On November 1, Fort Worth’s Sundance Square Plaza opened to the public. Sited on two former surface parking lots that straddled Main Street between 3rd and 4th streets at the center of the city’s entertainment district, the plaza is meant to perform as a modern-day town square. Paved in brick and animated by decorative fountains, the 55,000-square-foot public space features a permanent stage that can be configured for large or small concerts and events as well.

Midland-based developer Energy Related Properties (ERP) is betting big on the influx of businesses and workers that it believes will accompany the Cline Shale oil bonanza. The company recently hired architectural firm Edmonds International, which has offices in Vancouver, New York, and... continued on page 10

As Houston begins to grow from the inside out, many developers are staking their ground in the Mid-Main district just south of downtown. Cultivating a culture of vibrancy, public transit, and neighborhood interaction are some of the goals of one new project located in this prime location along the METRORail light rail system. New York City–based Rogers Partners Architects + Urban Designers and local developer RHS Interests are planning to break ground in Spring 2014 on a mixed-use development located at the 3500 and 3600 block of Main Street. The privately funded project, which also enlists the help of architect and Rice professor William T. Cannady and Gensler Houston, is estimated to be complete by mid to late 2015.

Building on a master plan by David Chipperfield, Houston’s renowned the Menil Collection has begun implementing changes to its 30-acre campus. In mid October, the museum announced that it had hired New York–based landscape architecture firm Michael Van Valkenburgh Associates (MVVA) for a new gateway. Lush plantings and pedestrian walkways will transform the parking lot. The Energy Tower would replace the former county court house.

In August, the City of Austin Parks and Recreation Department announced three winners of a design ideas competition for the adaptive reuse of the iconic Seaholm Intake Facility. Located prominently along the shore of Lady Bird Lake, the cast-in-place concrete, art deco–style building once housed... continued on page 5

Three proposals inform Austin’s take on Seaholm

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The Architect's Newspaper has now been around for 10 years, during which time it has grown from a New York City architectural insiders journal, to a multi-regional provider of trade news, analysis, and cultural reporting with a circulation and web presence that runs neck-and-neck with the biggest dogs in the business. Not bad, in this digital age, for a print publication that began life out of the apartment of the publisher and editor-in-chief. We attribute our success to the quality of our independently created content, as well as to the uniquely local focus of our regional editions: East, West, Midwest, and now—what you are currently holding in your hand—the inaugural Southwest issue.

AN's arrival in the region—which we define as Texas and its surrounding states of Louisiana, Arkansas, Oklahoma, Colorado, and New Mexico—comes at an exciting time of rapid development and urbanization, population and economic growth, and some growing pains. To name just a few examples, Denver, the most northerly of the cities we will consider, is racing ahead with construction on Union Station, a multi-modal transportation hub that it hopes will spur development in its urban core. New Orleans, the most easterly, is rebounding mightily from the Hurricane Katrina and has topped a recent Forbes study of the fastest growing cities in the post-recession U.S. Meanwhile, Tulsa, Oklahoma, is investing heavily in its downtown, both with new construction as well as refurbishments of the remarkable collection of art deco and modern buildings that rose during that city's early 20th century oil boom.

Texas—the home base of the Southwest edition, as well as the native land of its editor and AN's publisher—is undergoing its most phenomenal period of growth and transformation since the 1970s, when a prolonged oil boom flooded the state with money, the majority of its inhabitants began residing in cities, and the state legislature finally made it legal to sell liquor by the glass. Today, nearly 85 percent of Texans live in cities, and these cities—while their skylines churn with cranes and a flurry of construction activity—are taking steps to improve their connectivity and civic spaces. Houston's Bayou Greenways project is turning its natural waterways into an interconnected network of public parks. The Dallas Trinity River Corridor Project is transforming what has been essentially a scar in the urban fabric into a destination and amenity. Austin is also taking steps to improve its already much-used waterways with plans to redevelop the prominent Seaholm Intake into a public pavilion and to turn Waller Creek, currently little more than a seedy drainage ditch prone to flash floods, into a world-class park.

All of this means more work for architects, and more reason than ever to make an annual source of information as well as a forum for debate and conversation specific to the region. Please show us your support by subscribing today at archpaper.com. Since it's free for registered architects and architectural designers, there's no reason not to! While you wait for your first print edition to arrive, be sure to follow us online for news, features, and opinions from the East, West, and Midwest, as well as weekly new stories and blog posts from the Southwest.

AARON SEWARD

UNVEILED

1401 LAWRENCE

Back in 2006, Toronto-based developer Great Gulf purchased the lot at the corner of 14th and Lawrence streets in downtown Denver for $12.5 million with plans of constructing the city's tallest residential building. Two years later, as real-estate prices plummeted, the company pulled the plug on the 51-story tower. Now, with Great Gulf's office development partner First Gulf Corporation at the helm, the project has been reborn as a downsized 21-story, 290,000-square-foot office tower. With Dallas-based design-build firm Beck Group on board, First Gulf hopes to break ground in early 2014. As the reopening of the highly anticipated Denver Union Station nears and young professionals flock to downtown, the demand for office space has skyrocketed, creating one of the hottest office markets in the West. First Gulf plans to break into this market with a LEED Gold package containing 7,500 square feet of ground floor retail, six levels of indoor parking, and 13 floors of premium office space. Additionally, 1401 Lawrence is set to include a fitness center, outdoor terrace, bike storage, and other tenant amenities.

NICK MILLER

Architect: Beck Group
Client: First Gulf Corporation
Location: Denver
Completion Date: TBD

PLUSH PARKING

continued from front page to create a new gateway to the campus, which will augment the institution's parking lot on West Alabama Street. In addition to the landscape work, local firm Stein and Bueck Architects are designing a new café for the Menil just past the gateway entrance. The new gateway and café are just the beginning of the art museum’s plans. “We are delighted to be able to show the public a small portion of the changes they can expect, as we begin to make our campus more open and inviting to all,” said Menil director Josef Helfenstein in a statement. “Design is nearing completion on the first of these green spaces designed so beautifully by Michael Van Valkenburgh’s group, and plans are coming together rapidly for the café that we have long wanted to provide for our visitors and the public at large.”

MVVA’s design reconfigures the existing parking spaces from an orthogonal arrangement to a diagonal layout in order to meet current code requirements, which call for longer parking spaces than currently exist on the site. The saw tooth plots created by the diagonal arrangement will become home to bioswales planted with luscious species capable of thriving through the frequent inundations of the Houston climate. In addition, the designers are adding new pedestrian pathways that will guide visitors from the parking lot to the museum.

The gateway site will serve to strengthen the connection between the museum campus and the existing historic neighborhood, known for its charming walkable scale and majestic tree canopy. The Menil refers to itself as a “museum and a neighborhood for art.” It is located amid the Montrose enclave’s 1920s and 30s bungalows, one of which will house the new café. Many of these houses are now home to museum visitors or other arts organizations. In addition to the main collection building designed by Renzo Piano, the campus is made up of several buildings, including the Cy Twombly gallery, also designed by Piano, Richard Hall, and the Rothko Chapel, designed by Philip Johnson and local architects Howard Barnstone and Eugene Aubry.

Los Angeles–based firm Johnston Marklee is designing the new Menil Drawing Institute, which has yet to be unveiled. The gateway and café are currently undergoing the permitting process, which is taking longer than museum officials hoped due to the city's backlog. The Menil expects both projects to be complete sometime in 2014.

ALAN G. BRAKE
One evening, Kyle Noonan and Josh Sepkowitz were hanging out with musician Pat Green at a ranch near Austin. The three friends grilled over an open fire, cold beers in hand, with the big, bright stars of the Texas night sky above their heads. It really didn’t, they all agreed, get any better than this.

Thus was born the seed of the idea that became the Rustic, a bar/restaurant/concert venue that brings a taste of the Texas prairie to Dallas’ tony Uptown district. Sited on a previously undeveloped lot beside U.S. 75, the ground-up venue is composed of three parts: an 8,000-square-foot building seating 250, a 40,000-square-foot back yard seating 350, and a stage that can open to the outside, the inside, or both.

“We wanted a southwest ranch style feel with a more modern, urban twist,” said Noonan, who worked with Dallas interior design firm Studio HFA to realize the project. The team used reclaimed wood, old fixtures, and the timber from three Post oak trees removed from the site in an arrangement that is both rough hewn and clean lined.
For Max Levy, architecture is most powerful when it reframes one’s awareness of nature. Light, which he often refers to as a building material, defines his work. But it is part of a larger equation. “Atmosphere is everywhere,” said Levy. “The right architectural move can capture the wind, sun, or rain, and make someone notice it—done in the right way, it is soothing or stirring.”

Born and raised in Fort Worth, Levy studied architecture at the University of California at Berkeley in the late 1960s. He cut his teeth working in San Francisco and at Skidmore, Owings & Merrill’s Chicago office. In 1976, he returned to Texas to work for The Oglesby Group in Dallas prior to starting his own firm in 1984. Since the beginning, he has kept his Dallas-based practice small. “I like to be involved in all the aspects of the work,” he said. “Because it is all design, all of it.” The meticulous care he brings to his work has ensured a constant flow of residential clients and countless local and state design awards. Drawing is fundamental to how he works, and, recently, he has fallen in love again with model making. For Levy, sketches and models not only help conceptualize and refine projects, they capture the souls of buildings. “Dreams come from sketching,” he said. “And model making provides otherwise unattainable nutrients for the design process.”

Simple forms and materials characterize Levy’s work. He is inspired by the inherent sustainability of vernacular buildings; he believes most architectural gestures add unnecessary noise to buildings. When asked about the quiet qualities of his work, he quoted the California modernist William Wurster: “Architecture is... the picture frame, not the picture.”

CATHARINE GAVIN

On a densely wooded site overlooking an East Texas lake, Levy designed the House at Wind Point as a weekend home for a family of kayakers, bird watchers, and hikers. “They like to disappear into the woods,” said Levy. “So we wanted our building to disappear too.” In order to protect the trees, Levy exploded the 3,000-square-foot floor plan, making every room a separate building. Then he raised all of them onto concrete piers and connected the structures with boardwalks. This solution required zero site grading and the removal of only two trees. The ten buildings are finished in composition shingles and feature large windows and screened-in porches. The goal was a low-budget house with minimal site impact. The result is a retreat of breeze structures nestled in the woods.

COLUMBARIUM

Levy’s design for a columbarium in Dallas is currently under construction and reflects the consistency of his design intentions. As a place for rest and contemplation, it is an open-air structure made up of brick-masonry walls forming three courts enclosed with trellises. Small limestone-finished niches protect the ashes of the dead. A canopy of oaks trees on the site frames the sky, so Levy designed each of the courts around separate attributes of the atmosphere. A 15-foot-tall bronze cross with a perforated bronze sail, acts as a wind vane and presides over the court. In the second court, water is carried from an elegant, wall-mounted bronze rainwater collector (about 50 feet long and two feet wide) into a basin, where visitors can fill small bronze, cross-shaped vases with water. The last court focuses on light. Here, Levy plays with shadows and introduces unexpected views of the sky into the open niches—bronze boxes transverse the wall and project from the backside where a mirror finished plate reflects the sky and passing clouds back into the open niche. “I think when you reframe nature for people, you remind them of the magic of life,” said Levy. “It is important to do that here.”

HOU SE AT WIND P OI NT
LA KE TAWAK OMI, T E XAS

When the clients approached him with a flat, featureless tract lot and requested a white stucco box, Levy decided to reframe the harsh sunlight. “I told them that in order to avoid creating a white atomic blast, we would have to break up the facades,” he said. The answer was to create an illusion of dappled sunlight with hot-dipped galvanized aluminum leaves projecting from the stucco. The singular detail of the leaves, marking the facades with perfectly arranged sun dials, changed the Sunlit House from what could have been an exercise in minimalism to a building that connects to the essence of its site. Light and shadow animate the entire house. On the interior, the double-height living area takes advantage of abundant daylight from the generously glazed clerestory.

COLUMBARIUM

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Like the House at Wind Point, Singing Bell Ranch maximizes breezes and creates the feeling of living in a screened-in porch. Situated on an open prairie, the house is inspired by an old Texas fort: It is a long and skinny series of enclosed spaces and internal breezeways. The house is made up of roughly 3,500 square feet of air-conditioned rooms and 2,700 square feet of porch areas. Galvanized sheet-metal panels emphasize the gabled form of the shorter facades, and broad eaves protect the longer facades. A cast-iron bell used to call the ranch hands in the 1930s hangs in the main living space and is connected to a wind vane positioned on the roof. The bell rings only once or twice a week, sending a soft noise throughout the house.

Sited close to a quarry pond, House on a Pond is another example of Levy’s long, rectangular plans connected by breezeways. The emphasis of this design, however, is the connection to the pond. Levy chose to bring the movement of water into the experience of the house. Here, the surprisingly delicate-looking gutters, measuring 16 inches wide and four inches deep, are key to reframing the experience of the natural environment. They channel rainwater into a central pool that marks the focal breezeway of the house. Water runs from the collecting pool down the stairs on each side of the property. House on a Pond also demonstrates Levy’s affinity for elegantly rendering utilitarian and economical materials while seamlessly tying the building to the site. He recently completed a freestanding addition to the house.
MID-MAIN MOVEMENT continued from front page

...units fill out the levels above. The development team expects to lure students and young professionals who work in downtown or at the Texas Medical Center—both of which are accessible by the light rail—as well people who are tired of commuting from outlying areas of the city. The structure is complemented with three levels of parking, two of which are shared with the public and one that is dedicated to residents.

A key owner and designer decision was to abandon the traditional ‘Houston Wrap’ typology of apartments surrounding a parking deck, and instead develop a podium that provides street level activities to surround the site, while concentrating residences around a common open space,” said architect Rob Rogers of Rogers Partners. “Instead of a monolithic two-block wall, the pro-urban scheme acknowledges the street grid and massing, including placing the major public access point across from the Mid-Main rail stop.”

Rogers Partners’ design embraces the urban surroundings by opening the project's central courtyard to the street. Activity on Main—whether it be passing vehicular traffic or pedestrians visiting the surrounding businesses—will be visible to residents, while passersby on the street will be able to see what is going on in the community spaces of the multi-level development. This permeability with the surrounding environment seeks to imbue the project with the excitement generated by Mid-Main’s many bars, restaurants, and retail shops, including such nearby Houston nightlife institutions as the Continental Club and Shoeshine Charley’s Big Top Lounge. In addition, the development is neighbor to MATCH, a forthcoming performing and visual arts center that will be home to some of Houston’s leading and emerging arts organizations.

The urban lifestyle is fostered inside the development through the communal courtyard area. The apartment blocks are broken apart to create this open space and to avoid long hallways on the interior, encouraging socialization among neighbors as well as interaction between retailers on the terrace level. A majority of units have balconies, while the street-side penthouse apartments cantilever out to cap the elevation.

“The project focuses on holding and activating the urban street edge, while making a vibrant, sculpted courtyard landscape matrix,” said Rogers. “The blocks are city scale, the courtyard residential and intimate. The forms are simple, modern, and efficient; it is critical that Houston’s first real transit-oriented development project embody progressive urban ideals and materiality.”

MEGHAN HENDLEY-LOPEZ

THE HEART OF FORT WORTH continued from front page

THE HEART OF FORT WORTH continued from front page

...Sundance Square Plaza was conceived 25 years ago. In the 1980s, local developers hired DMSAS to create a master plan with the goal of transforming downtown Fort Worth—which had suffered the same declining fate as most U.S. cities in the post-World War II era—into a pedestrian-oriented urban core alive with a variety of cultural amenities, shopping, work spaces, and residences.

“When I first came to Fort Worth, I viewed it as a moribund city, but not a dead city,” said Schwartz. “The question was how you nurse the patient back to health. My simple notion was to be able to walk around one block and experience life on every edge.”

While the master plan took into consideration some 150 blocks, its focus was a 30-block zone at the center of the city, an area that became known as Sundance Square. That also happens to be the name of the development corporation that oversees the district.

“Sundance Square is now almost 4 million square feet,” said Johnny Campbell, president and CEO of Sundance Square. “We currently own and operate 32 buildings, a number of which we’ve developed as infill, but developed in such a manner to have buildings that appear to belong to the palette and history and feel of Fort Worth. I’d say that there’s a critical marriage between the master plan process and the ownership and operation, the easiest way to say that is that Sundance Square was developed upon urban planning principals mixed with commercial real estate to create a strong sustainable downtown.”

DMSAS not only designed the master plan, the firm also completed some 14 infill projects detailed in the plan, both ground-up buildings as well as renovations. These include mixed-use developments such as the Sundance West and East, which combine residences with retail, offices, dining, and cinemas; The Westbrook, which has retail at the ground level with five levels of offices above; and The Cassidy, also a mix of retail and office. DMSAS has also worked on civic and cultural buildings in the district, including The Tarrant County Family Law Center, an expansion of the Fort Worth Central Library, the Nancy Lee and Perry R. Bass Performance Hall, and a renovation of the Sid Richardson Museum.

“I think one of the keys to our success is that the master plan architect has been at the table all the way through with owner and developer,” said Campbell. “There’s been a single consciousness about the greater aims of the project that has lived through all the years of development.” The proof of this success is in the numbers. Even during the darkest days of the recent real estate crises, Sundance Square’s occupancy rates never went below 91 percent.

Schwartz, for his part, is proud of the work his firm has done thus far in Fort Worth, but he believes that the job is far from done. “For me, it’s a question of leaving the city healed,” he said. “When you walk around downtown Fort Worth now it feels like a place. But there’s still a lot of vacant land, there’s still a lot to do.”
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Mexico City, to design a 58-story, mixed-use tower sited on two blocks in the center of the West Texas city’s downtown. Known as the Energy Tower at City Center, the $450 million project contains everything a body might need for working, sleeping, eating, shopping, and playing under one very tall roof.

ERP, a vertically integrated real estate fund that currently owns 1 million square feet of office space in Midland, initiated the project based on demands it was hearing from its clients for more office space and better facilities. “Time stopped in Midland in 1985. When you look around, all of the major infrastructure here is from that time,” said ERP president William Meyer, speaking of the last oil bust that brought the economy of the region to its knees. “The building stock is not up to what big international companies need today. Plus, with the tremendous economic activity going on now, it’s very difficult to get into a restaurant, you can’t find a hotel room, there’s no place for corporate events.”

Energy Tower will attempt to fill those needs and to revitalize a downtown that is presently underserved. The 869-foot-tall tower is rhomboid in plan with a perimeter diagrid structural steel framing system and a transparent glass facade. A solar shading system protects the western and southern faces of the otherwise clear envelope from the powerful West Texas sun. From the bottom up, the development includes 53,500 square feet of retail in a sunken level that is open to the sky, a 198-room hotel, 230,460 square feet of residences, 564,000 square feet of office space, and a sky lounge and spa capping things off. Considering that the building would be twice as tall as Midland’s next-tallest structure, the first floor of offices, the 28th, would feature 360-degree views that easily clear the surrounding rooftops. By packing most of the program into one tall tower, the architects were able to free up 80 percent of the site for a public plaza with a reflecting pool and an accessible green roof that tops a ballroom and convention center. The project also includes five levels of underground parking with 2,920 spaces.

ERP first unveiled the project in March and since that time has been working to secure tenants and to assure the local community that the tower is a good idea. Many locals at first objected to the project because its construction will entail the demolition of the Old Midland County Courthouse, a concrete structure that was originally completed in 1929. Others worried that its size would make it appear like a “giant middle finger” on the city’s skyline, and some compared it to the Tower of Babel. More recently, objections have centered around the fact that ERP has asked the city for a 10-year property tax abatement in order to fund the construction of the subterranean parking garage. However, Austin-based AngelouEconomics released a study in August stating that Energy Tower is capable of producing a total economic impact of $2.7 billion and a total tax revenue output of $125 million in a 10-year period, far exceeding the $75 million ERP believes it would need from the city.

Meanwhile, Meyer continues to court tenants for the project, and is asking for 10 to 15 year commitments. “It’s progressing really well,” he said. “We’re seeing a strong demand for the tower. We’re currently in talks with some hotels. Some have heard of Midland, some haven’t.”

Renlita Doors

The base of the tower features nearly 54,000 square feet of retail, which is sorely needed in downtown Midland.

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Lake|Flato has just finished its latest project, a renovation and restoration of the Dolph and Janey Briscoe Western Art Museum in San Antonio. The opening comes several years after the firm completed an expansion of the Briscoe in the form the Jack Guenther Pavilion, which demonstrates Lake|Flato’s sensitive and wonderfully rendered approach. A strange order to say the least—the new building opening before the existing building is finished—but considering the varied and convoluted history of the 1930s-era public library that eventually became the Hertzberg Circus Museum before the Briscoe turned it into its primary exhibition space, not to mention that of the Riverwalk, the story plays directly to the very nature of its surroundings.

Sited on the southeast bend of the Riverwalk across from La Villita and adjacent to the historic Presa Street Bridge and to the city’s oldest pump station, which has been in use since 1891, the Briscoe’s two-building campus is flanked by a landscaped function space. Walled and beautifully paved, the grounds serve to unify the project with contemplative paths and a large multi-purpose area designed by Ten Eyck Landscape Architects. Somewhat disconnected from the Riverwalk, the museum complex sits back, bordered by an access road looping around the campus. Required for access by the San Antonio Water System, which manages the pump station, the ring road serves as an unlikely drop-off. If that had not been the case, one could easily imagine Lake|Flato and Ten Eyck deftly and thoughtfully connecting the site to the Riverwalk, stitching the museum’s access to the bustling activity below.

Facing the river like fraternal twins, born years apart, the two buildings are separated by a breezeway that provides access from the river to the museum. Intently different, yet remarkably well paired, they are contrasted by their material expression. The elder is dressed to the nines with gray Indiana limestone, taut and expressively carved with skillful hands and attention to detail; the younger is rough hewn in buttefly Leuders limestone and patinated copper with great expanses of glass that diffuse its mass. The only connection between the pair is a two-story copper-clad bridge, its upper level encircled to handle the transportation of artworks between the buildings, the lower open. Matching stone coursing, window insets, and overall massing tie the two structures together in an unconscious and nearly imperceptible way. Where the old building speaks with bulk, carvings of images, and words, the new building does so with material and form.

Stepping into the Briscoe’s main lobby off of Market Street, the only direct access, one is taken by the craftsmanship. The two-story volume is meticulously brought back to life from the storied days of its first use. Its cork floors have been replaced with chocolate honed travertine, but all else is unchanged, created vastly different experiences. The uppermost level is structurally intricate and voluminous with exposed steel trusses, which, according to project architect Matt Wallace, “refer to the iron work of the Presa Street bridge, its patterning and detail.” Deep and asymmetric openings keep the harsh Texas sun from entering the building throughout the year and a small yet pristine, red bricks projection serves as a visual reminder that the building is in the heart of the city, overlooking the river. The second floor is neatly detailed and functionally driven, while the ground floor is present and connected to the landscape. Subtle and expressive details can be found throughout the pavilion building, like a cantilevered awning clad in the same cedar battening as interior and an exterior sculpture niche designed to align with access routes for visitors.

The Briscoe Western Art Museum and the Jack Guenther Pavilion sit back to back to back, the museum's multi-purpose spaces. Over three levels, Lake|Flato kept the pavilion simple, with the same footprint, access, and material language. The firm has, nonetheless, created vastly different experiences. The uppermost level is structurally intricate and voluminous with exposed steel trusses, which, according to project architect Matt Wallace, “refer to the iron work of the Presa Street bridge, its patterning and detail.”

Navigating the Briscoe’s interior is simple and direct. The circulation spine that bisects the museum building leads from the staircase and elevator directly to the bridge linking the Jack Guenther Pavilion, which houses the museum’s multi-purpose spaces. Over three levels, Lake|Flato kept the pavilion simple, with the same footprint, access, and material language. The firm has, nonetheless, created vastly different experiences. The uppermost level is structurally intricate and voluminous with exposed steel trusses, which, according to project architect Matt Wallace, “refer to the iron work of the Presa Street bridge, its patterning and detail.”

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Energy City

A TALE OF TWO CITIES

OIL AND GAS BUILD BIG IN HOUSTON

In pockets throughout Houston, construction cranes speckle the skyline, signaling a surge of new development driven by the city’s booming energy industry. From the heart of downtown to the Woodlands, oil and gas companies are breaking ground on new towers and sprawling corporate campuses. Texas-based supermajor ExxonMobil is in the process of constructing a 385-acre campus just north of Houston. A self-contained corporate city designed by Pickard Chilton and Gensler, the development consists of 20 buildings structured around three-acres of open space, which, according to The Lamp—the company’s shareholder publication—is “modeled after the great public squares found in Europe and the United States.” It will include a modern meeting and training facility called The Energy Center—a 10,000-ton cube floating over an outdoor plaza and reflecting pool—as well as a workout facility and daycare center. ExxonMobil anticipates that its employees will be able to move into the new offices by mid 2015. In the Westchase neighborhood of the city, Phillips 66 is embarking on a 142-acre, multi-building campus designed by HOK. Since spinning off from ConocoPhillips in 2012, the company has been spread throughout several facilities and seeking to consolidate its space. The new development, right off of Beltway 8, will provide a central location for all its employees, and include a fitness center, coffee shop, and conference center among other amenities. The project is scheduled to break ground at the end of this year.

“We searched for several months for the right site to build a headquarters campus where our extraordinary employees and future employees can come together to work and develop their skills and talents,” said Greg Garland, chairman and CEO of Phillips 66, in a statement. HOK has also been tapped by Chevron to design a 50-story building in downtown Houston just a stone’s throw from its two existing towers. Together, these buildings will form what HOK has called an “urban campus” and offer a series of indoor and outdoor common areas, restaurants, a fitness center, a training and conference space, and parking. The oil giant expects the groundbreaking to follow a final investment decision in the second quarter of 2014. ConocoPhillips has signed on to move its offices into two new towers in the heart of the Energy Corridor. Construction is underway on the first building, dubbed Energy Center Three, a 20-story glass and concrete structure designed by Houston-based firm Kirksey Architecture. The second office tower, rising up to 22-stories, is set to break ground later this year.

Southwestern Energy Company, Gensler

Johnsen’s iconic, though controversial, Mummers Theater in Tulsa has barely 400,000 residents, but it is showing its much larger neighbor down route 44 how to preserve its architectural heritage and use it as the basis of a contemporary, re-imagined city. WILLIAM HENKING

Oklahoma City and Tulsa both have a stock of distinguished modernist buildings that is surprising to anyone who visits these cities for the first time. There are several “Oklahoma modern” websites in the state and residents of these communities take a good deal of pride in their historic structures. But, inexplicably, Oklahoma City is about to destroy John Johansen’s iconic, though controversial, Mummers Theater (1965-1970)—the best-known building in the state behind Frank Lloyd Wright’s Price Tower in Bartlesville. Johansen claimed Mummers never met the expectations of many in Oklahoma City, who hoped to get a replica of New York’s Lincoln Center. The critic Peter Blake best defined the theater as a “kind of action architecture” built of various “available products and elements that can accept... changes and accidents with equanimity.” It is a truly revolutionary structure, but now seems slated for demolition with the site becoming a high-rise office building, parking garage, and public space. While this truly extraordinary but seemingly unloved structure will be destroyed, across town another modern icon, known simply as the Gold Dome, is being saved. The geodesic structure will be repurposed as a new corporate headquarters for the engineering and environmental company Teemco. The company is proud of the 36,000-square-foot building and promises to return its 145-foot-diameter dome back to its golden glory. In fact, Teemco, which claims it paid handsomely for the building, seems to be happy to be restoring the structure and making it their home.

Tulsa’s public park and performance venue, Guthrie Green.

The Gold Dome

The plan connects the new baseball stadium—ONEOK Field—with the BOK Center, a César Pelli–designed arena. The city’s Philbrook Museum of Art has opened a new downtown gallery space in an old warehouse that includes a new craft gallery, art studios, and Woody Guthrie Center. The Philbrook downtown is a textbook example of how to save, preserve, and update a perfectly good building. It has a contemporary exhibit space designed by Gluckman Mayner Architects. Directly across Brady Street from this new arts center, the city, with funding from the George Kaiser Family Foundation, created Guthrie Green, a new public park and performance facility designed by KKT. Tulsa has barely 400,000 residents, but it is showing its much larger neighbor down route 44 how to preserve its architectural heritage and use it as the basis of a contemporary, re-imagined city. WILLIAM HENKING

The development is slated to wrap up construction by late 2014. The 31-story “Hackett Tower” will be the latest addition to the Anadarko Petroleum Corp’s headquarters in The Woodlands. Named after current CEO James T. Hackett, the 550,000-square-foot building will rise next to the existing Allison Tower. The new facility will be finished by next early year. “We needed more room to accommodate our business’ growth,” said Brian Cain, spokesman for Anadarko. Noble Energy recently cut the ribbon on Energy Center One, a 10-story office building near Tomball, and now the company is gearing up for the next stage of its corporate headquarters: a 20-story office tower called Energy Center Two, designed by Kirksey Architecture. The new facility, scheduled for completion by mid 2015, will feature an eight-story parking garage and “Town Hall” for corporate meetings. A glass sky bridge will connect the two buildings.

OKLAHOMA CITY AND TULSA TAKE DIFFERENT TACKS ON DEVELOPMENT
Designers

Eero Aarnio
Ron Arad
Gae Aulenti
Mario Bellini
Gigi Boeri
Achille Castiglioni
Cerri & Associati
Carlo Colombo
David Chipperfield Architects
Antonio Citterio
Odda Decc-Beinert Cornetta
Droog Design-Ronald Lewerissa
D’Urbino-Lomazzi
Foster and Partners
Massimiliano e Doriana Fuksas
Frank O. Gehry
Eri Goshen
Michael Graves
Gregotti Associati
Zaha Hadid
Jan Kleihues
Hans Kollhoff
Yoshihito Kono
Leon Krier
Chi Wing Lo
Vico Magistretti
Angelo Mangiarotti
Richard Meier
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Jean Nouvel
Fabio Novembre
John Pawson
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Pinno Design Workshop
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Aldo Ricchio-Philip Johnson Architects
Aldo Rossi
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Registration Deadline: November 4, 2013
Submission Deadline: December 2, 2013
Publication and Announcement of Winners: January 15, 2014
Bonus Distribution: Facade & Fabrication Conference, NY, NY (02.16-17)

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The jury has deliberated and the results of the Architect’s Newspaper and YKK AP’s Astrodome Reuse Design Ideas Competition are in.

Reimagine the Astrodome

Between when this issue goes to press and when it reaches the hands of readers, the voters of Harris County will have determined the fate of the Houston Astrodome. Either they will have approved a $217 million bond fund to reuse the aging stadium, or they will have consigned it to demolition. When AN and YKK AP decided to host this competition, it was understood that the winning proposals would serve either as a swan song for a doomed architectural icon, or as inspiration for its possible future. The submissions—23 in all—ranged from feasible interventions that imagined a variety of urban, public, or infrastructural uses for the structure, to wildly imaginative and utterly improbable schemes that nevertheless encapsulated the heady spirit that originally propelled this project to completion in the 1960s. The jury, in the end, selected 1st, 2nd, 3rd, and 4th place winners, each of which was chosen for the strength of its concept and the quality of its presentation.
The Astrodome today exists as a functionless, yet iconic architectural relic in Houston. While the interior once provided a shared space for the city, the public now solely experiences the building's exterior when passing to a football game, convention, or the rodeo in Reliant Park. This proposal inverts interior and exterior programs, bringing a large civil function back within the shell of the dome, preserving the iconic exterior and freeing up the surrounding landscape.

Whether church, hospital, or shopping mall, Houston historically develops the world's largest hubs for single programs. Along with the Texas Medical Center or Lakewood Church, which represent extremes in scale, the surface parking lot serving Reliant Park has become one of the world's largest with spaces for 26,000 cars. This number will only grow if the Astrodome is destroyed. This proposal pulls the surrounding environment into the Astrodome, turning the structure into a 13,000-space garage, dramatically reducing the walk from car to stadium and creating a new shared experience for Houstonians.

As with the arena typology, the parking garage must move large amounts of people in and out rapidly and during fluctuating periods of use. To achieve this, two interlocking spiral ramps connecting 18 floors of parking are dropped into the empty center of the Astrodome, turning the structure into a 13,000-space garage, dramatically reducing the walk from car to stadium and creating a new shared experience for Houstonians.

The renderings are well done, the plan and section are mesmerizing (one juror said that they would dream about this proposal in years to come) and the use of Astroturf is fantastic.

1st Place Winner Bios:
David Richmond and Adam Wagner are fifth-year architecture students at Rice University.
2nd Place

The Houston Ark
By HiWorks
With Erica Goranson
Although scientists had originally predicted it would take a century or more for the seas to rise as high as they did, in the end it all happened much sooner. By 2038, Galveston had been abandoned and the now submerged island was used as the base for the Ike Memorial Dike. Towering over Galveston’s original seawall built 130 years earlier, the new 45-foot-tall structure was intended to hold back the rising Gulf. In the end it merely delayed the inevitable. In 2046, when storm waters from the relatively weak Tropical Storm Rick breached the trillion-dollar structure and surged up the ship channel, Houston knew it had only a few years left to prepare.

Although no one remembered who first proposed the idea, it was a simple enough solution. A steel hull would be fabricated underneath the Astrodome so that when the waters eventually came, the structure would simply float up and away. Stored securely inside the dome were the libraries of Rice and the University of Houston along with the collections of the MFAH and The Menil Collection as well as the specimens of the Museum of Natural Science and the Houston Zoo. The accumulated cultural resources of the once-great city were all moved into the old Harris County Domed Stadium to await the day when the waters came for Houston.

150 years after the sea came for Galveston, it came for Houston. It was not a dramatic surge of a storm that moved the Houston Ark off its moorings. Instead it was the slow and incremental rise of the Gulf. The area around the Astrodome had been inundated for some time, returning the landscape to its native swamp environment. It was on a hot Tuesday morning in November of 2050 when the sensors indicated that the Ark had risen free of its footings. The stabilizing thrusters were activated and the vessel set off on its journey.

It first sailed east, slowly making its way above what had been the I-10 corridor until it met up with both the New Orleans and St. Petersburg Arks, which had been anchored for years above Lake Charles. The three domes spent the next two weeks securing themselves to one another and synchronizing their control systems before sailing over the flooded State of Florida and turning north to meet up with the assembled Arks of the Eastern Seaboard.

Jury Comments:
The Astrodome as an architectural object was ruined forever when they built Reliant Stadium right next door. One of the best things about this proposal is that it gets the dome away from its neighbor. The scale is spot on. The Astrodome is on the scale of container ships. It also very powerfully addresses preservation issues: Do we really want to save an artifact that has no use or context? Here we see architecture as transportable object, treated like other cultural objects, thrown together and turned into a vehicle for preservation. This also gets best-in-class for rendering, especially the Coast Guard helicopters, and the Texas flag.

2nd Place Winner Bios:
Brantley Hightower is the founder and principal of HiWorks architecture. Erica Goranson works for Lake|Flato Architects.
The New Astrodome seeks to establish a simulated reality—one of variable scale, speed, and matter—while at the same time reinvigorating the old astrodome as a destination in Houston. The proposal embraces Houston’s identity as Space City and is based on themes of outer space, earth, and how they relate to each other in physical space and space-time.

The dome’s ceiling becomes a video surface, allowing for endless variations on the interior environment. From stargazing to swimming with whales, the New Astrodome is a glimpse into all scales of the universe, breaking the notion of a spatial constant.

A transparent torus rings the perimeter of the dome. Occupied by various programmatic uses, it is divided into four sections, which symbolize the Milky Way, solar system, earth, and Houston through the use of color and geometric representations. Visitors move through these four sections, experiencing the spatial relationships between each.

Jury Comments:
After you’ve made the earth artificial, why not make the sky artificial? Astroturf: Astrosky. This is one of the few submissions that made the Astrodome a destination building. It proposes an experience on a grand scale, what a visit to NASA’s Johnson Space Center should be. The torus also excellently reasserts the geometry of the original building.

3rd Place Winner Bios:
Cruz Crawford (architect) and Elle Kuan (video editor) are Houston natives who live and work in Los Angeles.
On Thursday night September 20, 1973, Billie Jean King rode into the Astrodome like Cleopatra on a crimson-draped litter before a crowd of 30,472, for a $100,000 winner-takes-all tennis match against Bobby Riggs. She rode out the King of Texas.

Three years earlier, on September 23, 1970, women’s professional tennis was born in Houston when nine players, called the Original 9 and led by Billie Jean King, signed symbolic $1 contracts.

During the time-span of the Reimagine The Astrodome competition, a very unique anniversary for the Astrodome (09.20.2013) passed without being adequately celebrated. This project physically represents the 40th anniversary of September 20, 1973 as a pivotal moment in earning respect and awareness for gender equality as a universal freedom.

Billie Jean King and the Original 9 used tennis as a platform for social change. The Original 9 set a path for others, which can be described as celestial. Therefore, the Astrodome site will now symbolically represent their return to the city of Houston.

Juror Comments:
There are so few sites of historical events that have not been demolished in Houston. This is the only proposal that refers to something important that happened in this city. It is the opposite of the Ark of Houston, which looked at the building as a mothballed artifact. It recognizes that architecture is a framework around which things happen, life occurs. In addition, the drawings are beautiful and the boards are carefully composed.

4th Place Winner Bio:
C_UP is a Chicago-based design team made up of S. Hjelte Fumanelli and T. Joseph Surjan.
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The Museum of Fine Arts Houston (MFAH) is hosting an eye-opening exhibition this winter that will uncover the rich history of the ancient trade routes of the Arabian Peninsula. Organized by the Smithsonian’s Arthur M. Sackler Gallery in Washington, D.C., in association with the Saudi Commission for Tourism and Antiquities (SCTA), Roads of Arabia will feature objects recently excavated from more than 10 archaeological sites, and give insight into the culture and economy of this ancient civilization. Recently discovered objects along the trade routes include alabaster bowls and fragile glassware as well as heavy gold earrings and monumental statues. All of the artifacts are testament to the lively exchange between Arabs and their neighbours, including the Egyptians, Syrians, Babylonians, and Greco-Romans.
The Fragile Monument: On Conservation and Modernity
By Thorís Arrenhius
Artifice Books, $29.95

“Instead of causing us to remember the past like the old monuments,” wrote the artist Robert Smithson in 1966, “the new monuments seem to cause us to forget the future.” The line, appropriated out of context (Smithson was writing about sculpture) captures something of historic preservation’s strange relationship to time. Though monuments designed as monuments (say, a triumphal arch) are self-evident in their purpose—to recall a triumphal arch) are self-evident in their purpose—to recall and celebrate a definite moment in the past through architecture—the non-monumental building designed as a monument has a less direct relationship to the past and to the future. To use the ever-relevant dialectic posed by the competing views of John Ruskin and Eugène Emmanuel Viollet-le-Duc: is a building supposed to evoke its age in patina, and through its decay remind the viewer of its future destruction in ruin? Or should a building be locked into the crystalline amber of perfect restoration, evoking a state that may have never existed in the past, and thus remain effectively outside of time?

Thorís Arrenhius’ The Fragile Monument: On Conservation and Modernity is written as a revisionist history of historic preservation theory, one that seeks to reexamine these familiar opposing conceits in an arc stretching back to the French Revolution. Arrenhius, a professor of architectural history and conservation at the Oslo School of Architecture and Design, argues that the beginning of modern historic preservation can be traced to the idea born in the late eighteenth century that it was “not the permanence or the presence of an object that identifies it as a monument, but rather its very fragility and remoteness that single it out”—the fragile monument of the book’s title. “Restoration,” Arrenhius

Continued on page 26
writes, "threatened the integrity of the monument as an historical document on the one hand; on the other the absence of restoration threatened its very being as an historical object." She argues that modern preservation begins with acknowledgment of this inherent and perhaps unresolvable contradiction.

The book is structured as four case studies. The most valuable are the two middle pieces, one on Ruskin and Viollet-le-Duc, the other on Alois Riegl’s famous (and in many ways never surpassed) 1903 essay “The Modern Cult of Monuments.” (By contrast, the final chapter, on Le Corbusier’s plan voisin, seems accessory to the book’s primary argument.)

The familiar antagonists Ruskin and Viollet-le-Duc anchor the book’s largest chapter, and Arrenhius provides a compelling historical rereading of their arguments, especially in their relation to the representational technology of the era: the new medium of photography. For Ruskin, the passage of time could not be arrested in the physical world—a building would cease to be a monument if restored—but the photograph could capture and preserve a crumbling monument for posterity. For Viollet-le-Duc, photography constituted a document of a present to be altered by the timeless form of restoration, one that could only be articulated through drawing and might even exist in better form there. Thus, for both Ruskin and Viollet-le-Duc—and this is Arrenhius’ most gripping observation—a building was often accessory to the act designed to preserve or restore it, since that act could more justly take the form of another medium.

This observation also highlights one of the book’s major weaknesses, as Arrenhius never really dips into the historiography of technical building conservation but instead stays entirely in the waters of historic preservation theory. Buildings do not stand—or remain standing—on ideas alone. Still, The Fragile Monument is a useful companion to the familiar texts of historic preservation, of interest to all those looking for a critical history of the field’s origins.

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The Connected City Design Challenge will be a good opportunity to see if XChange really helps Dallas to see itself. On a practical note, it makes for a very full, but interesting day to visit all of the XChange public sculptures.

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When the credits roll at the end of a film it frequently blows my mind that so many different people in so many wide-ranging roles are involved in making a movie. Dozens (or even hundreds) of Foley artists, along with gaffers and “best boys” and dressers (whatever all those terms really mean) join the more familiar costume designers, production designers, make-up artists, musicians, composers, screenwriters, producers, directors, and cast members to accomplish these rich, complex creative acts.

I love the idea that everyone’s name and position is listed there in black and white. Even if some of the titles roll past too fast to fully absorb, it is important to the movie industry that they acknowledge that it took all of these people working together to produce this amazing feat. I am jealous. Why don’t we have some way of similarly describing to the world the enormous and complex web of capabilities that goes into making a building?

Just as a $100 million film involves hoards of professionals and workers with an incredible range of talents and skills, so a $100 million building draws on thousands of contributors whose specialized capabilities are essential to the success of the end result. A very similar breadth of blue collar, white collar, and no collar workers in building and in film making contribute their business savvy, creativity, discipline, visual sophistication, brains, brawn, gross motor skills, fine motor skill, organizational talent, wisdom, hard work, and much more to the collective enterprise.

Could we, as architects, do a better job of realistically portraying how buildings come about and what our role is in the process? Absolutely! But we often seem so self-absorbed and so obsessed with getting our due credit and we fail to even see how much our success depends on working together. I am afraid we are increasingly victims of a propensity to isolate and compartmentalize what we do—to get defensive, draw boundaries, and live in silos.

A colleague I respect immensely recently told a group of architecture students at UT Austin that architects do not make buildings; they make drawings. That describes a role for us that is too tidy and contained, but it seems to me the polar opposite of the way we should see ourselves. We make buildings! At our best, we do it as part of large and complex teams where we are indispensable. We make buildings with our wits, our intelligence, our passion, our creativity, our imagination, our vision, our powers of persuasion, our collaborative skills, our work ethic, (and, yes, our ability to make drawings). We are not a tidy, self-contained club with a simple, clear role. We are part of an ever-changing industry that has a lot of moving parts. We are one of those parts—a very essential one.

I have never been a fan of the sub-culture of architecture that revels in its own lingo, its self-aggrandizing name dropping (like Corb and Rem were our best friends) and its pathetic sense of always being alienated and misunderstood by those outside the club. In a world that increasingly emphasizes our collective strengths—our collaborative skills, our ability to work together to solve patient problems, our drive to cross-fertilize and the kind of creativity that comes from interdisciplinary thinking and in a marketplace that has a growing hunger for design/build and P3 delivery, this clubbiness seems particularly unproductive.

Historically, a great deal of the real power of architecture (as well as a lot of the creative and intellectual stimulus) has come from working closely with people outside the club—from artists and engineers to masons and carpenters. Vitruvius, Alberti, Viollet-le-Duc, etc. all portray architecture as a team sport closely linked to both building production and art. The most innovative end of the individual. In that same period we have seen the power of our profession to such an extent that we just have to attach a single architect to a building. It is, of course, also much easier to remember just one name per building for those slide identification questions on an architectural history exam.)

I certainly do not mean to diminish the critical importance of leadership and outstanding achievement. Gehry, Hadid, and Foster each deserve a lot of credit for their seminal roles. It is just strange to personalize the architectural effort in such a deceptive way that diminishes the role of so many others. Can't we write articles on and acknowledge with some detail the role of multiple players per building?

Lately there has been rightful furor over the fact that Le Corbusier is given credit for work done with (or by) his male collaborator; Charlotte Perriand; that Alvar Aalto is given credit for work done with (or by) his collaborators and wives, Aino Aalto and Elissa Aalto; and that Louis Kahn is given credit for work done with (or by) his female collaborator, Anne Tyng. Most recently and vociferously, there has been outrage at the fact that Robert Venturi has been given credit for work done with (or by) his collaborator and wife, Denise Scott Brown. All of this is patently unfair! But isn’t it also unfair that dozens of men who also collaborated with Le Corbusier, Alvar Aalto, Louis Kahn, and Robert Venturi also get diminished in our bizarre propensity to see the role of the architect as a highly individualized thing?

Maybe things are changing just a little. Earlier this year, the national AIA Board of Directors voted that the AIA Gold Medal could go to very close collaborators and not just individuals as has always been the case in the past. High time! The Nobel Prize has been given to groups of people for ages. If physics, chemistry, and medicine can be acknowledged as fields that rely on collective efforts, then why not architecture?

In medical schools these days there is a clear consciousness that doctors need to work together to solve patient problems, and there is a realization that the training of doctors has not encouraged that collaboration as it should have. They are focusing more on team-based learning where students constantly work in groups. They are also very keen on what they call IPE—inter-professional education. That means doctors, nurses, pharmacists, social workers, physical therapists, etc. take classes together and learn to work as a unit rather than as isolated disciplines.

Might we imagine architecture schools that consistently emphasized team projects in studios rather than the me-focused individual projects? Might we even consider classes that had students in engineering, real estate, architecture, landscape architecture, planning, etc. all working on projects together? These kinds of educational experiences occur in small doses in architecture schools, but they are the rare exception rather than the prevailing rule.

We have recently been through a period where the visible expression of our discipline to the public has been stanchitects and a worship of the myth of the individual. In that same period we have seen the power of our profession wane. Maybe it is time to drop the dramatic cape and beret and portray our field in a much more honest way that emphasizes our collective strengths—our ability to work together as strong professionals locked arm in arm with our fellow professionals in other disciplines to create extraordinary cultural artifacts.

Then we should let the credits roll!

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For more than 40 years, the School of Architecture at The University of Texas at Arlington has helped produce some of the region's most respected and accomplished architects, interior designers, and landscape architects. Our alumni can be found in virtually every firm in DFW, providing the area with a steady supply of leaders, groundbreakers, and risk-takers.

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