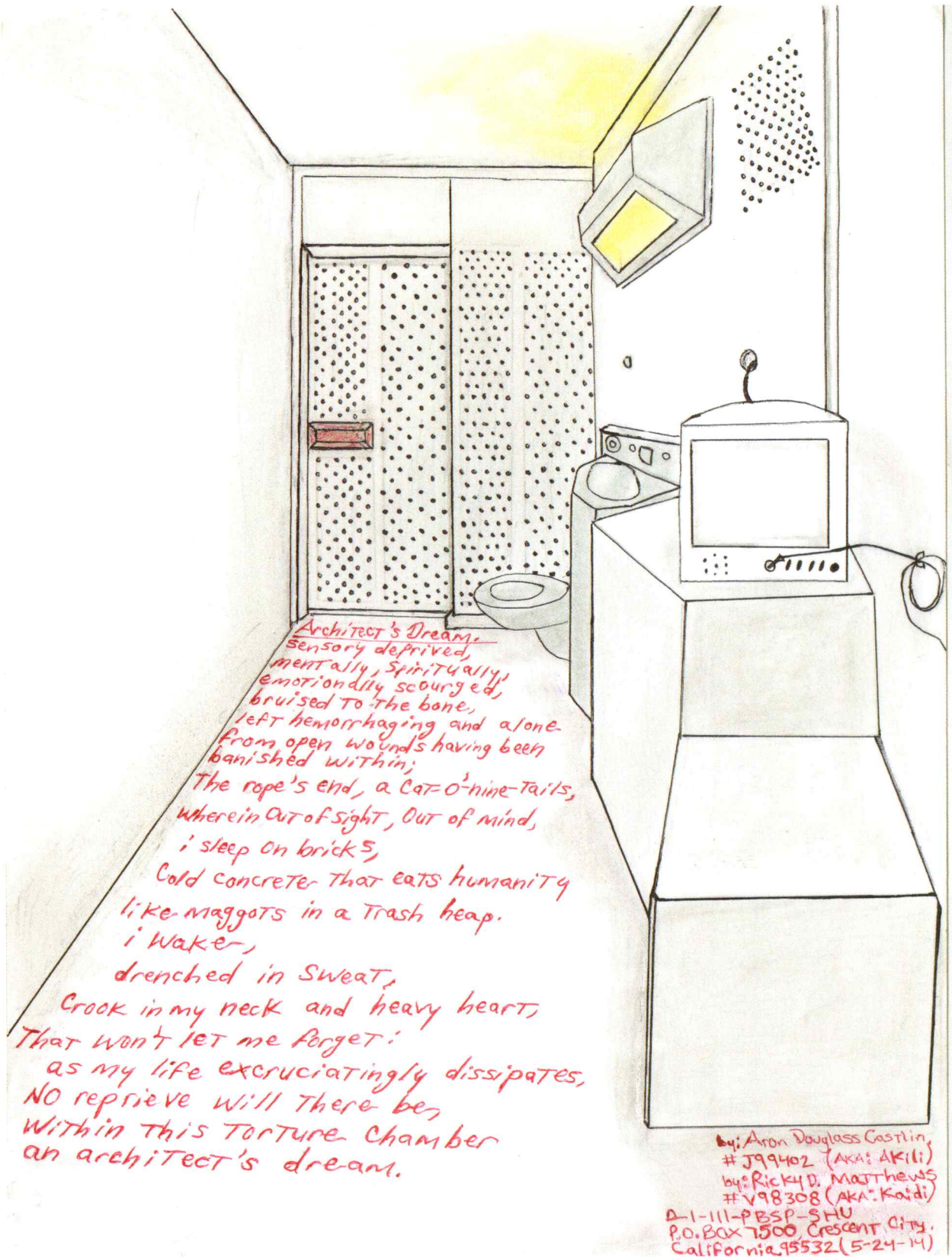
However, the 1980s saw a sudden increase in the use of solitary confinement. The prison population exploded to six or seven times that of the previous decade, resulting in overcrowding and the dismantling of rehabilitation programs. The massive increase in the prison population was largely due to the war on drugs and to “tough on crime” policies, as well

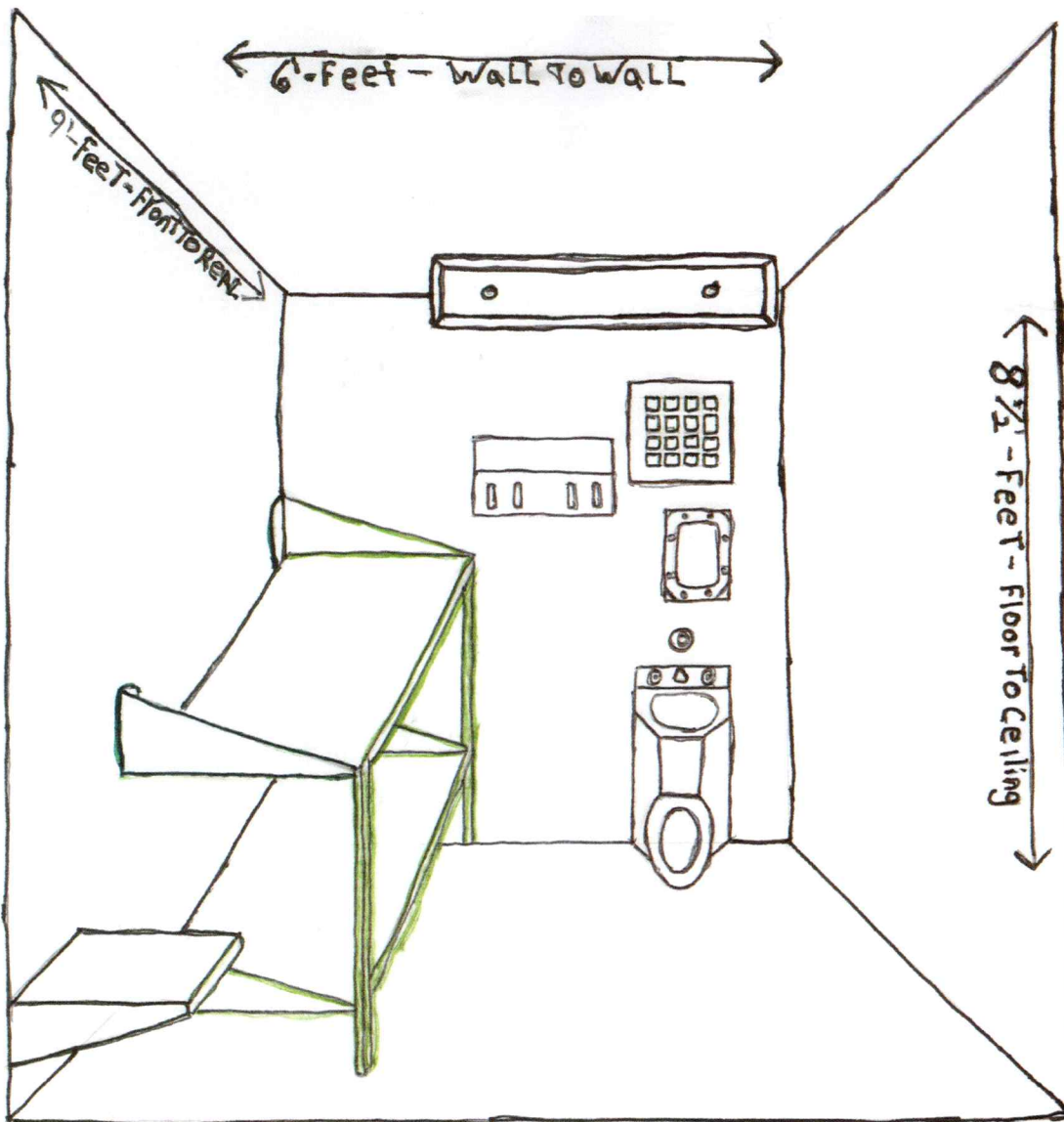


Another drawing by inmate Ernest Jerome De-France that was included in the ADSPR exhibition. The call for entries for the exhibition requested drawings of solitary confinement cells by prisoners held in solitary confinement cells.

Right A drawing published with the permission of inmates Aron D. Castlin and Ricky D. Matthews.

Facing A drawing published with the permission of inmate Kenny "Zulu" Whitmore.





is to efforts to deinstitutionalize the mentally ill. Thus began the era of the “supermax” — prisons dedicated to isolation cells. In 1984, there was only one supermax facility in the United States. By 1999, there were 60.

Today, the U.S. is the world’s largest jailer, with 2.3 million people incarcerated and 80,000 people in solitary confinement at a cost of \$80 billion annually. Notably, 64 percent of the current prison population has a diagnosed mental illness (which does not account for others who may not yet have been diagnosed), and 75 percent suffer from substance abuse problems. As MASS Design Group and the Vera Institute of Justice write in their report “Reimagining Prison,” “If the goal of the prison was to make our communities safer and rehabilitate those who have offended, its legacy in America is one of failure.” Our criminal justice system tends to leave people worse off than before, resulting in an expensive, destructive cycle for which we all pay. Luckily, there are some exceptions. The Las Colinas Detention and Reentry Facility in San Diego uses design strategies founded upon environmental and behavioral psychology to affect mental and physical well-being. Designed by two California-based firms, KMD and HMC

Architects, the project looks more like a higher education campus than a detention facility, and its goal is to create a healing environment to prevent further psychological deterioration in inmates.

The challenges we face in our criminal justice system are highly complex, but it is imperative that they be addressed. Not only do we need to create more humane environments to hold our prison population — with the ultimate intention of rehabilitation and reintegration wherever possible — we also need to address contributing factors, such as lack of access to adequate mental health care, that have forced our prisons to serve populations that they were never designed to serve. It is both a spatial and social issue, and architects are an integral part of the solution.

A special thanks to Melissa M. Farling, FAIA, member of the AIA Academy of Architecture for Justice Leadership Group and principal at Gould Evans, for her extensive insight into the topic.

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



Dreaming Home

Homeownership is often touted as a panacea for Americans' fears about financial and social instability, a belief that has had a major impact on the built environment. But how much of a safeguard is it, really?

by Jonathan Halket

There is a myth about homeownership — in America, and in many other societies. And myths can be costly. Homeownership is often characterized as a safe investment with a high return — as a hedge, a security blanket. Renting, on the other hand, is seen to be “throwing your money away,” and, whether or not as a result, numerous government programs encourage homeownership across the economic spectrum.

Qualitative assumptions that are hard to test are the ones that usually become legend, and the legend that homeownership is a valuable and cheap form of insurance against many housing risks is a case in point: Even careful academic research typically yields ambiguous results. Insurance policies spelling out coverage in the event of injury, illness, or natural disaster take a relatively concrete approach to specific risk; both the costs and the extent of the coverage are (relatively) clear. Social scientists can use the markets for these policies to understand how we feel about the underlying risks. However, the risks of renting and the “coverage” provided by owning a home are less clear and anyway not easy to observe or measure: There is no stated policy premium; there is no explicit coverage.

Homeownership is not unique in this regard; many types of “insurance” that we rely upon are implicit and in-kind, such as when a neighbor offers to look after our kids during an emergency (reminding us of the value of having neighbors). Though such “insurance” is hard to define, it is important in our lives and to our psyches: Believing we can rely on our neighbors when we are in trouble certainly gives us peace of mind.

This is all well and good, but normally, in-kind insurance does not have far-reaching implications for the world economy. Whether or not people are friendly with their neighbors has an impact only on such cottage industries as the afternoon tea party and the lemonade stand. Homeownership, on the other hand, is intricately connected with the transportation, construction, automobile, and finance industries (to name just a few). Its benefits have been elevated from the status of hearsay to ever-present fact: The “American Dream” has very real impacts on our waking lives.



We as a society, fueled by pop culture and folk wisdom, often consider homeownership to be a virtual panacea: a bulwark against the rising cost of living, one that provides protection from predatory landlords at little or no pecuniary cost. Our home is an intrinsic part of our identity, giving us and our families a sense of place and a haven for our memories and memorials. Homeownership, we may suppose, is our insurance against the forces that try to come between us and our roots.

Owning a home does provide some insurance, but this insurance doesn't come for free. Houses, like cars, begin to depreciate the minute the papers are signed. The land on which the house sits might appreciate, but the structure does not. At best, you are buying insurance against the cost of the land going up. In many areas (including a lot of Texas), where most of the cost of housing is associated with the houses themselves and not the land, your housing purchase actually nets you very little in terms of security.

Nevertheless, it can be argued that owning a home is a good deal. Indeed, the fact that mortgage interest is tax deductible is a welcome subsidy to those that take the deduction. Since research shows that most of this subsidy's benefit goes to relatively well-off households, perhaps more relevant to middle income families and poorer homeowners are the mortgage subsidies that are associated with government guarantees given to Freddie Mac and Fannie Mae. How much of either of these subsidies actually goes to new homeowners instead of merely inflating prices depends a lot on how much new supply is being added to their market.

Financing a home purchase has become much easier over the years: A century ago, the typical mortgage came with a three-to-five-year balloon payment and allowed no more than a 50 percent loan-to-value ratio. Now, you can often borrow in excess of 90 percent of the home's value by taking out several mortgages at once. And you can borrow the money for 30 years at a fixed rate, which takes away the risk of a balloon payment down the line. Dollar for dollar, these modern lending practices have made financing homeownership safer for households and for banks, and yet they have also

raised the price of housing in many areas, effectively expanding America into areas with cheaper land - the suburbs.

With a downpayment of \$100,000, you can typically get a loan for a million-dollar house, these days, but increased leverage and long maturities expose households to other risks. For instance, a 30-year mortgage accrues equity very slowly: At an interest rate of six percent, a buyer who puts 10 percent down to buy has built up only 16 percent in equity at the end of five years. This means that house prices need only fall a few percentage points to wipe out any wealth the homeowner thought he had accumulated. According to the Standard and Poor's Case-Shiller index, the average national house price fell around 25 percent between 2006 and 2012. More typically, house prices grow far more slowly than do many stock indices. Only leverage and its commensurate risk make investing in housing an equivalent return proposition to a diversified financial portfolio (and that is without figuring in some of the tax advantages of various retirement savings plans). Moreover, once the mortgage is paid off, you may be "free and clear," but you also now have a lot of wealth sunk into something that, on average, grows far more slowly than a plain vanilla stock portfolio would. Factor in the customary transaction costs of buying, selling, and financing a house, and owning a home is anything but a risk-free or cheap way to build wealth.

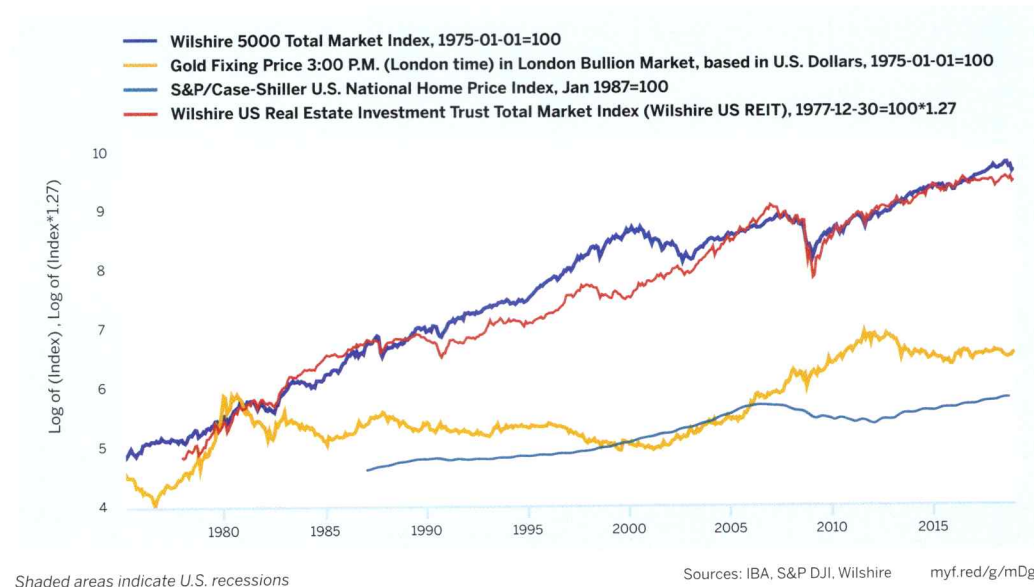
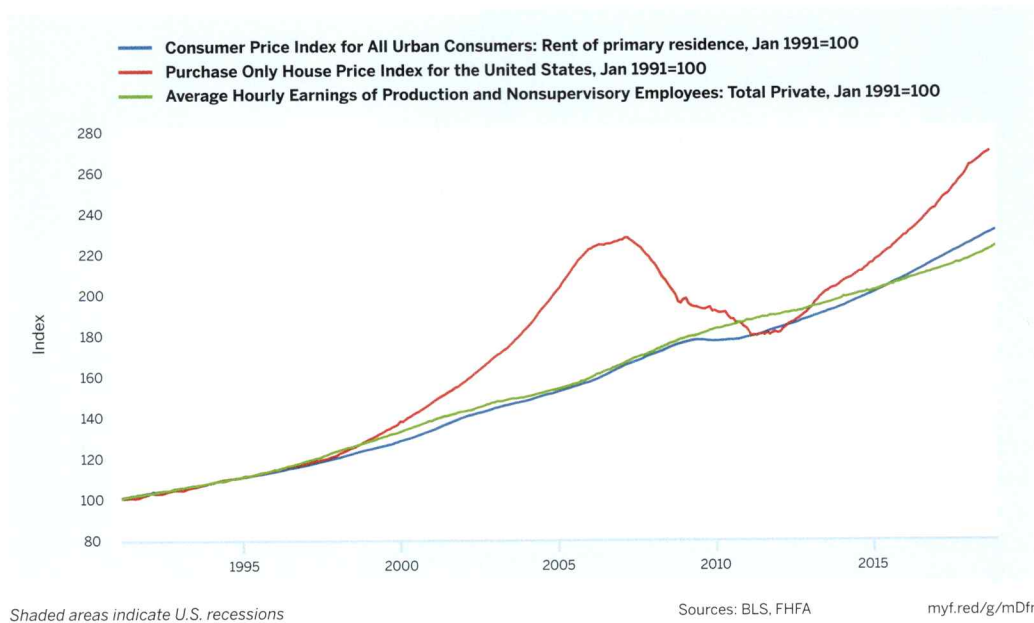
Meanwhile, rents at the local level aren't very volatile. Rents grew during the housing boom, but not by nearly as much as house prices did. They fell during the bust, but not by nearly as much as they had previously grown. Rents move much more reliably in tandem with local wages than do local house prices. Local rents tend to be driven by local housing demand, of which local household income is an important part. Rents are relatively stable, because local average wages are relatively stable. House prices, on the other hand, really reflect three, more psychological concerns: (1) the degree to which the homeowner expects his purchase to protect him from future costs, including future costs of

renting instead; (2) how patient the homeowner and the market are (a dollar now is worth more than a dollar will be in the future); and (3) the willingness of the homeowner and the market to bear risk. This is quite a discrepancy: Our expectations for the future and desire to bear risk are, like dreams, rather less tethered to our immediate realities than our current paychecks are.

So, if you're a typical worker earning a typical local income, it turns out you already have a good insurance policy (or, in finance parlance, a good "hedge") against rising rents: your rental bill is only growing about as fast as your income. However, the typical renter in many U.S. cities is not the typical worker. Low-skilled workers' and public sector workers' incomes often do not keep pace with local average wages (e.g., the public school teacher in Manhattan, the janitor in Silicon Valley), and so these people face the risk of being priced out of their housing market. Of

course, this is the very swath of America — and of nearly every booming metropolis in every other developed country — that is usually not able to accrue wealth fast enough to buy a house. For them, homeownership is as elusive as a dream. So the very households for whom renting is most financially risky are also the ones who cannot afford the insurance policy of homeownership.

Various forms of rent control could offer security to these households, at the cost of extreme distortions to the market. Rent control is generally disastrous, and I am not aware of a rent policy deployed at scale whose medicine wasn't worse than the sickness it was supposedly curing. Many (but by no means all) of the social costs of rent control fall on "outsiders" — households that are unable to enter the controlled market. This means that, ironically like many of the mooted benefits of homeownership, many of the costs of rent control are shadowy and





prone to debate. Like with many price controls, there are better ways of achieving the same policy ends.

Of course, renting also poses nonfinancial risks: the risk of being displaced by the landlord's cousin; the risk of having a "slum" landlord that under-maintains. So does owning, though: While a renter can relatively quickly abandon a house that has problems (termites, mold, a bad neighbor), a homeowner typically has to stick it out, unless he or she defaults on the mortgage.

As with the financial hedge, the nonfinancial risks of renting are often most acute for the types of renters that can least afford owning. If you were to rent a nice \$1 million home in a suburban area, the landlord has an incentive to help ensure the house is well-maintained and thus holds its value. Such landlords often value good tenants in return and treat them well; a bad tenant can be a nightmare for a landlord. In these cases, landlords are less likely to "see what the market will bear" by raising rents and forcing out a current tenant.

On the other hand, if you are renting an old, cheap three-bedroom bungalow in a high value area of a city, you're really mainly renting the land from the landlord. If a new buyer is just going to tear down the house, the current structure itself has little value in the market and thus to the landlord. The incentive to maintain it is low and the chance it falls into some kind of disrepair, high. Of course, again, the tenants of this older house are exactly the ones that are likely not to be able to afford to buy an anywhere-near-comparable house in the neighborhood (to say nothing of a newer house).

Americans are less mobile than they used to be. Data show that they move to new places less frequently than they did a generation ago. Data also show that Americans are more geographically segregated by income,

wealth, and politics than their parents were. Younger Americans may be able to carry their online social network wherever they may live, but where they live is increasingly stratified and homogeneous. And, as America recovers from the housing bust, it continues to suburbanize: The thirst for a place for one's own gives rise to more bedroom communities, and, therefore, homeownership continues.

What's not clear from these trends is how our sense of place may be evolving. Our horizons are expanding, but we still want to know who our kids are playing with. Homeownership is sold as the ultimate insurance — even if it comes at some cost — against losing your neighbors, your parish, that great school for your kids — and so many other forms of local social capital. A home is a shield from prying eyes, too: Nobody notices if you forgo a vacation in tough times, but move to a smaller house down the block and everyone in your neighborhood might be clued in to your financial straits.

Since the housing boom and bust, homeownership as a public policy goal is increasingly being questioned. Function often follows form, though, so unless we develop housing and design our communities for renting, homeownership will still be a personal goal for many households. What interests me going forward is understanding in what ways other than homeownership various communities can help ameliorate housing fears. How can we better plan our communities and design and develop our buildings and streets (and not just our online networks) in order to provide better and lower-cost implicit social safety nets for our families?

Jonathan Halket is an assistant professor at the Mays Business School at Texas A&M University.

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All media work us over completely. They are so pervasive in their personal, political, economic, aesthetic, psychological, moral, ethical, and social consequences that they leave no part of us untouched, unaffected, unaltered. The medium is the message. Any understanding of social and cultural change is impossible without a knowledge of the way media work as environments.

— Marshall McLuhan, “The Medium is the Message”

Architecture is one of humankind’s ur-media — nearly as primitive and fundamental as pictorial art and language. From its role as one of civilization’s first means of mass broadcast, telling mytho-religious stories and reifying sociopolitical orders, to its more ambiguous formal strategies in the modern era, which sought to contain more and communicate less, architecture has long been the framework within and around which all other forms of media have flourished. It remains one of the most reliable ways to read and interpret the character of our societies.

In this issue of *Texas Architect*, we examine five architectural projects designed specifically to support other types of media: an art school and an art conservation facility at the Museum of Fine Arts, Houston; UT-Austin School of Architecture’s new review spaces, which provide infrastructure for analog and digital presentations; a photography store that doubles as a community center in Fort Worth; and a public square in Saint Louis whose very walls are active substrates for moving images and digital device engagement.

Media

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Glassell School of Art

Steven Holl Architects and Kendall/Heaton Associates

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MFAH Center for Conservation

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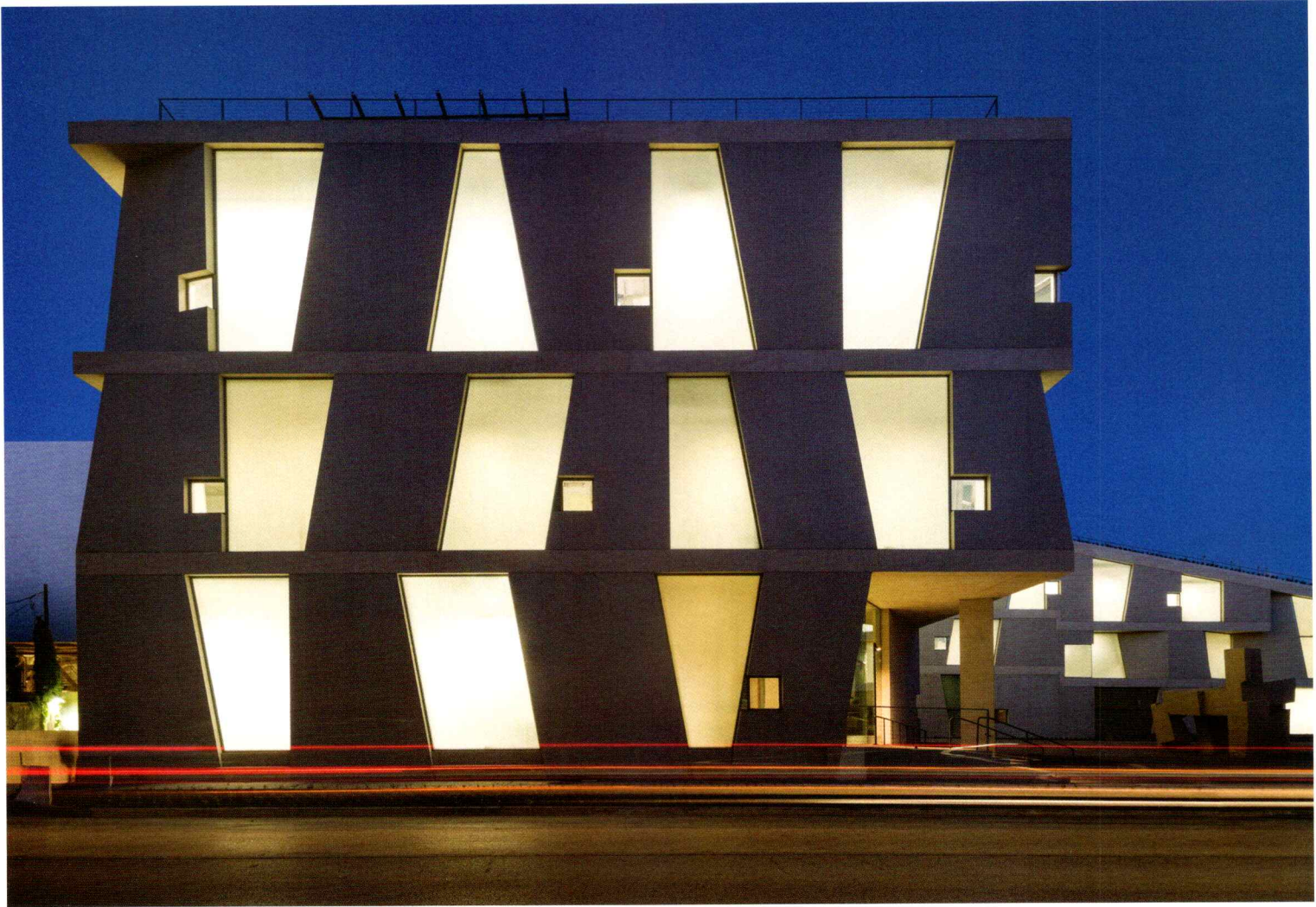
Andrew Barnes, AIA

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Public Media Commons

Benjamin Gilmartin Architect and Cobalt Office

Michael Friebele, Assoc. AIA



Light Box

The new Glassell School of Art at the Museum of Fine Arts, Houston provides daylight-rich studio spaces for the teaching and creation of artistic media.

Project Glassell School of Art

Architect Steven Holl Architects

Architect of Record Kendall/Heaton Associates

Client The Museum of Fine Arts, Houston

Photographer Richard Barnes

by Jack Murphy, Assoc. AIA

The new Glassell School of Art at the Museum of Fine Arts, Houston (MFAH) opened to the public last year. Designed by Steven Holl Architects with Kendall/Heaton Associates serving as architect of record, the facility expands the educational capabilities of the school. Using the additional space of the new building, the MFAH expects its annual enrollment to grow from 7,000 to 8,500 students. Of the building's nearly 93,000 sf, about 40,000 are dedicated to studio space where, bathed in natural light, Houstonians learn and practice a range of artistic media.

Holl's L-shaped building opens to Montrose Boulevard, creating a plaza (designed by Deborah Nevins & Associates in collaboration with Nevins & Bonito Landscape Architecture) that opens up the space of the Isamu Noguchi sculpture garden to the north. Parking is hidden in a subterranean garage, and the facility will be linked by tunnels to the main campus and to the Nancy and Rich Kinder Building,

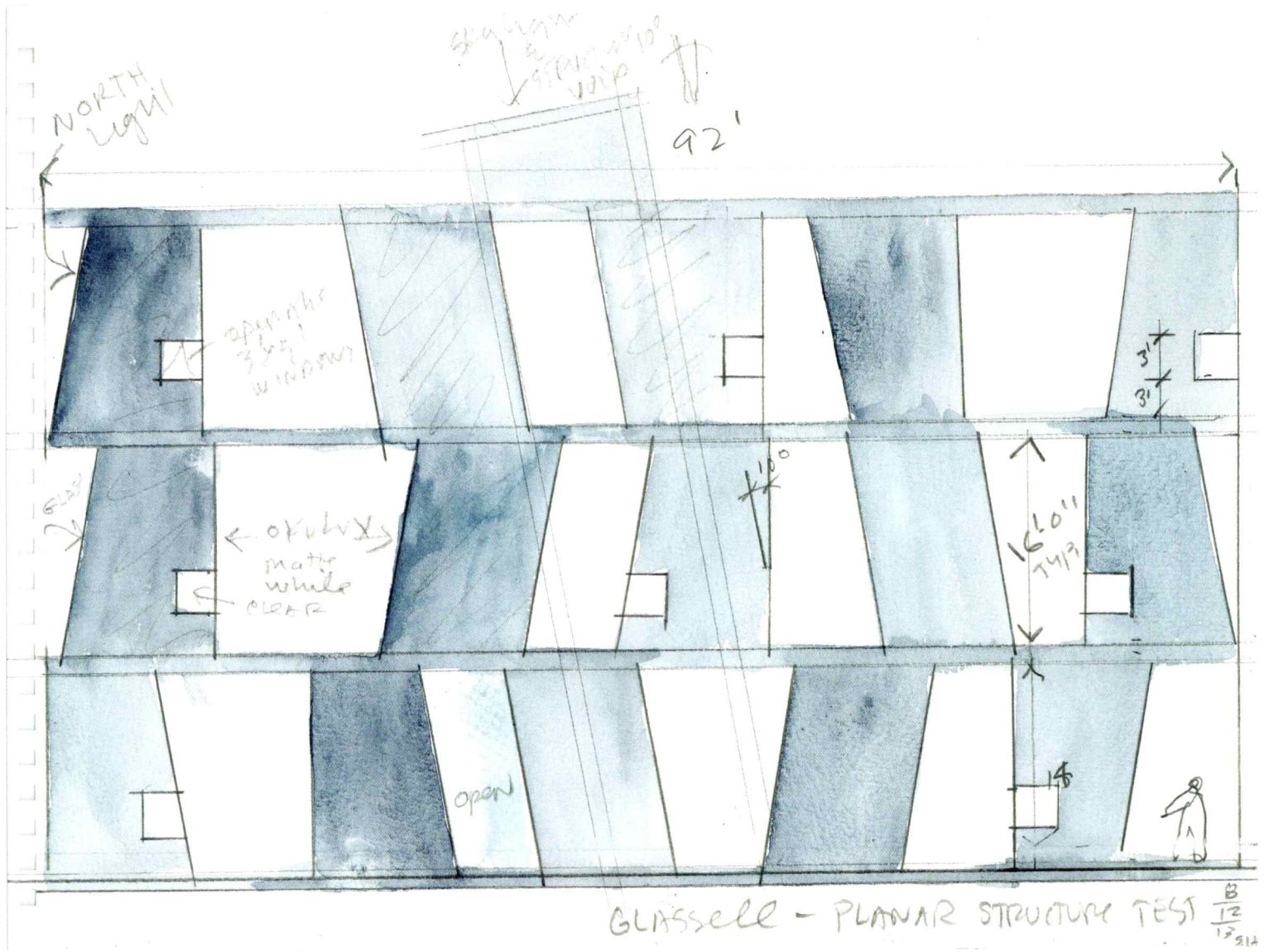


which was also designed by Holl's office and is expected to complete construction in 2020. The Glassell's structural facade consists of 178 precast concrete panels, manufactured in Waco by Gate Precast. The sides of some pieces tilt at an 11-degree angle, responding to the slope of the roof and the precedent of Noguchi's angled concrete walls nearby.

The building and plaza replace the prior Glassell School, built in 1979 and designed by Houston architect Eugene Aubrey, FAIA Emeritus, of S.I. Morris Associates. The new Glassell borrows a handful of moves from its predecessor. On the outside, the elevation is organized by concrete bands that register floor plates, and large expanses of glazing that evenly distribute light — what was once a facade of glass block is now composed of massive insulated glass units, manufactured by Cristacurva in Mexico, with an additional third pane that is treated to make the glazing (Knippers Helbig was the facade consultant for the project). The difference showcases how far glass

Facing *The play between angled and vertical panel edges gives rhythm to the elevation along Montrose Boulevard.*

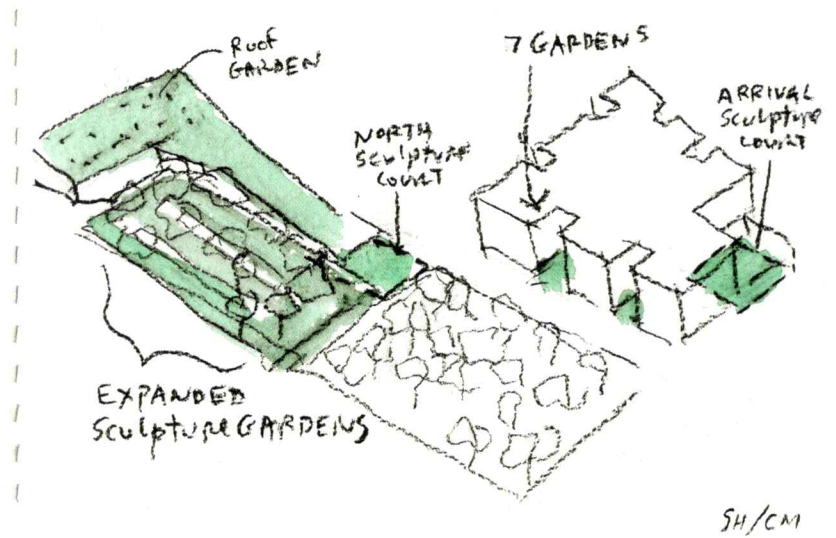
Above *The Glassell's plaza connects via stairs and a ramp to the Noguchi sculpture garden, and its facade expression takes cues from the architectural concrete of the garden.*



GLASSSELL - PLANAR STRUCTURE TEST 13
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12
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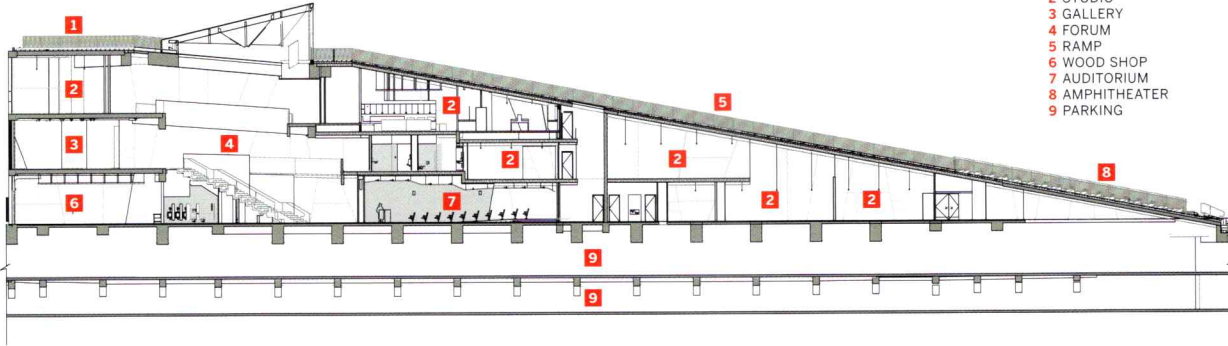
Above This sketch by Holl shows the exploration of the geometry of the facade.

Right The Glassell and the new Kinder building are formed using a strategy of courts. The Glassell makes one large one, and the Kinder crenulates its facade into a series of seven gardens. For both, the concept of the "garden" as a place for art, pulling from the Noguchi, is the departure point for Holl's architecture.



NORTH-SOUTH SECTION

- 1 ROOF GARDEN
- 2 STUDIO
- 3 GALLERY
- 4 FORUM
- 5 RAMP
- 6 WOOD SHOP
- 7 AUDITORIUM
- 8 AMPHITHEATER
- 9 PARKING

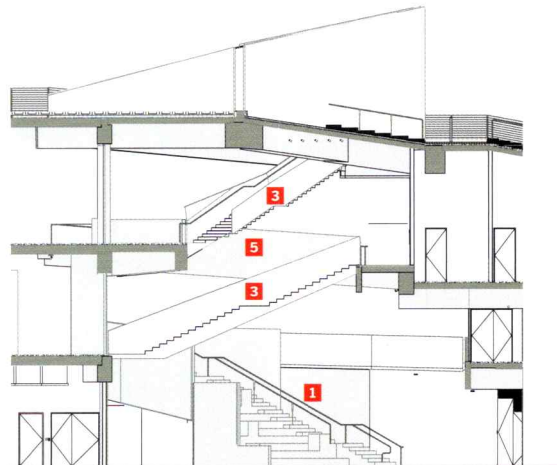
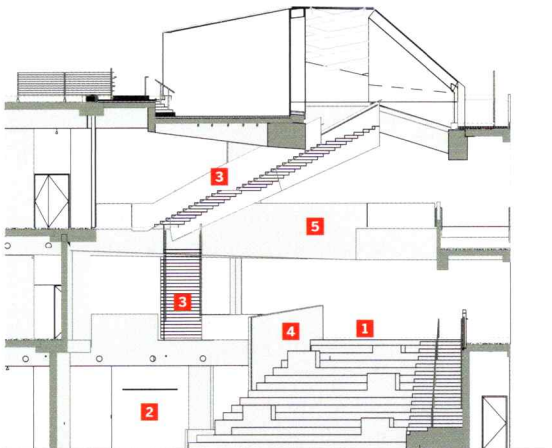


GROUND FLOOR PLAN

- 1 KLIN ROOM
- 2 SERVICE ENTRY
- 3 TRANSFORMER
- 4 SCULPTURE YARD
- 5 WOOD SHOP
- 6 METAL SHOP
- 7 IT
- 8 CERAMICS STUDIO
- 9 JEWELRY STUDIO
- 10 EXHIBITION SPACE
- 11 CAFE
- 12 ENTRY
- 13 FORUM
- 14 AUDITORIUM
- 15 JUNIOR DRAWING/DESIGN STUDIO
- 16 JUNIOR STUDIO
- 17 JUNIOR CERAMICS STUDIO
- 18 JUNIOR FASHION DESIGN STUDIO
- 19 OFFICE
- 20 EDUCATION COURT BELOW

EAST-WEST SECTIONS

- 1 FORUM STEPS
- 2 LOBBY 1
- 3 STAIRS
- 4 GLASS GUARDRAIL
- 5 CONCRETE GUARDRAIL





When the weather cooperates, the Glassell's plaza, as seen from under the oak curtain, is ripe for event programming and lounging. The landscaping was handled by Deborah Nevins & Associates.

as a material has come in the past 45 years. The skewed apertures supply ample natural light to internal work spaces during the day and at night glow a cozy yellow.

Inside, the building is dedicated to light. A central atrium is illuminated from above; sunlight sinks and settles through the atrium. The spaces are materialized in an austere palette of white paint, gray concrete and steel, and coated blue glass; they feel deliberately unfinished and loft-like, which rightfully places the emphasis on the colorful art produced by the students. Thirty-six new studios and related exhibition spaces are the heart of the school, which also now houses the Core Residency Program, a celebrated opportunity for early-career artists and critics. Well-known alumni of the program include Kalup Linzy (2013), Julie Mehretu (2009), Tony Feher (2001), Bill Viola (2000), Mona Hatoum (1998), Roni Horn (1996), James

Turrell (1995), Richard Tuttle (1992), and John Baldessari (1982), among many others.

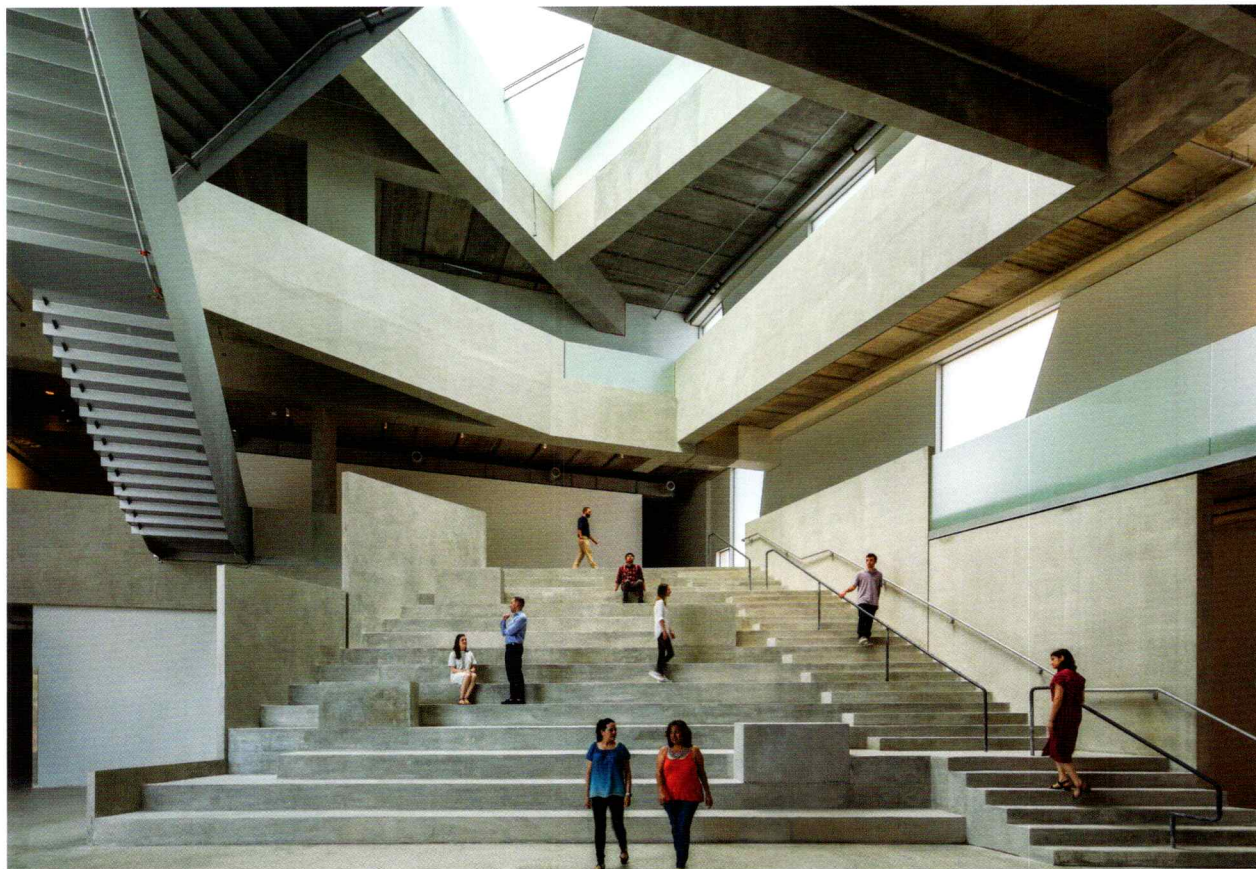
Each of these studios is washed with light that spreads out from the large apertures. Work surfaces — tabletops and easels — are evenly lit; there are no harsh shadows. The light, bouncing around, becomes a solid chunky thing as it expands to fill the whole room. A 3-ft-by-3-ft operable window with clear glazing provides a small connection to the outside environment, useful during Houston's three tolerable seasons. The tall spaces are enjoyable. It is easy to trust that they are ideal places to paint, draw, and sculpt. In a sense, the new Glassell is rough infrastructure, as it provides the framework for students of all ages to have an educational artistic engagement with media.

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



Left Classrooms are lit by daylight supported by artificial illumination. The underside of the concrete floor planks and the mechanical systems are left exposed throughout the building.

Below The open atrium is a celebration of circulation and a place in itself, ready for the staging of artworks or performances thanks to its wide sittable steps.





Guided by the Light

The Museum of Fine Arts Houston's new conservation facility includes four studios, each tuned for a specific type of media.

Project Sarah Campbell Blaffer Foundation Center for Conservation

Architect Lake|Flato Architects

Architect of Record Kendall/Heaton Associates

Client The Museum of Fine Arts, Houston

Photographer Richard Barnes

by Jack Murphy, Assoc. AIA

As in the new Glassell, light figures prominently in the MFAH's new Sarah Campbell Blaffer Foundation Center for Conservation. Completed last fall and designed by Lake|Flato Architects with Kendall/Heaton Associates serving as the architect of record, the facility consolidates the museum's conservation departments into a single location, comprising one of the biggest spaces dedicated to conservation at any institution in the world. Conservators were previously off-site but now work in the same facility in close proximity to museum galleries and curatorial offices.

The Center was constructed on top of an existing MFAH parking garage at the corner of Binz and Fannin, adjacent to Rafael Moneo's Audrey Jones Beck Building. The space was organized around maximizing daylight in the studios and ease of access in transporting the art: An existing freight elevator allows direct

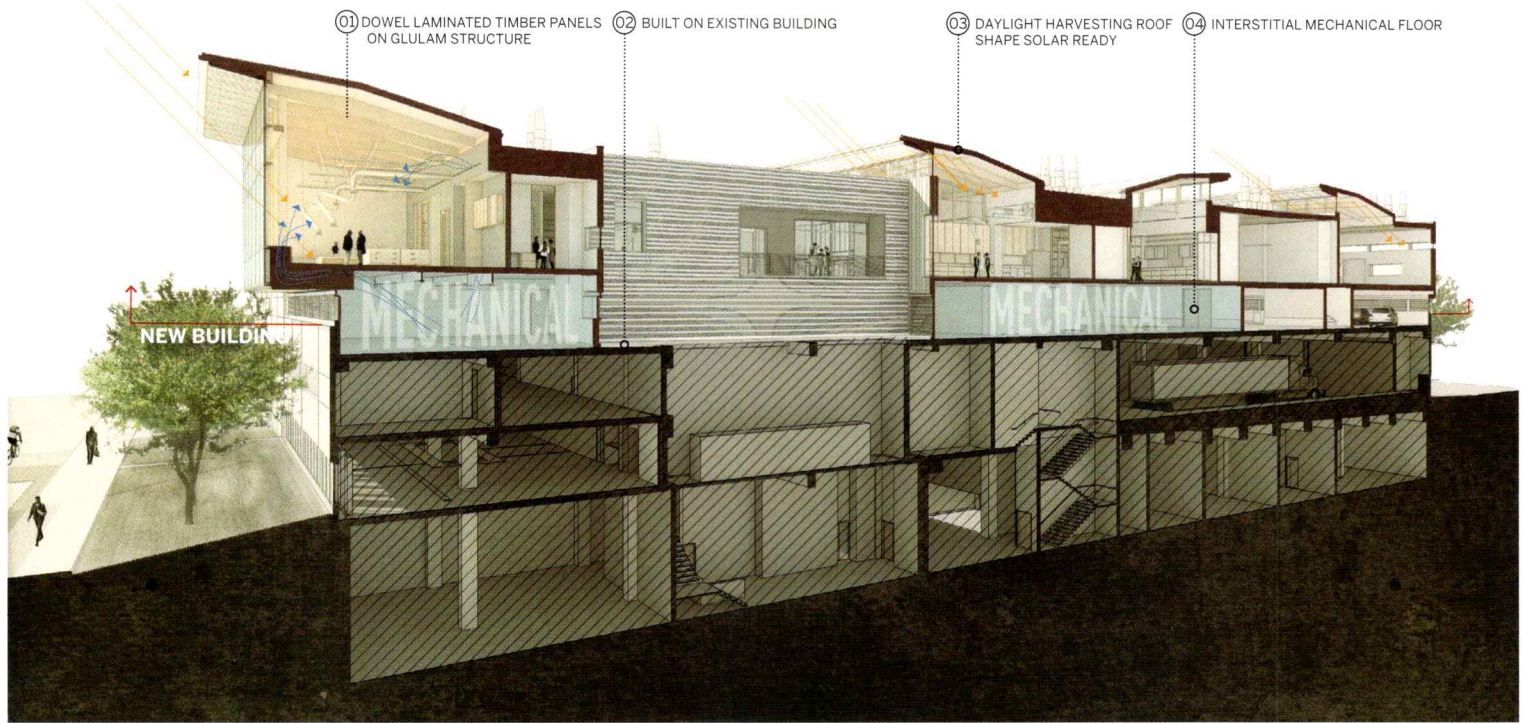


access to the museum buildings via an underground tunnel. Its 13-ft clear height established a working datum for the rest of the doors. The elevated location also ensures consistent access to good light that won't be blocked by adjacent buildings or potential new construction. David Lake, FAIA, explained that a diagram of served and servant spaces, based on which spaces required daylight and which spaces didn't, provided a durable method of organization that didn't change throughout the design process.

The four conservation studios — painting, sculpture, decorative arts, and photo/paper — are expressed as distinct volumes that cantilever beyond the edge of the garage and pop up in height to accommodate clerestory windows. Functions that don't require light are distributed along an interior hallway and between the studios. For example, a lead-lined X-ray vault allows for in-house scans of art

Facing *The Center for Conservation nests on top of an existing parking garage. The light boxes of the studios are easily understood as the important spaces in the building; they advertise, "This is where the work is happening."*

Above *On sunny days, the conservation studios are clean and bright. The movable, elephant trunk-like vent hoods are a welcome oddity in the spaces.*



The original garage was designed to support two additional floors that were never built. The interstitial mechanical floor also serves as a transfer floor for structural loads. In their work, the project team had to relocate cooling towers and the campus's emergency generators to make space for the Conservation Center.

objects to understand their construction and their maintenance history. A lower support floor provides the infrastructural space for mechanical systems.

Looking up in the studios, the open slatted ceilings are clean, save for thin, suspended light fixtures and curious fume extraction snorkels. The handsome wood structure and ceilings were constructed with Glulam and dowel-laminated timber roof panels supplied by StructureCraft, based in Vancouver; it is the first realization of this technology in North America (Lake|Flato is also using this system in its Hotel Magdalena, underway on South Congress in Austin). The break in the ceiling plane is the result of daylighting studies which revealed that this geometry distributes light more evenly in the workspace below.

Each studio is lit according to the requirements of its dedicated media using glass that eliminates UV radiation and is installed with two types of shades for daylight control. The sculpture studio allows both bounced northern

and direct southern light so that conservators can examine works with enough shadow to give definition to the 3-D forms. The decorative studio is illuminated with northern light for conservators who work on a range of object types. In the painting studio and framing room, the walls are a dark warm gray to reduce light bouncing and ocular distractions for conservators. The northern light is essential for color matching, as its even distribution of energy across the visible spectrum means that colors will blend in any lighting condition. A variety of paintings sit in various states of conservation, in the middle of processes that may take days or years to complete. The MFAH's new conservation center provides a functional and beautiful space for this careful work to be done, meaning the collection will look better and better in the decades to come.

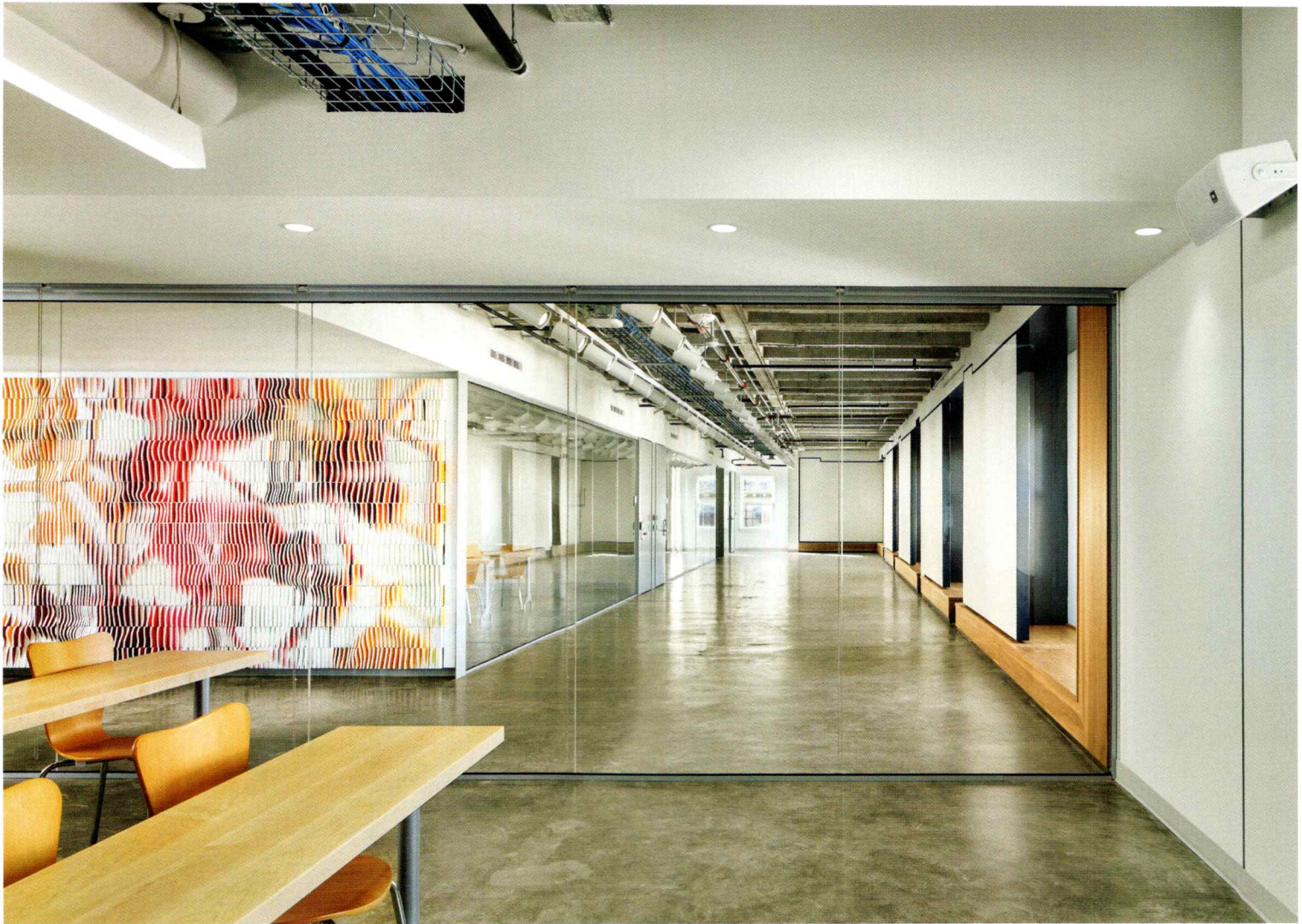
Jack Murphy, Assoc. AIA, is a regular contributor to *TA* and a master of architecture candidate at Rice University.



Left The sculpture studio has clerestory windows that face south, providing brightness that aids in the inspection and conservation of the museum's varied collection.

Below The existing freight elevator's layout anchored the design; its large dimensions now enable pieces that were previously too large to be moved to be conserved in this facility. Doors and paneled walls are treated in wood to match the ceilings.





Glass walls create the feeling of a continuous room. "Teaching spaces are often thought about in terms of form and organization," says Michelle Addington, dean of The University of Texas at Austin School of Architecture. "This one is more about simultaneities, adjacencies, relationships."

Mixed Media

The new Review Spaces at The University of Texas at Austin School of Architecture provide infrastructure for print and digital presentations of student work.

Project Review Spaces at The University of Texas at Austin School of Architecture

Architect Page

Client The University of Texas at Austin School of Architecture

Photographer Casey Dunn Photography

by Jessie Temple

When The University of Texas at Austin School of Architecture (UTSOA) was preparing to build new classrooms for digital instruction, Dean Michelle Addington turned to former dean and UTSOA Professor Larry Speck, FAIA, also a senior principal at Austin-based architecture firm Page. "We needed good digital classroom spaces," says Addington. "We could have worked with any number of architects and they would have done an excellent job at delivering what we needed. What Page delivered was a showstopper."

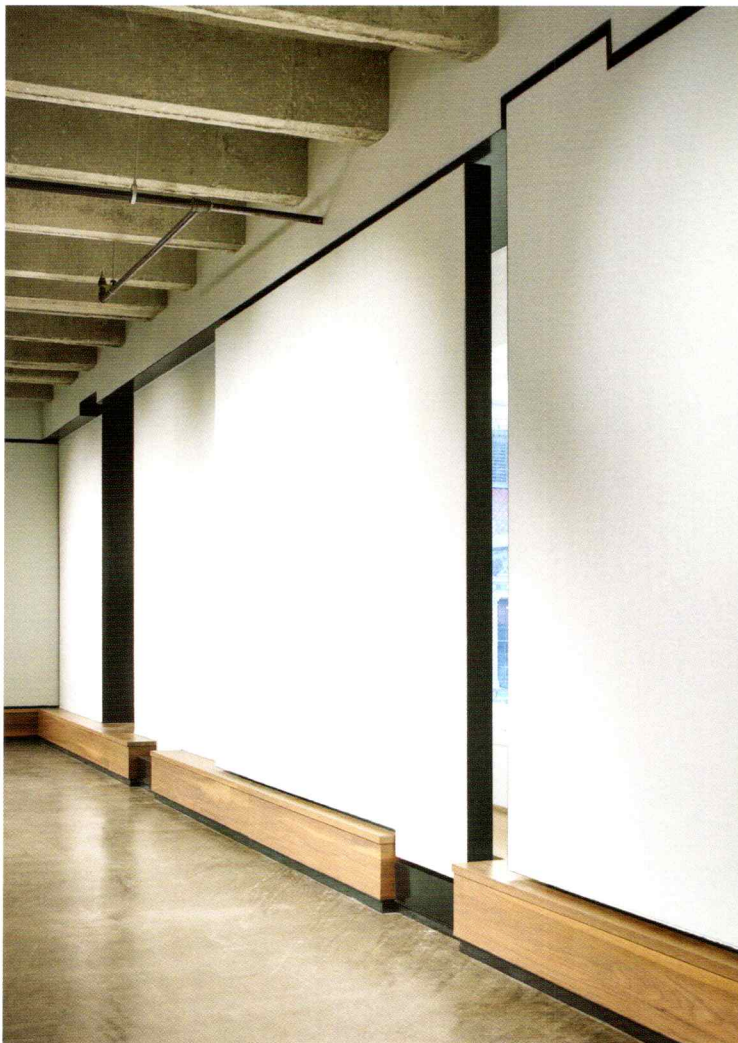
Existing conditions did not suggest a showstopper. Built in 1960 as an office addition to Battle Hall, the West Mall building was a warren of tiny rooms, the windows facing west. The concrete pan joists of the ceilings were low and inflexible, and so was the budget. But it was real estate in the right location, so Speck and his team set out to transform the 5th floor office spaces into classrooms and a pin-up space for student reviews.



Left Ceiling-mounted trays and pull-down outlets address the need for flexible configuration of technology and easy access to cables.

Below left Mark Macek, who teaches woodworking and furniture design at UTSOA, designed and fabricated the window cabinets. 2018 TxA Artisan Award winner Hatch Workshop, led by UTSOA graduates Andrew Danziger and Spencer Cook fabricated the wall panels.

Below right The panels rotate smoothly from closed to open position. "You get a very nice Vanna White spin," Speck notes.



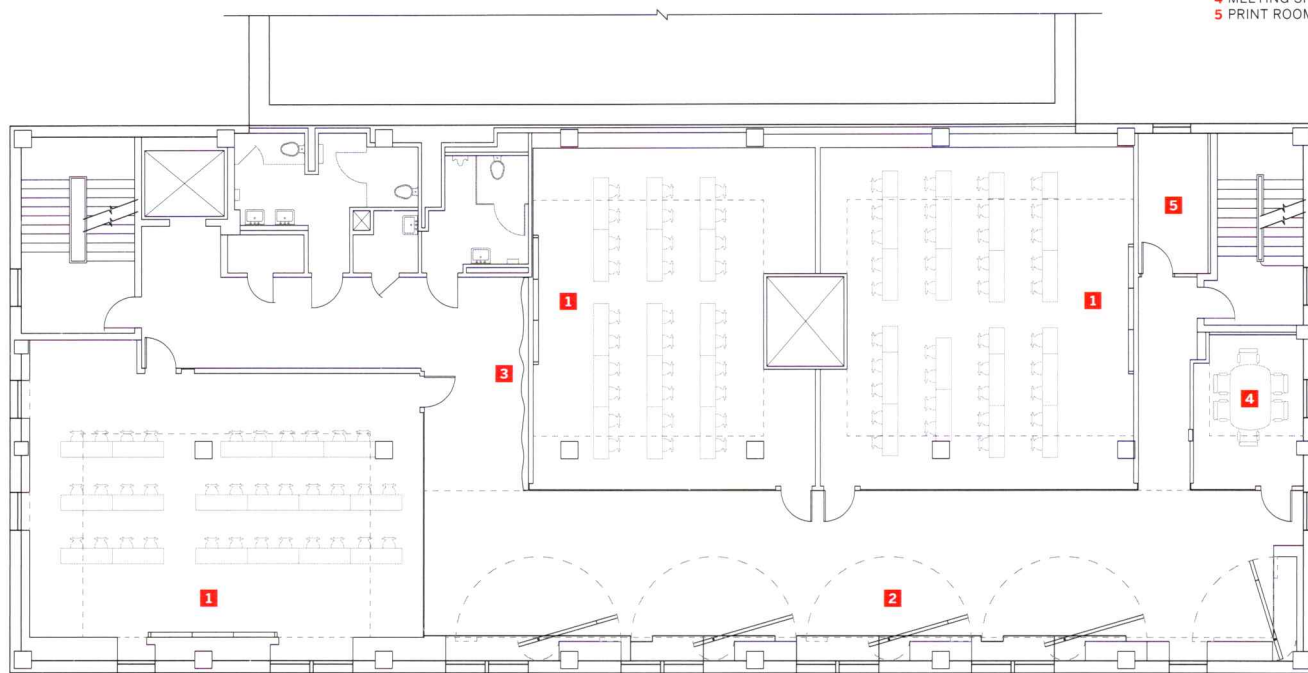
Right Exploring new software means finding room in an already crowded curriculum. The new classrooms allow for modules to be presented to smaller student groups, while cross-visibility creates the opportunity for a casual introduction to new programs and techniques.

Below Kory Bieg's advanced studio class used 3ds Max, Processing, and Rhino with Grasshopper to develop, refine, and fabricate ONDA Wall's panels. "If you want to stay involved with fabrication," says Bieg, "you have to be able to understand and control the interface."



**FLOOR PLAN**

- 1 DIGITAL CLASSROOM
- 2 REVIEW GALLERY
- 3 ONDA BY OTA+ (DIGITAL FABRICATION INSTALLATION)
- 4 MEETING SPACE
- 5 PRINT ROOM



After sitting in countless reviews at schools across the country, Speck knew the challenges too well. “Either you’ve got a space that’s small and intimate enough for a good discussion but doesn’t allow the work to be seen by anyone else, or you’ve got a space that’s big enough to allow that kind of learning by osmosis, but where the acoustics are horrible. I knew we could do better.”

Page’s solution places two classrooms along the windowless east wall and a third in the north-west corner. The classrooms’ interior-facing walls are floor-to-ceiling glass, creating a sense of continuous space. The remaining space is now a long gallery with tall west-facing windows. To control the western light, Page designed five wall-sized pivoting panels that fit the window bays and can be maneuvered to block the sunlight as necessary. Framed in steel and clad in easily replaceable Homasote, these panels double as pin-up boards for reviews. When configured perpendicular to the windows, they break the gallery into six smaller rooms. A long sill catches the panels and provides a place for physical models.

The project’s success, Addington says, comes in part from smart choices about where to spend money. Walnut, glass, and light-emitting display screens play off the roughness

of the shell. The concrete floors are polished but still show the marks of the previous walls. Sound is tempered by Tectum panels adhered to the underside of the pan joists. Pull-down outlets allow for flexible configurations of classroom furniture, and videoconferencing capabilities allow for the input of remote guest lecturers and reviewers.

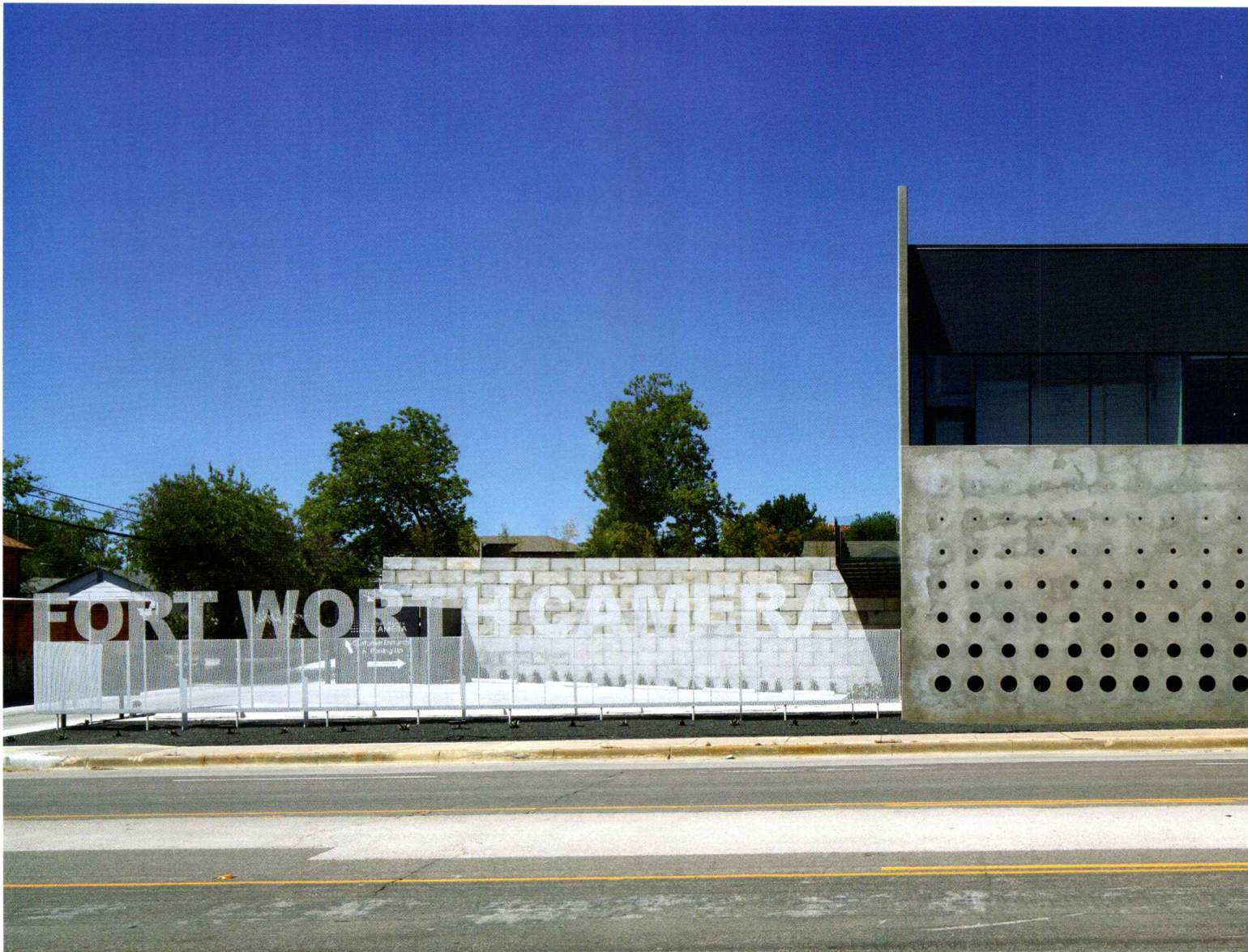
For Addington, however, the most important aspect of the renovation is the pedagogical shift that results from increased visibility. Schools of architecture are often divided into camps — drawing or digital — with digital technology relegated to dark, basement rooms. Now, advances in screen technology allow displays to function even in full light. The simultaneous experience of the classrooms and review spaces includes and integrates different approaches, says Addington, and is already helping to bridge the perceived divide between methods. The combination of digital and print media makes for richer presentations, and, as Speck notes, allows students to practice the kind of storytelling and choreography that will serve them well in a professional setting.

Kory Bieg, an assistant professor at UTSOA, encourages his students to embrace both digital

and analog tools. When his advanced studio class was invited to design and construct a wall piece for the new classroom area, Bieg set a few parameters: First, the end product would be didactic, so that future students could look at it to understand how different tools might be used. Second, he wanted to emphasize to his students that no one software program can address all problems. For this project, his students were required to use three different programs to explore different facets of design and fabrication. The resulting product — a digitally-designed, hand-assembled sculpture called ONDA Wall, derived by mixing the topography of the UT campus with an abstract, computer-generated topography — greets visitors as they enter the space.

Does the new classroom space suggest that UTSOA is moving toward a wholehearted embrace of digital technology over more traditional forms of representation? No, says Dean Addington. “We are a school of design. We’re looking at a robust series of processes by which we analyze, simulate, represent, and explore design. It’s not a question of either/or. It’s a question of all and more.”

Jessie Temple is an architect and writer in Austin.



The Power of Love

The new headquarters of Fort Worth Camera is more than a retail store — it's a community center for those who love photography.

Project Fort Worth Camera

Architect Ibañez Shaw Architecture

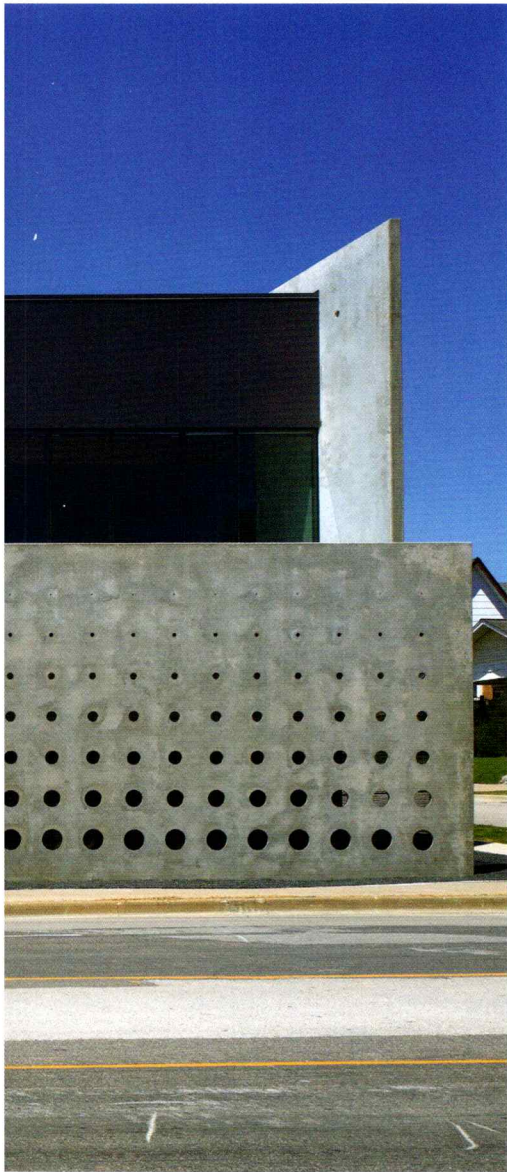
Client Jeff Masure

Photographer Dror Baldinger, FAIA

by **Andrew Barnes, AIA**

On Montgomery Street, opposite Ricardo Legorreta's Museum of Science and History, sits an elegant and minimal concrete-and-glass building housing Fort Worth Camera, the epicenter of the local photography community. Bart Shaw, FAIA, of local architecture practice Ibañez Shaw, undertook the design of this striking and iconic retail building located on a prominent site near Fort Worth's Museum District.

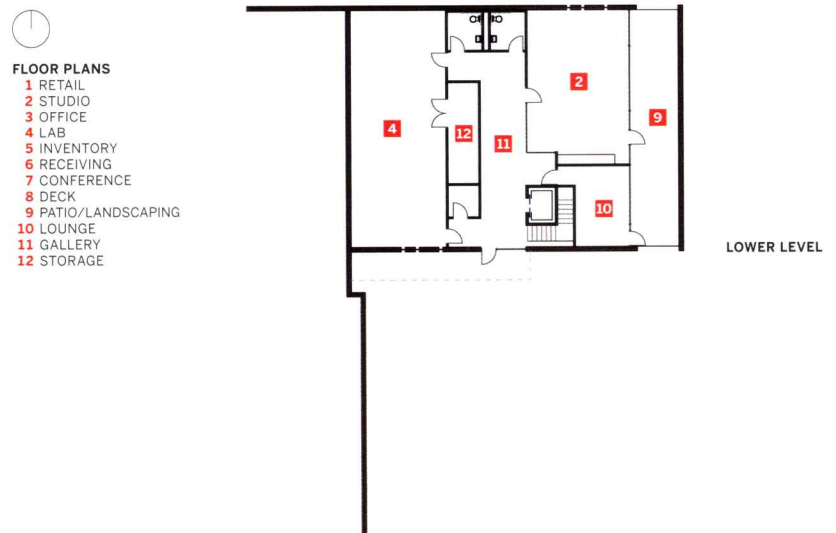
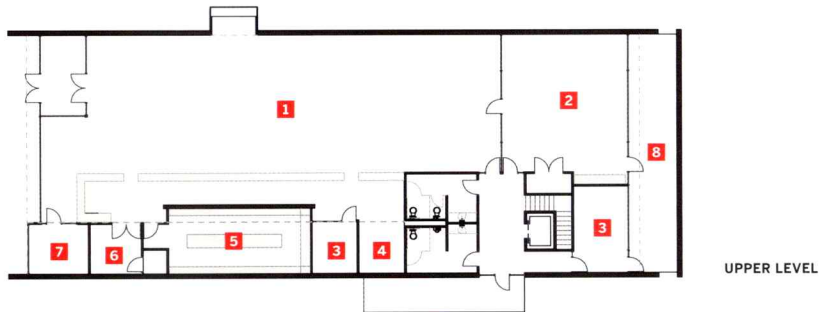
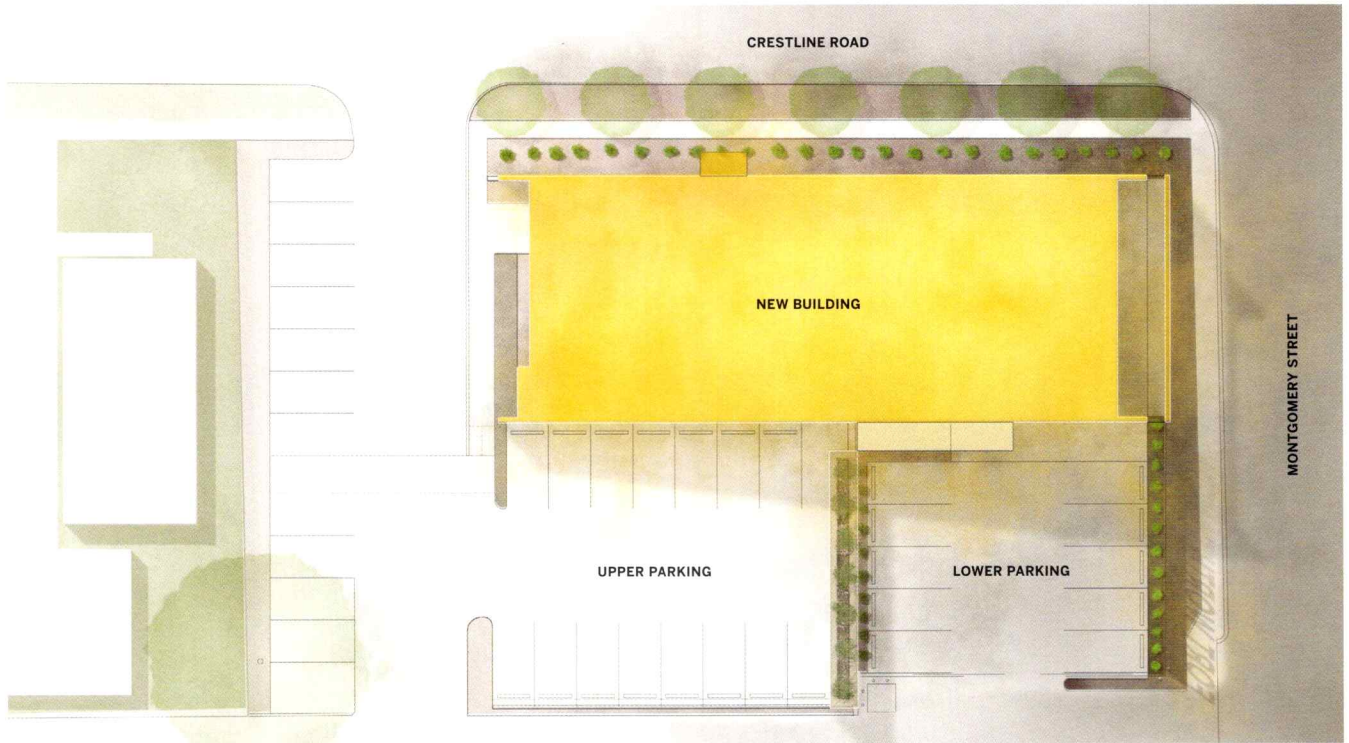
The initial impulse was to orient the building and entrance along the thoroughfare of Montgomery Street, but the clients feared that the storefront could be rammed by a motor vehicle and the valuable inventory looted. And so the decision was made to orient the main customer entrance opposite Montgomery, which, due to the site's natural slope, elevated the retail space above street level.



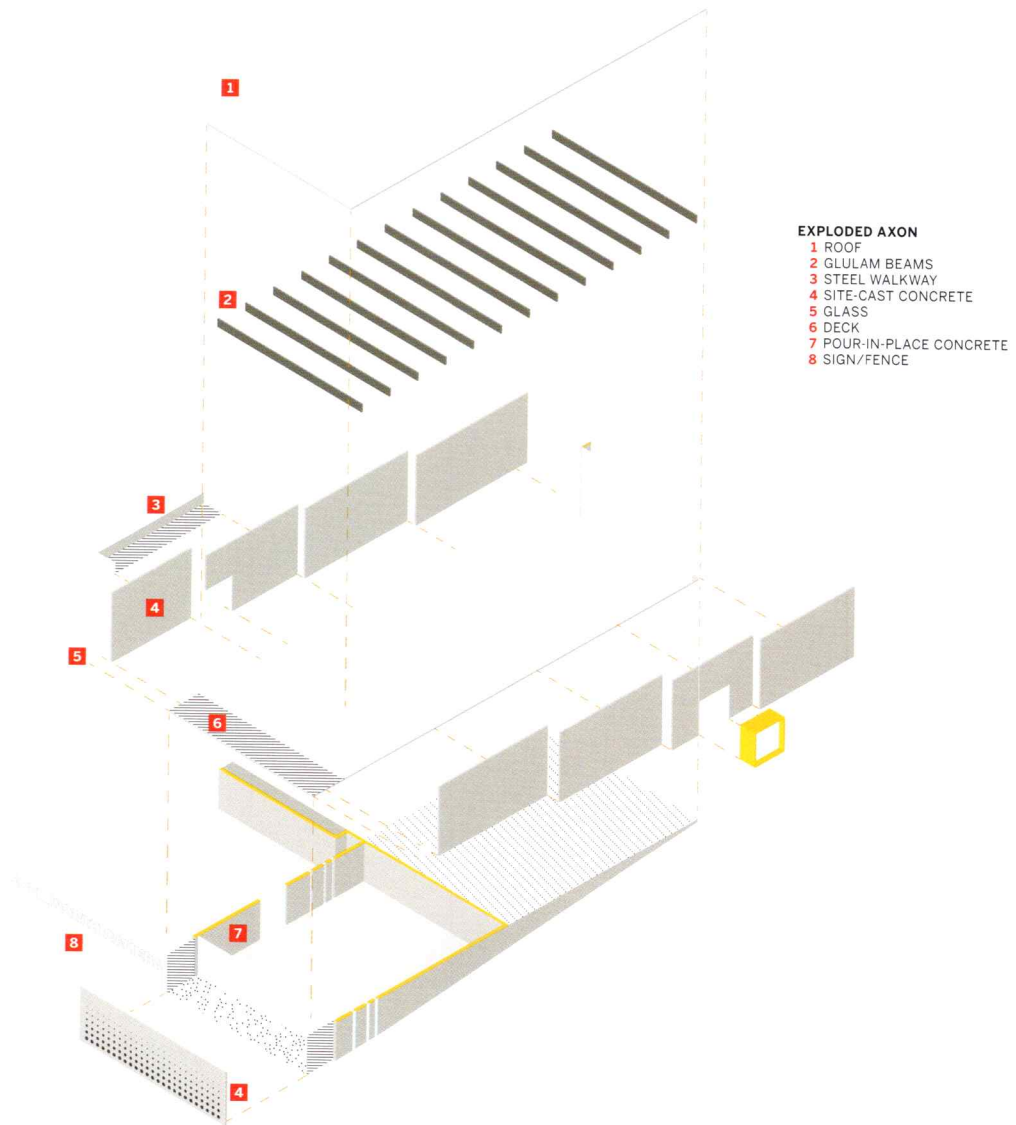
Left *This view shows the western facade facing the main thoroughfare, Montgomery Street. Behold: the Holy Wall.*

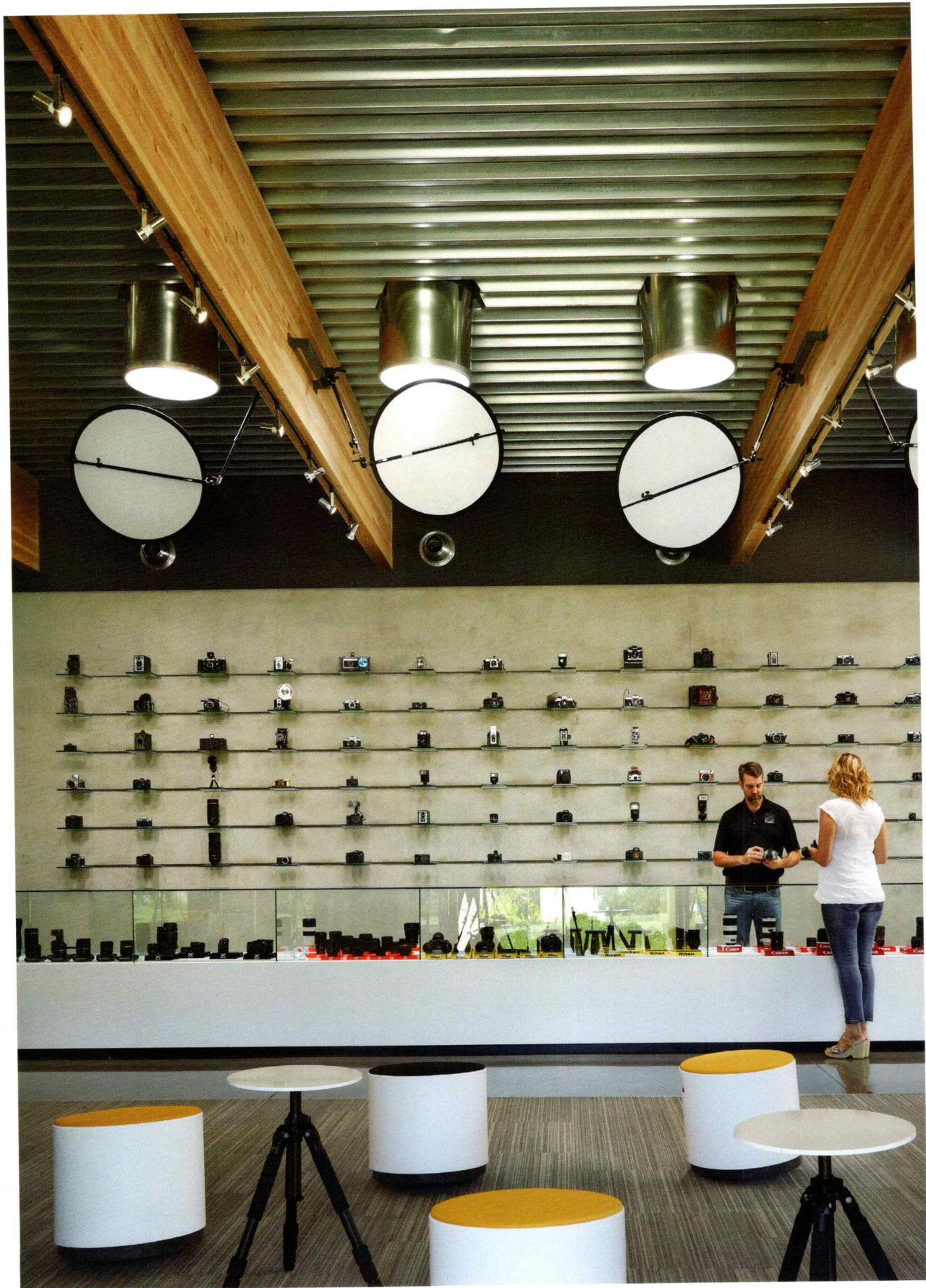
Below *In a playful design moment, the children's area punches through the solid tilt-up wall of the north facade.*



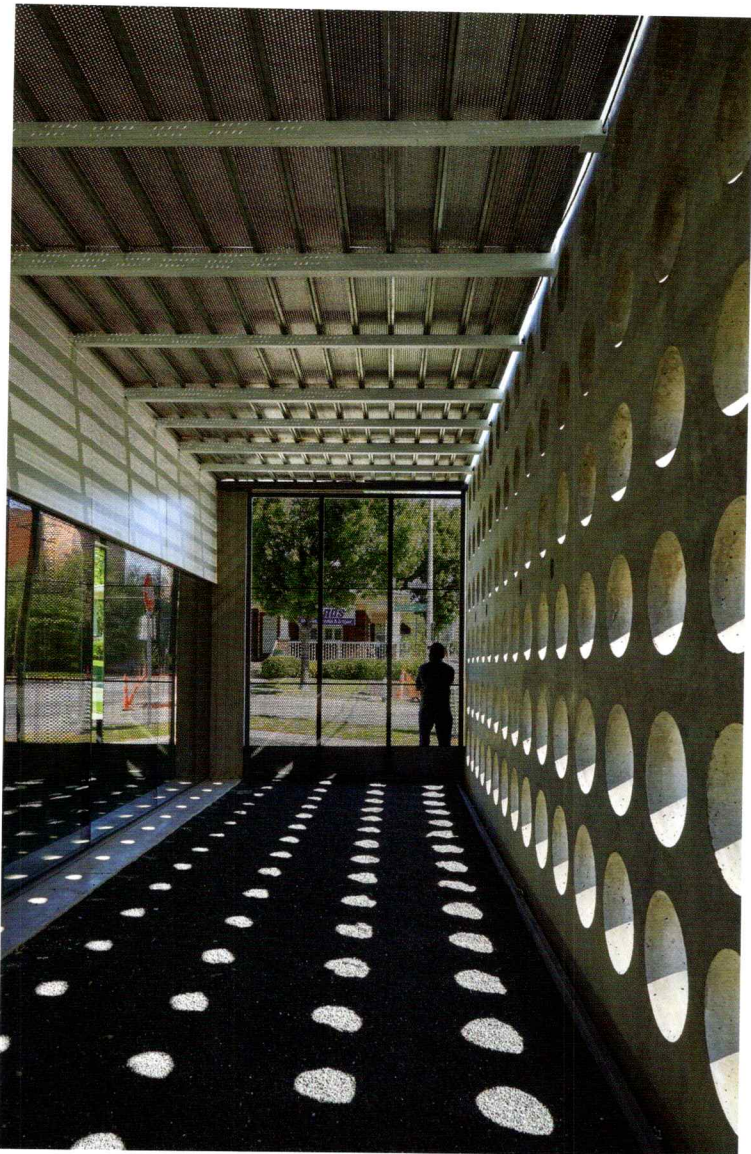


- FLOOR PLANS**
- 1 RETAIL
 - 2 STUDIO
 - 3 OFFICE
 - 4 LAB
 - 5 INVENTORY
 - 6 RECEIVING
 - 7 CONFERENCE
 - 8 DECK
 - 9 PATIO/LANDSCAPING
 - 10 LOUNGE
 - 11 GALLERY
 - 12 STORAGE





Daylight is brought into the middle of the retail space through light tubes and diffused using photography equipment.



Left *The view behind the Holy Wall.*

Below *A classroom on the lower level.*



As the building sits on the residential side of Montgomery, the neighborhood context played a significant role in the design. While interested in the final aesthetic, chief among the neighbors' concerns were lights from parking cars shining into their nearby homes. This influenced the site strategy and design of the parking lot: The building itself is used to screen most of the cars from the adjacent homes.

The northern facade faces a residential street and is dominated by a long and smooth tilt-up wall interrupted only by a playful protruding steel box, housing a children's area. The yellow color is a deliberate reference to Legorreta's nearby museum. The lower wall is poured-in-place concrete with a vertical texture created with form liners. The western facade presents the storefront and main entrance to the shop. A custom steel system was devised with the glass

glazed directly to the steel; no standard aluminum mullions were used in the construction of this project. Steel plates are utilized as bollards to add security.

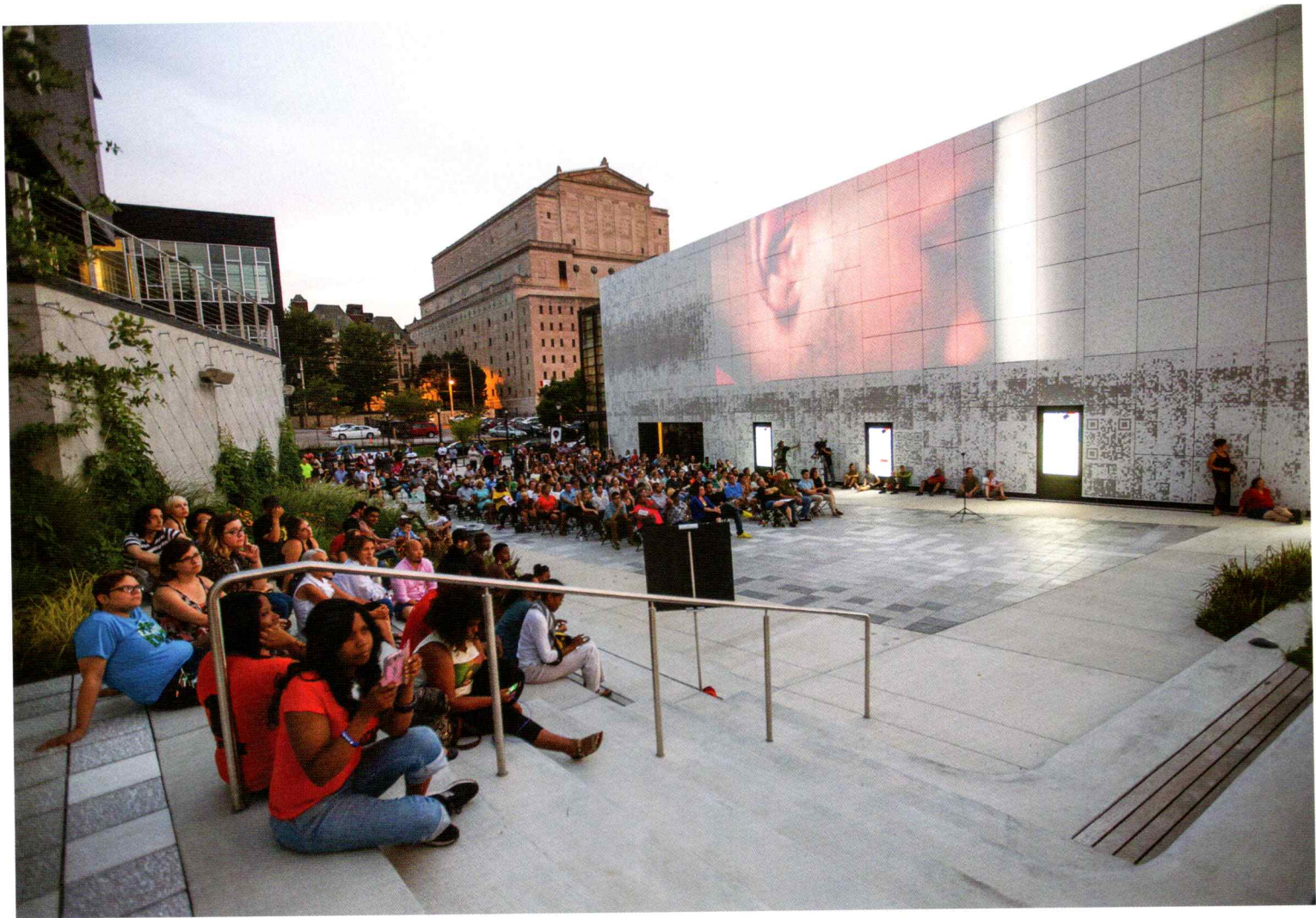
Inside, glulam beams supporting the roof add warmth to the otherwise entirely concrete, steel, and glass building. The HVAC ductwork is tucked up in between, presenting a clear view from the entrance. Behind the point-of-sale counter is a concrete wall with a matrix of glass shelves that display the owner's collection of cameras. The lower level contains photo studios and classroom space, which are independently accessible so they can be used outside store hours.

While the entire building is crisply detailed and executed, it can be argued that its most striking and distinctive feature is the aptly dubbed the "Holey Wall" on the Montgomery Street facade.

The wall consists of 25 rows of seven holes, representing camera apertures at varying degrees of openness. This pattern became the shop's logo. The apertures are conical in section, presenting a very narrow edge to the street. They were created by utilizing fiberglass forms fashioned from wood base molds, and their addition creates a dynamic setting for photography: People have their portraits shot on the lower-level porch behind this wall.

Impressive for a retail structure, Fort Worth Camera is worth the visit, whether one is a photography gearhead or not. It is a testament to the architect's thoughtfulness and attention to detail, as the building elevates the typical retail experience and testifies to the capabilities of design.

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



The Public Media Commons is a community plaza with a stage, integrated seating, and white perforated panels with programmable LED uplighting for large-format projection and various media expressions.

Media Room

The Public Media Commons is a physical and virtual interactive experience that serves as a gathering place for a diverse array of cultural and historical institutions.

Project Public Media Commons

Architect Benjamin Gilmartin Architect and Cobalt Office

Architect of Record Powers Bowersox Associates

Client Nine Network of Public Media

Photographer Jason Winkeler

by Michael Friebele, Assoc. AIA

The intersection of Grand Boulevard and Washington Avenue is where arts, academics, and outreach converge in the city of St. Louis. The historic Grand Center neighborhood has a long tradition of being home to famous artists, poets, and writers, including Tennessee Williams, Kate Chopin, and William Burroughs. Celebrated landmark theaters, such as the Fox and Sheldon, still stand as markers of the city's boom years. The area surrounding these icons has seen periods of growth and decline, resulting in a rather disjointed landscape. The bulk of the housing stock dates back to the early 20th century and was built largely to accommodate the 1904 World's Fair in nearby Forest Park. The World's Fair-era hotels were transformed and restored over the years into high-rise apartments that overlook the turn-of-the-century single family, architect-designed homes in Classical Revival style. The removal of the Beaumont Medical complex in the 1990s set forth the biggest change, placing the Tadao



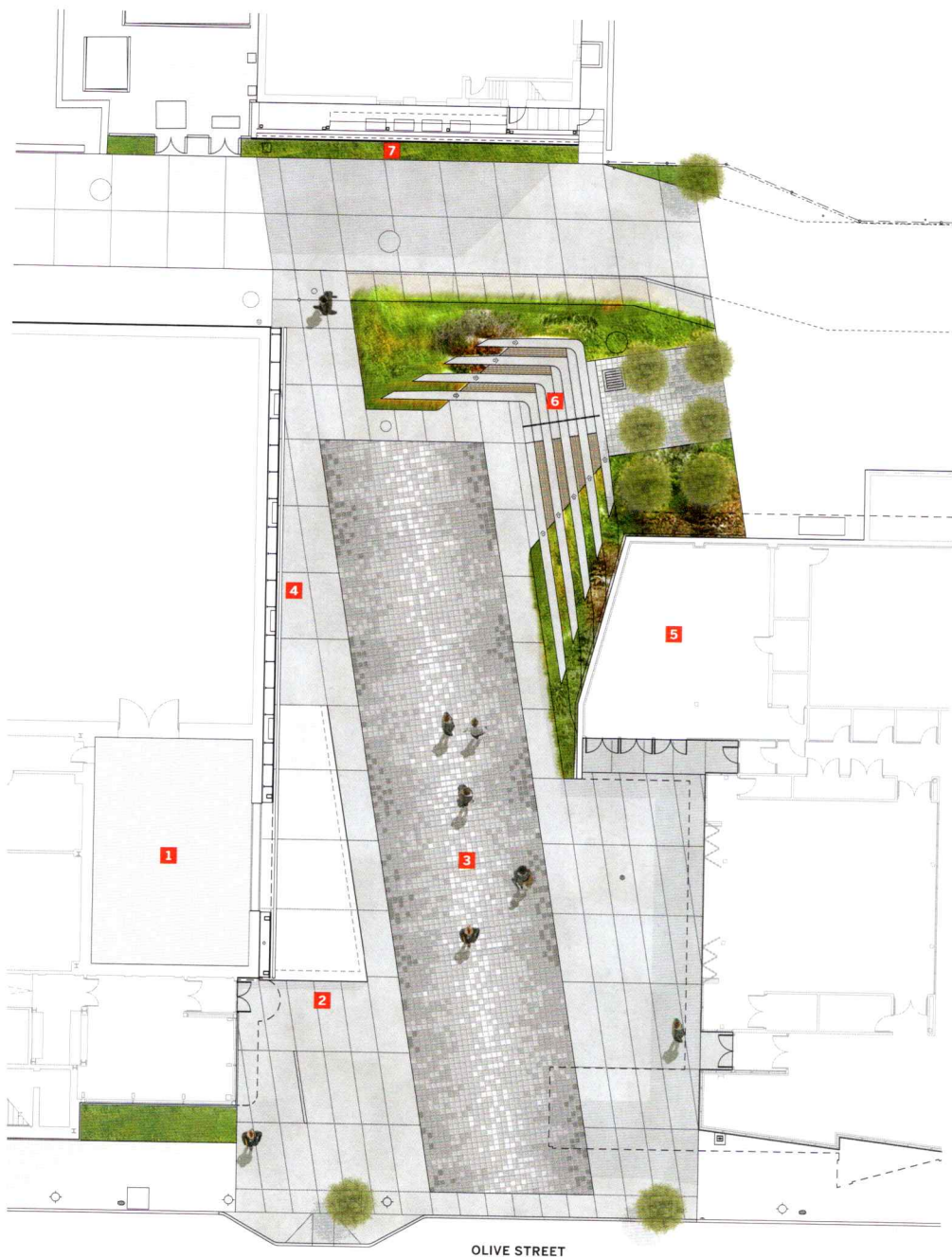
Above *The QR patterns formed by perforations in the wall give visitors the potential to create and display their own content.*

Left *The platform serves as an elevated cafe terrace or a stage for events, while also allowing visitors a look through a window and into Studio B of the local public television station, KETC.*

Right In addition to the two-stories high video walls, the plaza includes four interactive touch screens.

Below A landscaped knoll grades towards a set of stairs that leads visitors into the grove. At the base of the steps, the “whisper gallery” amplifies voices over the outdoor sound system.





- SITE PLAN**
- 1 STUDIO
 - 2 BROADCAST PLATFORM
 - 3 EVENT ZONE
 - 4 PERFORATED PROJECTION SCREEN
 - 5 PLAZA OVERLOOK & VIDEO PROJECTIONS
 - 6 GROVE/AMPHITHEATER
 - 7 MEDIA SCREEN

Ando-designed Pulitzer Arts Foundation next to those mansions. The area is also home to the Contemporary Art Museum, St. Louis Public Radio, and KETC, the local public television station.

If there is one historic core to Grand Center it would be Strauss Park, a small enclave surrounded by an eclectic mix of theaters, cafes, and storefronts. Understanding the need for a gathering place capable of serving the diverse array of cultural institutions in the neighborhood, the Grand Center Arts District venues and organizations joined together to fund the Public Media Commons.

Benjamin Gilmartin and Cobalt Office, with Powers Bowersox Associates, designed the Commons, a 15,000-sf outdoor studio whose white walls accommodate a sophisticated array of contemporary media. “The idea from the outset was that the project wasn’t simply a public plaza or a public ground, but an outdoor room formed from the three principal constituencies,” says Andrew Colopy of Cobalt, now a professor at Rice University.

The Public Media Commons, dubbed the “white room” during the design process due to its all-white facade, runs predominantly north to south from Olive Street. The plaza includes a forecourt entry, a central gathering space with an elevated cafe terrace or stage, a shady hangout, and landscaping by DLAND-studio of New York. Steps integrated into the Commons and leading toward the Fox Theatre create ample seating for the viewing of a large media screen.

The programmable LED uplighting is splashed against white, perforated aluminum walls. The surfaces invite a diversity of media expression, from touch screens to large-format projection, and QR patterns incorporated at various intervals along them link the physical facades with the virtual space of media and visitors’ mobile devices. The interactive QR facade that Colopy explains was developed to be sympathetic to the QR code while incorporating a degree of randomness, or white noise, so as not to interfere with the media elements. He says, “We scripted the pattern to transition between these various criteria and integrate the walls aesthetically. In the end, there are nearly one million individual holes that form the pattern and which do not repeat.”

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

Koush/de las Cuevas House, Houston

Contractor Ben Koush Associates

Consultants STRUCTURAL ENGINEER: Insight Structures

Resources WINDOWS + DOORS: Ram; **APPLIANCES (REF, RANGE, MW, WD):** Whirlpool; **ART HANGING SYSTEM:** AS Hanging Display Systems; **SINKS + FAUCETS:** Kohler; **SHOWERS:** hansgrohe; **KITCHEN SINK FAUCET:** Nameek's; **TOILETS:** TOTO USA; **BATH LIGHTS:** Artimed; **DINING PENDANT:** Flos; **ART LIGHTS:** Modulightor

The Glassell School of Art, Museum of Fine Arts, Houston

Contractor McCarthy Building Companies

Consultants ASSOCIATE ARCHITECT: Kendall/Heaton Associates; **PROJECT MANAGER:** Legends; **STRUCTURAL ENGINEERS:** Guy Nordenson & Associates, Cardno Haynes Whaley; **MEP:** ICOR Associates; **CLIMATE ENGINEERS:** Trans-solar; **LANDSCAPE ARCHITECT:** Nevins & Benito Landscape Architecture; **LIGHTING CONSULTANT:** L'Observatoire International; **COST ESTIMATOR:** Venue Cost Consultants; **FAÇADE CONSULTANT:** Knippers Helbig; **FOOD SERVICE CONSULTANT:** JGL Food Service Consultant; **SECURITY CONSULTANT:** Architect's Security Group; **AV CONSULTANT/ACOUSTICAL CONSULTANT:** Jaffeholden Technologies; **VERTICAL TRANSPORTATION CONSULTANT:** Persohn/Hahn Associates; **IRRIGATION CONSULTANT:** James Pole Irrigation Consultants; **CIVIL ENGINEER/PARKING CONSULTANT:** Walter P. Moore & Associates; **GEOTECHNICAL ENGINEER:** Professional Services Industries; **LEED AND COMMISSIONING CONSULTANT:** Loring Consulting Engineers; **WATER FEATURE CONSULTANT:** Waterscape Consultants

Resources CONCRETE — 178 UNIQUE EXTERIOR PRECAST CONCRETE PANELS, ACID WASH FINISH, THROUGHOUT BUILDING, EXTERIOR WALLS; CAST IN PLACE CONCRETE PERIMETER BEAMS; EXTRUDED CONCRETE PLANK, EXPOSED UNDERSIDE, THROUGHOUT BUILDING: Cemex; **EXTERIOR WALL SYSTEM—PRECAST CONCRETE PANELS:** GATE; **FLOORING:** Terrazzo ground concrete floor throughout building; **BYRNE METAL PANELING SYSTEM ON ROOF SKYLIGHT:** Byrne; **TREMCO INTENSIVE & SEMI-INTENSIVE HIGH PERFORMANCE BUILT-UP SYSTEM:** Tremco; **FLOORING:** Cork Flooring in Auditorium; **MILLWORK:** Built-In White Oak Benches, Walnut Main Reception Desk, White Oak Junior School Reception Desk, Walnut Café Serving Desk, White Oak Lectern, White Oak Kitchenette / Closets/Cabinets; **INSULATION:** Aluminum Wall Base, Vinyl Wall Base; **WINDOWS:** Translucent Glass Punched Windows, Clear Glass Operable Windows; **DOORS:** White Oak Wood Veneer Door For Studios, Graham Wood Doors Glass Vestibule Doors Hollow Metal Doors; **FLOORING:** Carpet in Education Office; **CONCRETE SUBSTRATES/CMU SUBSTRATES/CEMENT BOARD SUBSTRATES:** Latex System; **STEEL SUBSTRATES/GALVANIZED-METAL SUBSTRATES:** Alkyd System; **PORTLAND CEMENT PLASTER SUBSTRATES:** Latex over Alkali-Resistant Primer System; **GYPSUM BOARD WALLS AND CEILINGS/JANITOR'S ROOM WALLS/BACK OF HOUSE STAIRS AND RAILINGS:** Benjamin Moore; **HANDRAILS, BRACKETS AND STANCHIONS, PERGOLA STRUCTURE:** Sherwin Williams; **EXPOSED MEP DUCT AND SYSTEMS:** PPG; **WALLCOVERINGS:** Acoustical Wall Panels in Noise Sensitive Studio Spaces; **EXPOSED CONCRETE PIERS AND GYP BD WALLS, THROUGH PUBLIC SPACES AND CORRIDORS; BOARD FORM CONCRETE SIDE WALLS AND GYP BD FRONT WALL, AUDITORIUM; BATHROOM SUBWAY TILE; 3.0 CAFÉ CHAIR, GREY:** Vitra; **AMPHITHEATER SEATING:** Wood; **AUDITORIUM SEATING:** Series Seating; **LIGHTING:** Green Creative, Bega Lighting, Aion LED, Lucent Lighting, Delta Light, Hess America, Sival Lighting, Erco Lighting, Philips Gardco, BK Lighting, Edison Price Lighting, VLT, Litelab, Lucifer Lighting, Bartco Lighting, Birchwood Lighting, Ecosense, Luminii, Zumtobel, Winona, iLight Technologies, iO Lighting/Cooper Lighting, LED Linear, Iguzzini, Elliptipar, Gotham

Lighting; **STRUCTURAL SYSTEM:** Precast Concrete Wall Panels and Cip Concrete Beams; **HEATING, VENTILATING, & AIR CONDITIONING (HVAC):** Chillers And Cooling Towers, Boilers, Air Handling Units, Fan Coil Units, Radiant Heating/Cooling System, Exhaust Fans, Vav Boxes, Heat Exchangers, Pumps, Fin-Tube Radiators, Unit Heaters, VFDS, BMS, Duct System, Piping System; **EXTERIOR IMPROVEMENTS:** Coldspring Granite Paving/Stair/Benches, Mahogany, Decomposed Granite Gravel, Concrete Sidewalk

Sarah Cambell Blaffer Foundation Center for Conservation, Museum of Fine Arts, Houston

Contractor WS Bellows

Consultants AOR: Kendall/Heaton Associates; **MEP:** Collaborative Engineering Group; **STRUCTURAL:** Cardno Haynes Whaley; **CIVIL ENGINEERING:** Walter P. Moore & Associates; **PROJECT MANAGEMENT:** Legends Project Development; **WOOD STRUCTURE ENGINEERING + FABRICATION:** StructureCraft Builders

Resources STANDING SEAM ZINC SIDING: VM Zinc; **CENTRIA CASCADE METAL PANEL:** Centria; **DOWEL LAMINATED TIMBER (DLT) WOOD ROOF DECKING/GLUE-LAMINATED STRUCTURE:** StructureCraft Builders; **CONTINUOUS INSULATION WITH COMPOSITE FRAMING SUPPORT (CI-CFS) SYSTEM - GREEN GIRT:** SmartCI; **CURTAIN WALL AND STOREFRONT GLAZING SYSTEMS:** YKK AP

Studios at The University of Texas School of Architecture, Austin

Contractor Sabre Commercial

Consultants MECHANICAL/PLUMBING/ELECTRICAL/WAY-FINDING: Page; **TECHNOLOGY/SECURITY:** Datacom Design Group

Resources COLD FORMED METAL FRAMING: Cemco Metal (Express Interiors); **CUSTOM STEEL FABRICATION/FINISH CARPENTRY:** Hatch Workshop; **THERMAL INSULATION:** Owens Corning Thermafiber (Express Interiors); **FIRESTOPPING:** Hilti (Brieth Electric); **HOLLOW METAL DOORS AND FRAMES:** Assa Abloy Ceco Door (Architectural Division 8); **FINISH HARDWARE:** Architectural Division 8; **FRAMELESS INTERIOR STOREFRONT SYSTEM:** Guardian Glass, Trulite Glass & Aluminum Solutions (Neihi Glass); **GYPSUM BOARD:** USG Sheetrock (Express Interiors); **CALLA LAY-IN ACOUSTIC CEILING TILE:** Armstrong Ceiling & Wall Solutions (Heartland Acoustics and Interiors); **PINNACLE RUBBER BASE:** ROPPE (Intertech Flooring); **DIRECT -ATTACH ACOUSTIC CEILING PANELS:** TECTUM (Heartland Acoustics and Interiors); **BACK PAINTED GLASS DRY ERASE WALL PANEL:** Clarus Markerboards (Spectrum Resources); **ROLLER SHADES:** Draper (J.C. Mowrey); **COLOR TUNABLE CLASSROOM LIGHTING:** Ketra (Legacy Lighting)

Fort Worth Camera, Fort Worth

Contractor Fort Construction

Consultants STRUCTURAL ENGINEER: HnH Engineering; **MEP:** Bannister Engineering; **CIVIL:** RLG Engineering; **OWNER'S REP:** Townsite Company

Public Media Commons, St. Louis, MO

Contractor Musick Construction

Client Representative The Striler Group

Consultants LANDSCAPE ARCHITECT: DLANDstudio; **LIGHTING DESIGNER:** Randy Burkett Lighting Design; **AUDIOVISUAL DESIGN ENGINEER:** Electrosonic; **ELECTRICAL AND STRUCTURAL ENGINEER:** Horner & Shifrin; **CIVIL ENGINEER:** HDR

Resources METAL WALL PANELS: NorthClad

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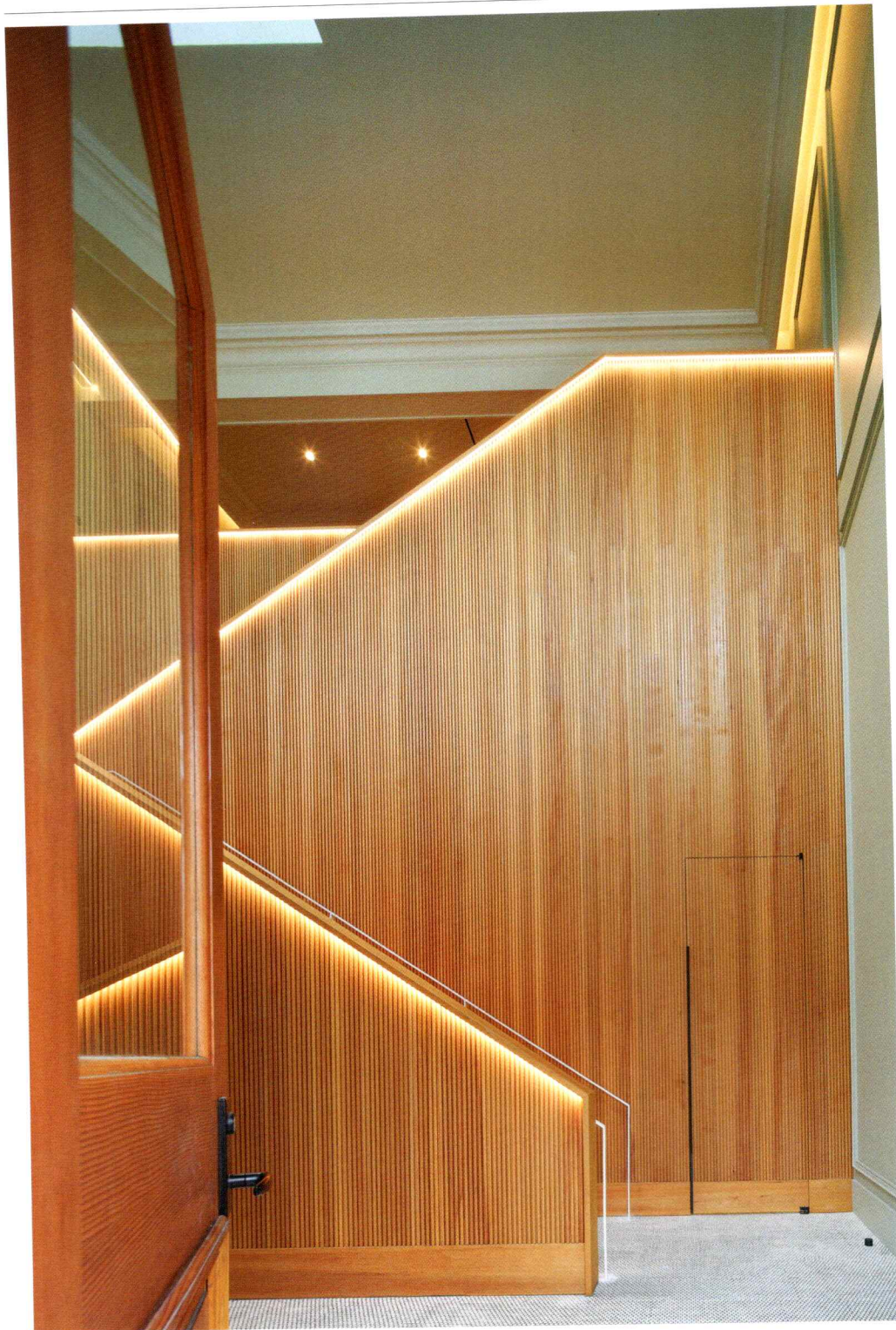
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Scott Magic's Magic Mountain

The Koppel Building at 318 Congress Avenue in downtown Austin is a registered historic landmark built in 1888 by Prussian immigrant William Radam. Radam was a seed merchant and florist who, inspired by Louis Pasteur and his own chronic ailments, invented a snake oil nostrum called the “Microbe Killer.” It proved nationally popular and earned Radam enough of a fortune to purchase a mansion in New York City, though not enough to keep him in good health. He died in his posh Manhattan accommodations in 1902. The building Radam left behind in Austin, however, went on to have a storied history as a hotel, a brothel, and a retail space playing host to a revolving cast of shops. Today, the ground floor of the brick-and-timber structure is home to a JoS. A. Bank shop, while the second floor is leasable office space.

It was to attract tenants upstairs that the building's second-most-recent owner — Craig Holmes of Hospital Housekeeping Systems — hired Scott Magic, AIA, of MAGIC Architecture to renovate the commercial space's 4th Street entrance. “The purpose was to give a vision for what you could do with the space,” Magic says, “to make a fun experience — an iconic lobby that people would notice from the sidewalk.”

Magic cut a hole in the second floor and opened up an old skylight, creating a generous double-height, daylit space that is far loftier than it is deep. Confronting the visitor upon entrance is a millwork stair made from Hemlock “comb” tongue-and-groove siding, which was installed with care by LoneStar Decking & Cladding. LED strips integrated into the balustrades, as well as a white-painted steel handrail, accentuate the stair's cutbacks, giving it a strong graphic presence that telegraphs through the casement windows to the sidewalk. The warmth of the wood is contrasted with dusty green wall panels adorned with molding that references the building's 19th-century provenance and lends the space a sense of scale. The elevator is concealed behind a discreet door in the millwork wall that encourages the use of the stair and maintains the purity of the entry's minimal material palette.