

THE SOUTHWEST  
**ARCHITECTS** NEWSPAPER  
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The Energy Tower would replace the former county court house.

COURTESY EDMONDS INTERNATIONAL

58-STORY MIXED-USE TOWER AND PLAZA MAY SOON RISE IN DOWNTOWN MIDLAND

## BOOM TOWN

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**



Sited beside the light rail, this will be Houston's first transit-oriented development.

COURTESY ROGERS PARTNERS

MIXED-USE HOUSTON DEVELOPMENT BUILDS ON URBAN IDEALS

## MID-MAIN MOVEMENT

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.

Banking on the strengths of the location and seeking **continued on page 8**



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REIMAGINE THE ASTRODOME. SEE PAGE 16

THREE PROPOSALS INFORM AUSTIN'S TAKE ON SEAHOLM

## WATER WORKS

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**

THE MENIL COLLECTION HIRES VAN VALKENBURGH FOR NEW GATEWAY

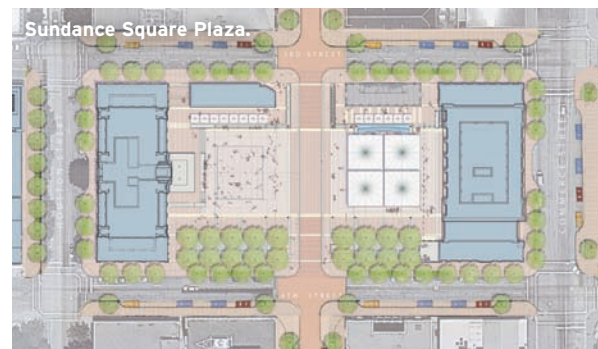
## PLUSH PARKING

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) **continued on page 4**



Lush plantings and pedestrian walkways will transform the parking lot.

COURTESY MVVA



COURTESY DMSAS

CITY CELEBRATES 25 YEARS OF DOWNTOWN REVITALIZATION BY OPENING A NEW PUBLIC PLAZA

## The Heart of Fort Worth

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 3<sup>rd</sup> and 4<sup>th</sup> 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 as a **continued on page 8**

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## URBAN COWBOY

*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 being produced 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 crippling blow it received eight years ago at the hands of 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 20<sup>th</sup> 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 for the profession to rely on an independent 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](http://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



**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 Stern and Bucek 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 lush 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 offices 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, Richmond 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

## UNVEILED

## 1401 LAWRENCE

Back in 2006, Toronto-based developer Great Gulf purchased the lot at the corner of 14<sup>th</sup> 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 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



COURTESY BECK GROUP

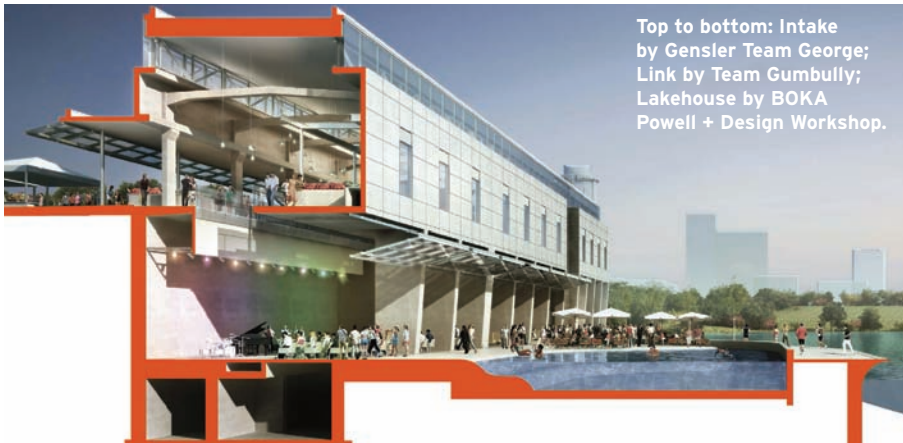
## TUNNEL RATS

According to a very confidential source, engineers currently working on the Waller Creek tunnel believe that Austin sits on top of some of the most optimal conditions for tunneling in the entire U.S. These number-crunching problem solvers claimed that a subway tunnel beneath the Texas State Capital's downtown would cost 1/10<sup>th</sup> of the amount it would in most places in the country. However, the brainiacs also said that there are those in high places who do not want that knowledge spread around (read TxDOT) because the construction of more freeways is making certain people a great deal of money.

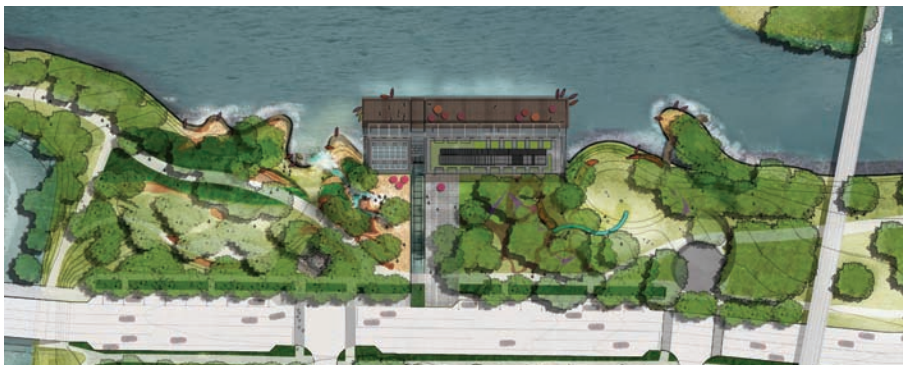
## CARPETBAGGER

"New York City?!? Get a rope." That sums up the feelings of some North Texans upon learning the origin and reading the prejudices of the *Dallas Morning News'* new architecture critic, **Mark Lamster**. The Brooklyn-based scribbler—who also happens to be a professor in the architecture school of the University of Texas at Arlington—recently tweeted a love letter he received from one such offended reader. "You're a carpetbagger reporter with no knowledge of—or sensitivity to—Dallas, our suburbs, or our incorporated cities and towns," it said. To which Lamster replied, "Thanks!"

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Top to bottom: Intake by Gensler Team George; Link by Team Gumbully; Lakehouse by BOKA Powell + Design Workshop.



**WATER WORKS** continued from front page the intake pumps for the nearby Seaholm Power Plant (now also undergoing major redevelopment), but has sat dormant since 1996. Competition entrants were asked to preserve the building's historic integrity while responding to its context, including the emerging Seaholm EcoDistrict, adjacent Ann and Roy Butler Hike and Bike Trail, and nearby by Waller Creek.

Team Gumbully focused on tying together the arts and outdoors with its entry, entitled "Link." A large wooden deck, extending across Cesar Chavez Street to the north, draws visitors through the intake building, which would be converted to gallery space, to a series of lakeside piers. An underwater sculpture gallery, lakeside amphitheater, and the project's emphasis on connectivity made it a Jury favorite.

BOKA Powell + Design Workshop's "Lakehouse" won points for its flexibility and emphasis on creating an inviting, naturalistic landscape. Moveable barges and an open interior plan create flexible space to compliment a fitness center and community garden, while thermal chimneys and a 14 kilowatt solar array add to the sustainability of the project.

Gensler Team George's "Intake" raises the building's roof, inserting a glass clerestory to let natural light into the ground floor. Glass garage-style doors open the building to a lakefront pool on one side and temporary market kiosks amid a formal landscape on the other. A graceful boardwalk brings the Butler Trail in front of the building.

Concepts from the three proposals will inform an RFP that the city will issue in the coming months. **NM**



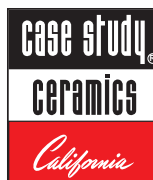
### > THE RUSTIC

3656 Howell St., Dallas  
Tel: 214-730-0596  
Designer: Studio HFA

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. **AS**



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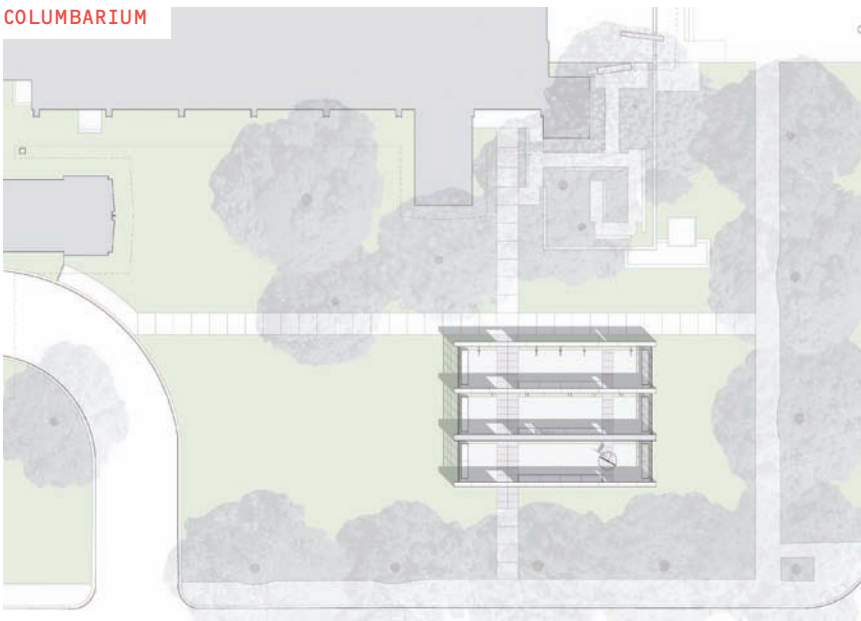
HOUSE AT WIND POINT



SUNLIT HOUSE



COLUMBARIUM



COLUMBARIUM



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."

CATHERINE GAVIN

#### HOUSE AT WIND POINT LAKE TAWAKOMI, TEXAS

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.

#### SUNLIT HOUSE DALLAS, TEXAS

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 DALLAS, TEXAS

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."

COURTESY MAX LEVY

CHARLES DAVIS SMITH

SINGING BELL RANCH



HOUSE ON A POND



SINGING BELL RANCH  
LONE OAK, TEXAS

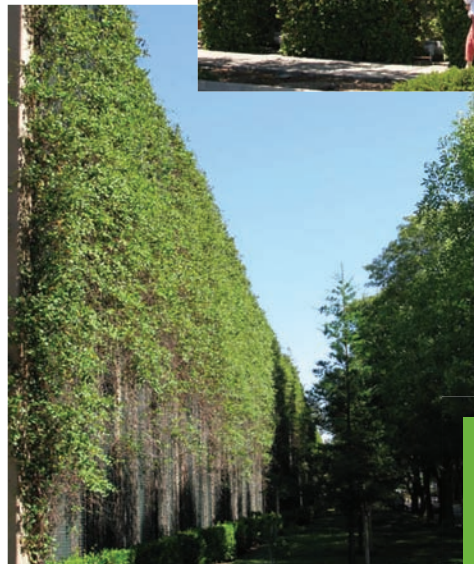
Like the House at Wind Point, Singing Bell Ranch maximizes breezes and creates the feeling of living in a screened-in porch. Sited on an open prairie, the house is inspired by an old Texas fort: It is a long and skinny series of enclosed spaces and internal breezeways. The house is made up of roughly 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.

HOUSE ON A POND  
DALLAS, TEXAS

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.

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**MID-MAIN MOVEMENT** continued from front page to attract younger tenants, the project includes 30,000 square feet of retail space on the ground floor, while 363 studio, one-bedroom, and two-bedroom

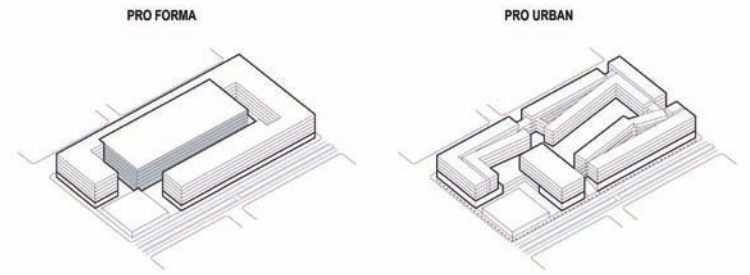
units fill out the levels above. The development team expects to lure students and young professionals who work in downtown or at the Texas Medical Center—both of which are accessible by the light

The apartment block is broken up to create a community courtyard that opens to Main Street.

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.

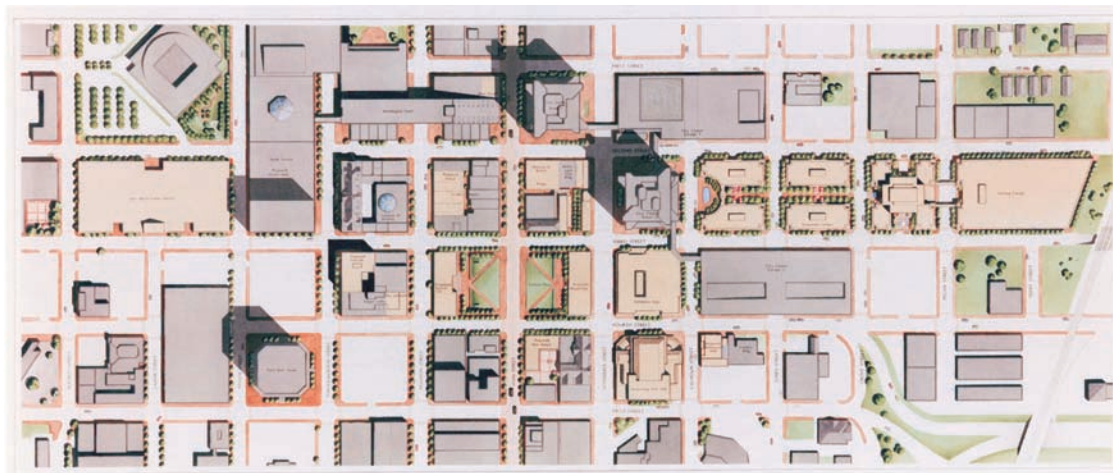
The urban lifestyle is fostered inside the development through the communal courtyard area. The apartment blocks are broken apart

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 within,” 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

COURTESY ROGERS PARTNERS



**THE HEART OF FORT WORTH** continued from front page multi-use pavilion, bicycle racks, audio/visual equipment, and seating. The plaza’s most distinctive feature is four giant “urban” umbrellas that provide shade to some 6,400 square feet of space, protecting pedestrians from the powerful Texas sun during the day while providing a backdrop for a light display at night.

“We wanted to create a monument for people to come together,” said David Schwartz, principal of Washington, D.C.-based David M. Schwartz Architects (DMSAS). “It’s a front porch for the community; a modern version of how town squares have always been.”

While it only just opened, 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

DMSAS designed the master plan for Sundance Square as well as some 14 buildings in the district, including (clockwise) the Perry R. Bass Performance Hall and Sundance West and East.

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.” **AS**

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**BOOM TOWN** continued from front page 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

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

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 28<sup>th</sup>, 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." **AS**

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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 buttery 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 enclosed 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 there: the buffalo hide treaded staircase, out-fitted with a new, elegant glass guardrail to meet the current code; marble baseboards;

**Though the expansion of the Briscoe opened some years ago, the museum only just now completed renovations of its main gallery spaces, finally unifying the project.**

multi-colored gilt ceiling; and carved wood paneling. The T. Kevin Sayama and Andrew Andoniadis-designed museum store, with its elegantly detailed casework, is within eyesight. An exhibition space converted from a three-story book archive is now two stories and is used smartly for both sculpture and two-dimensional pieces. Completing the lower floors is a digital learning lab and expansive reading room used to exhibit art within bookshelves repurposed as hybridized vitrines. The upper floor accounts for the remainder of the exhibition space. Eighteen-foot-high ceilings and original wood and terrazzo floors—wonderfully restored—line the four large, sturdy, well-conceived spaces of the original building.

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." Deep and asymmetric awnings keep the harsh Texas sun from entering the building throughout the year and a small, yet perfectly placed lookout 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 battenning as inside and an exterior sculpture niche designed to align with access routes for visitors.

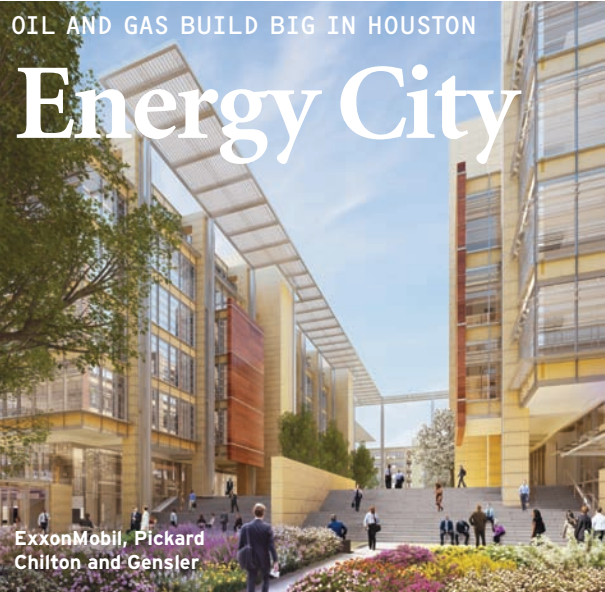
The Briscoe Western Art Museum and the Jack Guenther Pavilion come together exceedingly well in downtown San Antonio, one of the most unique and culturally complex places within any city in the United States with its rich and layered history evidenced by the phrase "six flags flying over Texas." "The Briscoe adds to that history both architecturally and with its content," said Steven Karr, the museum's executive director, who believes "it is a metaphor for the City of San Antonio's growth and evolution." Ultimately, the building is not one that challenges the role of architecture. The museum design, with the addition of the Jack Guenther Pavilion, quietly does what all great architecture should: It weaves into its context forcefully, yet in a sophisticated, legible manner that neither panders nor subjugates. As a collaborative project with Ford, Powell & Carson, Ten Eyck Landscape Architects, landscape designer Pam Brandt, and the San Antonio Water System, Lake|Flato took a site in dialogue with the San Antonio River, Presa Street bridge, and the jumble of different contextual elements and proved once again that architecture can and does present solutions for an ever-changing world.

**KEVIN MCCLELLAN IS A CO-DIRECTOR OF TEX-FAB AND AN ADJUNCT PROFESSOR AT UTSA.**



TOP AND BOTTOM RIGHT: LARA SWIMMER; BOTTOM LEFT DAVID LAKE; DRAWING: COURTESY LAKE|FLATO

OIL AND GAS BUILD BIG IN HOUSTON  
**Energy City**



ExxonMobil, Pickard Chilton and Gensler

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 14.2-acre, multi-building campus designed by HOK. Since spinning off



Southwestern Energy Company, Gensler



Phillips 66, HOK

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,"

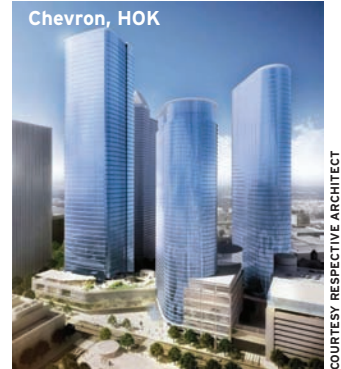
said Greg Garland, chairman and CEO of Phillips 66, in a statement.

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



ConocoPhillips, Kirksey Architecture



Chevron, HOK

COURTESY RESPECTIVE ARCHITECT

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.

South of The Woodlands, in Springwoods Village, Southwestern Energy Company has commenced work on a sprawling, 25.6-acre mixed-use campus. The company has enlisted the help of Gensler to design the facility and to consult on sustainability issues. 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 early next year. "We needed more room to accommodate our business' growth, and Hackett Tower is an exceptionally designed facility with great amenities," 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. **NICOLE ANDERSON**

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



COURTESY KKT

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 is home to an extraordinary collection of modernist and art deco buildings, many of which hearken back to the days when the city was the oil center of the nation. Here, local officials are not only taking steps to save the city's architectural heritage, but are using the buildings to re-imagine and reinvigorate the built environment. Local architecture firm Kinslow, Keith & Todd (KKT) has restored several buildings, including the 11-story Bruce Goff designed Tulsa Club, the Mayo Building, and the spectacular Philtower Building.

Several blocks from these structures, a citywide effort that started from a thoughtful master plan is transforming a stretch of old commercial and manufacturing buildings along Brady Street into a thriving arts district. 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

The Gold Dome



Johansen's Mummies Theater



TOP: COURTESY TEEMCO; BOTTOM: COURTESY OKLAHOMA GAZETTE

OKLAHOMA CITY AND TULSA TAKE DIFFERENT TACKS ON DEVELOPMENT  
**A TALE OF TWO CITIES**

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, Mummies Theater (1965–1970)—the best-known building in the state behind Frank Lloyd

Wright's Price Tower in Bartlesville. Johansen claimed Mummies 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

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 MENKING**



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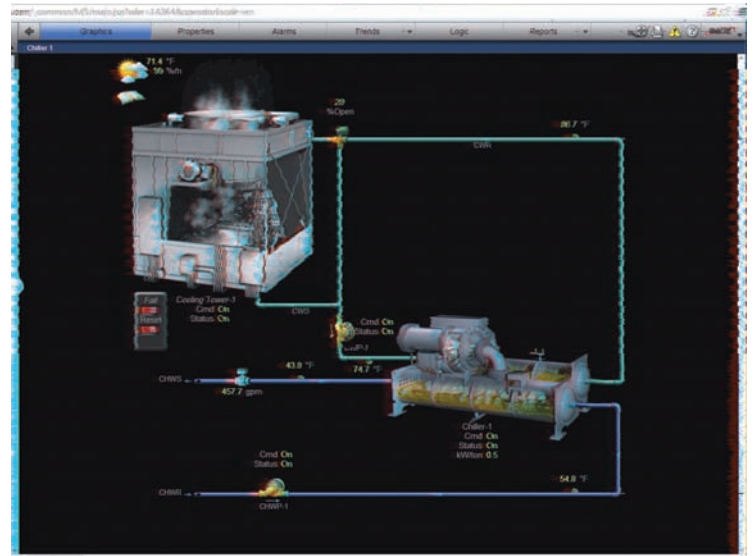
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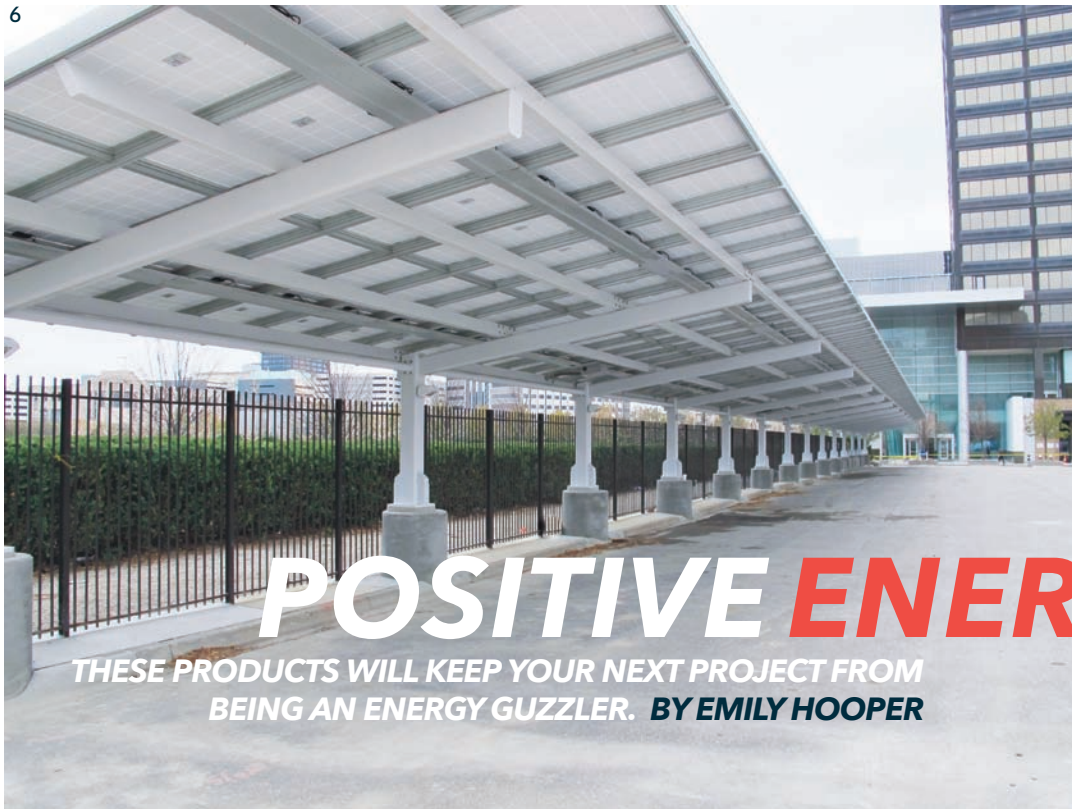
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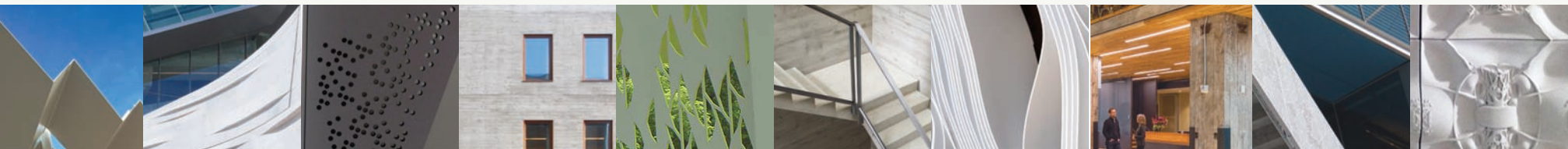
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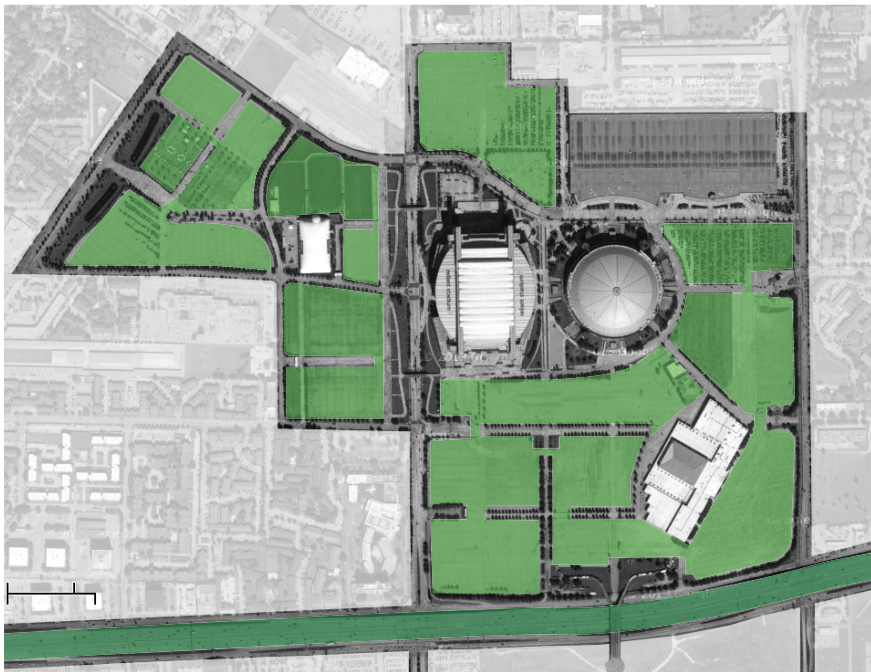
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THE JURY HAS DELIBERATED AND THE RESULTS OF THE ARCHITECT'S NEWSPAPER AND YKK AP'S ASTRODOME REUSE DESIGN IDEAS COMPETITION ARE IN.

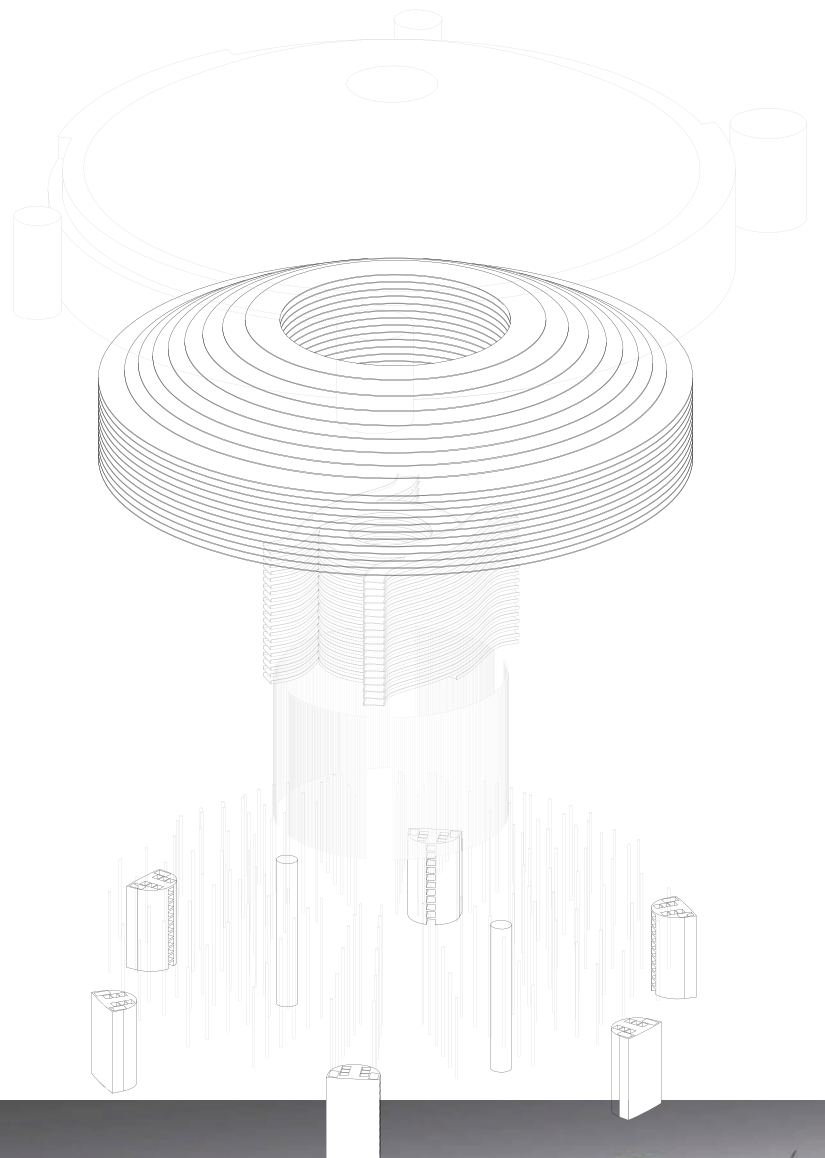
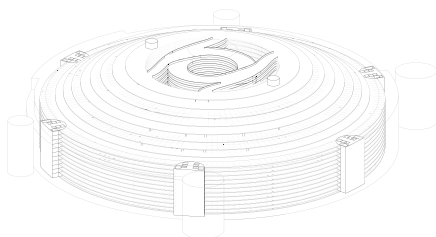
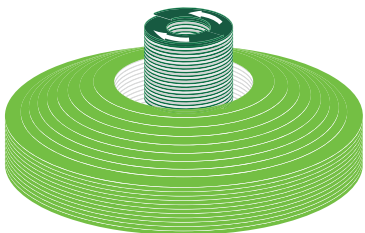
# REIMAGINE THE ASTRODOME

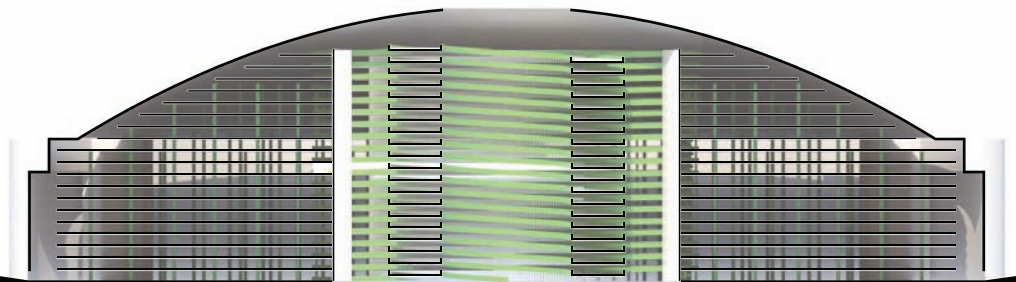
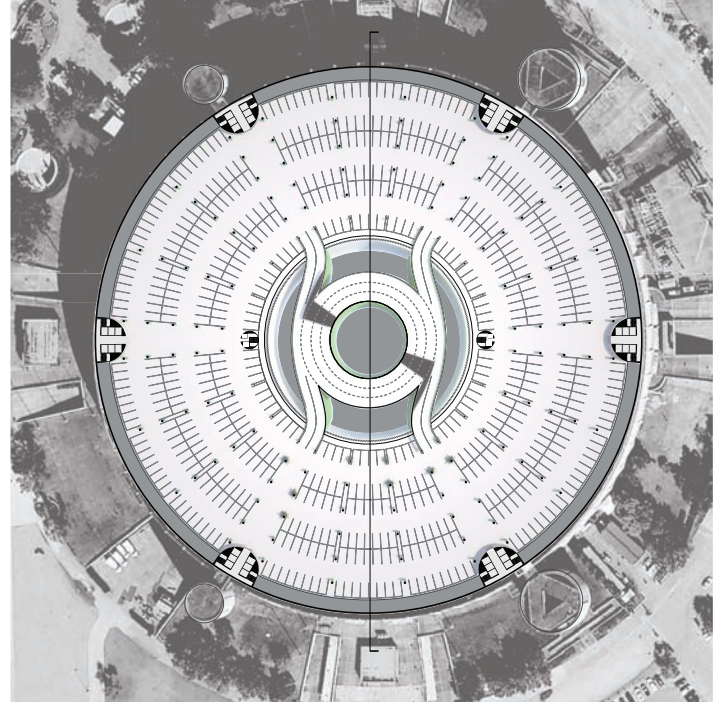
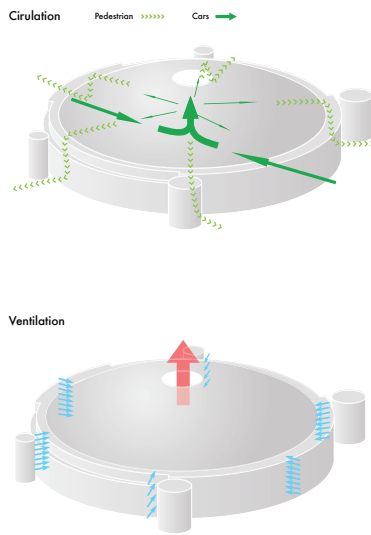
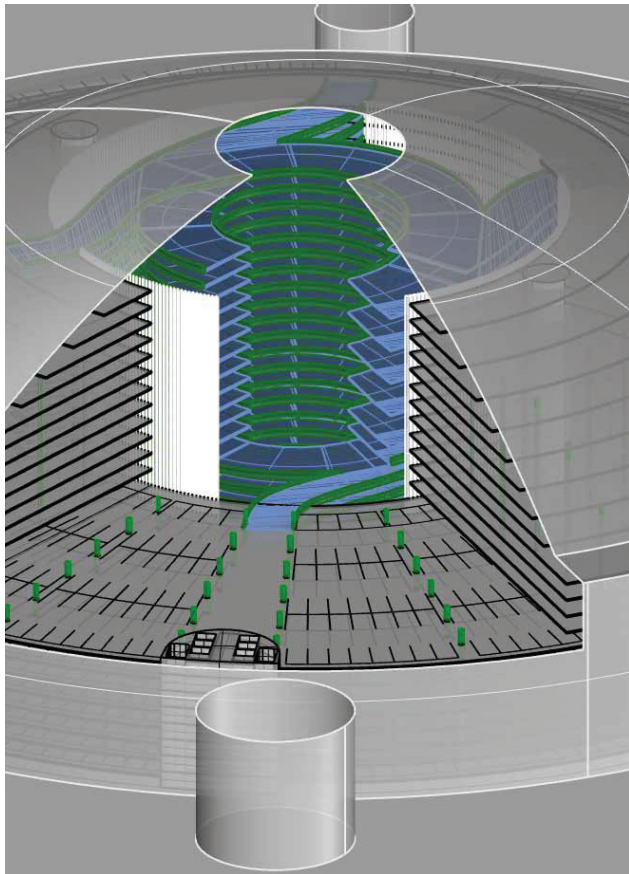
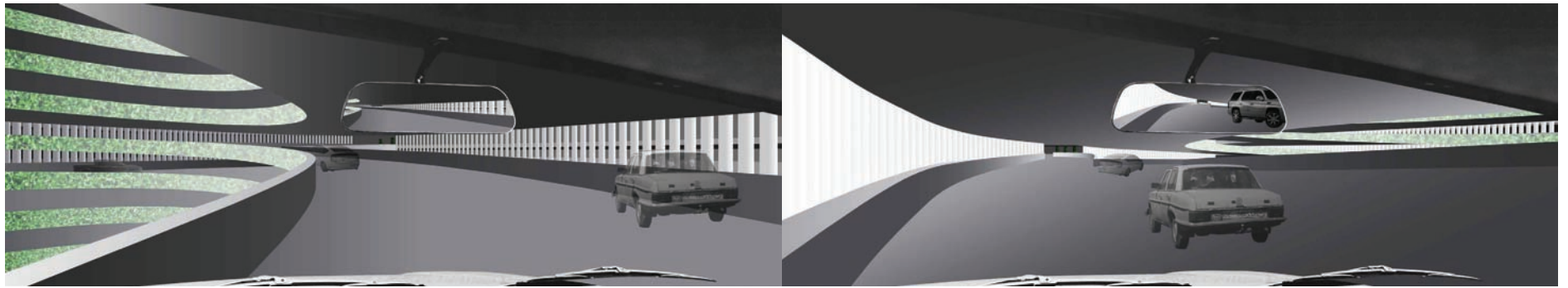
Between when this issue goes to press and when it reaches the hands of readers, the voters of Harris County will have determined the fate of the Houston Astrodome. Either they will have approved a \$217 million bond fund to reuse the aging stadium, or they will have consigned it to demolition. When *AN* 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 1<sup>st</sup>, 2<sup>nd</sup>, 3<sup>rd</sup>, and 4<sup>th</sup> place winners, each of which was chosen for the strength of its concept and the quality of its presentation.



Parking   
Freeway 





1<sup>ST</sup> PLACE

## ASTROPARK: FILLING THE DOME AND RECLAIMING TURF BY DAVID RICHMOND AND ADAM WAGNER

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, each wide enough to allow four lanes of traffic. In this central space, a kinetic experience on a grand scale flickers by as cars speed up and down the

ramps, which are encompassed by a ring of vertical louvers that tease small views of the endless rows of parking. AstroTurf clads the columns as well as the central ramps in tribute to the Astrodome's optimistic past.

### Jury Comments:

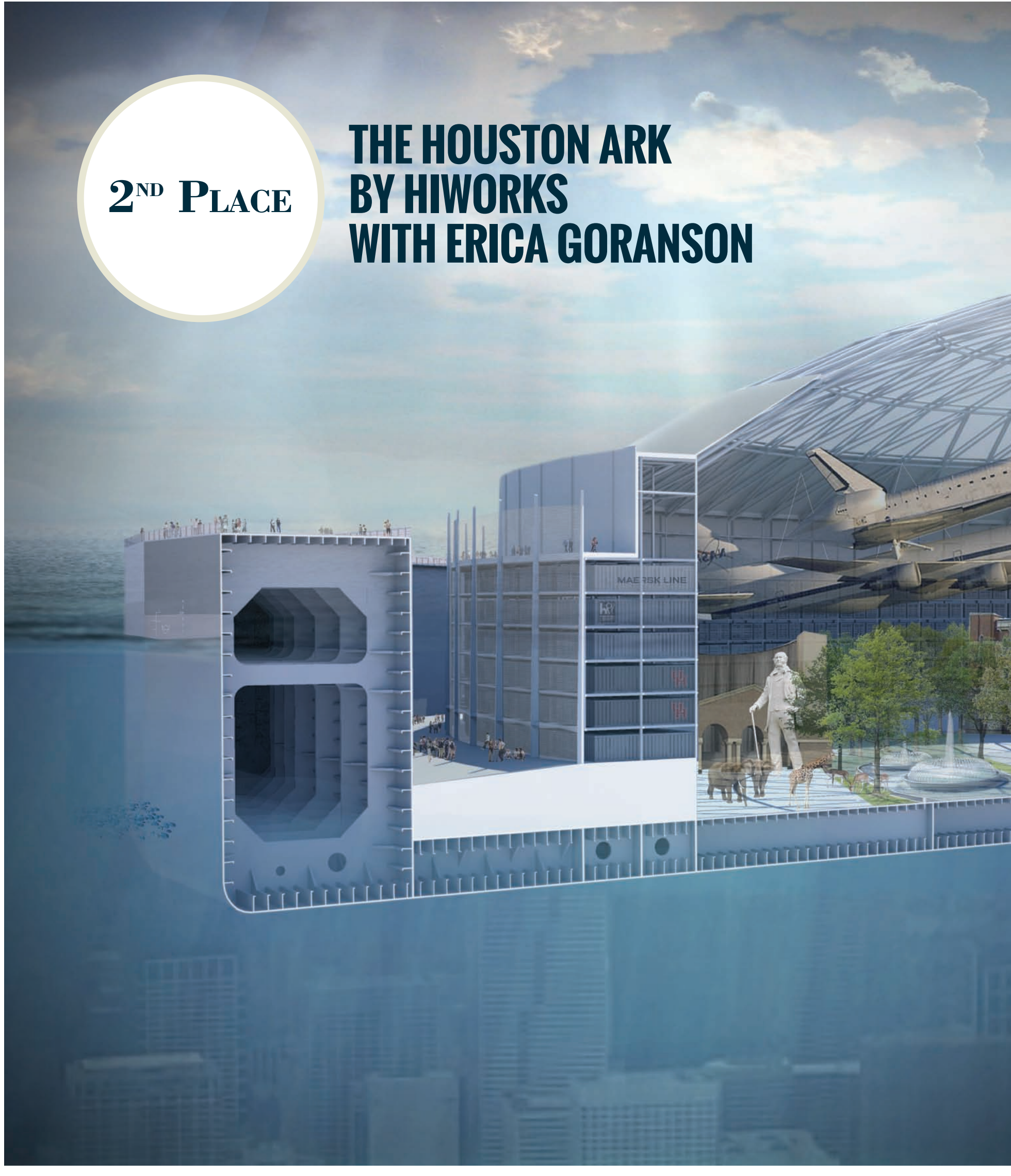
This is a monument to the pain in the ass that parking is in Houston, and a fitting tribute in a city where everything is writ large. While not necessary practical, since parking garages don't scale up so easily, it uses the formal shape of the dome logically and elegantly, creating a useful program that frees up large amounts of land surrounding the project while completely preserving the exterior. 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.

### 1<sup>st</sup> Place Winner Bios:

David Richmond and Adam Wagner are fifth-year architecture students at Rice University.

2<sup>ND</sup> 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.

**2<sup>nd</sup> Place Winner Bios:**

Brantley Hightower is the founder and principal of HiWorks architecture. Erica Goranson works for Lake|Flato Architects.

**THE JURY CONVENED ON OCTOBER 4 AT THE MENIL COLLECTION IN HOUSTON. AN SOUTHWEST EDITOR AARON SEWARD MODERATED THE PANEL, WHICH INCLUDED:**

Sheryl Kolasinski, deputy director of the Menil Collection

Patricia Belton Oliver, dean of Gerald D. Hines College of Architecture, University of Houston

Robert M. Rogers, principal at Rogers Partners

Lawrence W. Speck, principal at PageSoutherlandPage, professor at University of Texas School of Architecture, 2013 president of the Texas Society of Architects

Bryan K. Trubey, principal/director at HKS Sports & Entertainment Group

Sarah M. Whiting, Ph.D., principal at VVW Architecture, dean and professor at Rice School of Architecture

# NEW ASTRO-DOME

A symbol, a scale, and a cycle...

In an era when the perception of space has become widely understood, the Astrodome arena and contained the minds of its visitors and trained a language of Houston. However, all too often, the zone surrounding and the system itself is seen with knowledge that a new architecture is required to be redefined, based on historical, and cycles of changing understandings and captured within the white dome of Houston.



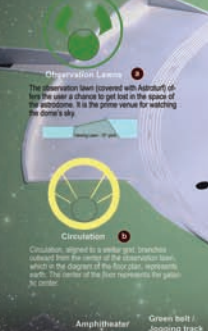
## The Torus

Occupying the space between the ground plane and the roof, four thick, white, circular concrete bands that through a transparent skin. This torus houses various types of program including retail, food, themed zones, and other types of entertainment allowing the user to move up or down, while still immersed in the simulated atmosphere.



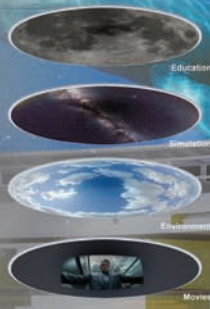
## The Arena

Milky Way Galaxy (a cycle)



## Sky Dome

A massive LED ring beneath the ceiling of the arena, making the former arena view with stunning clarity and flexibility. The materials of the arena are made with a heavy-duty, clear, and durable material that allows for a wide range of simulated environments.



The LED ring is the first feature of the simulated reality, allowing for the future development of various simulated environments and the ability to change the sky at any time. The LED ring is also used to create a simulated sky, allowing for a wide range of simulated environments.

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# THE NEW ASTRODOME BY CRUZ CRAWFORD AND ELLE KUAN

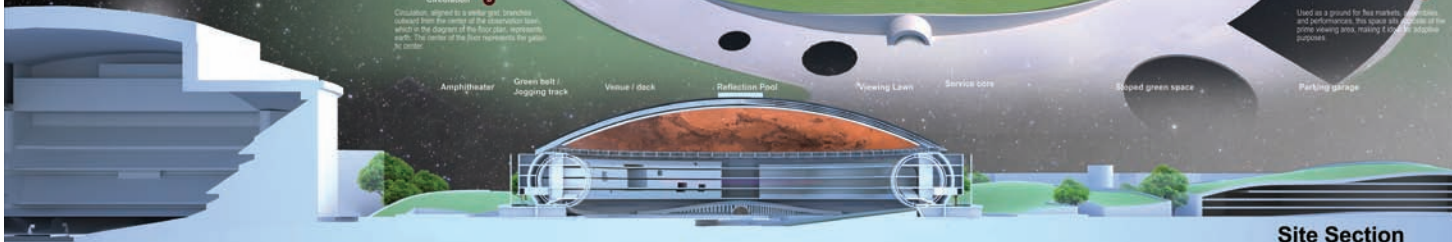
The New Astrodome seeks to establish a simulated reality—one of variable scale, speed, and matter—while at the same time reinvigorating the old astrodome as a destination in Houston. The proposal embraces Houston's identity as Space City and is based on themes of outer space, earth, and how they relate 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.

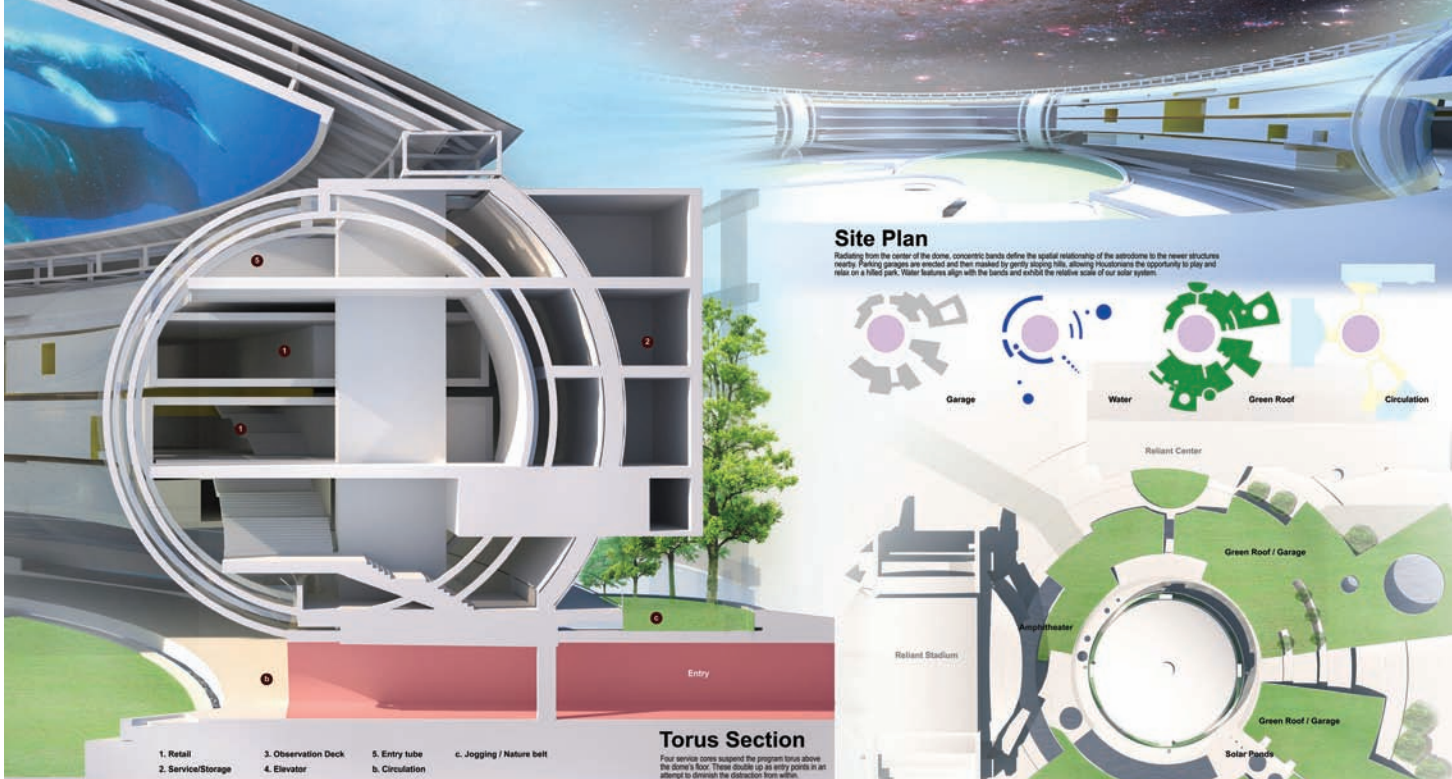
A transparent torus rings the perimeter of the dome. Occupied by various programmatic uses, it is divided into four sections, which symbolize the Milky Way, solar system, earth, and Houston through the use of color and geometric representations. Visitors move through these four sections, experiencing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

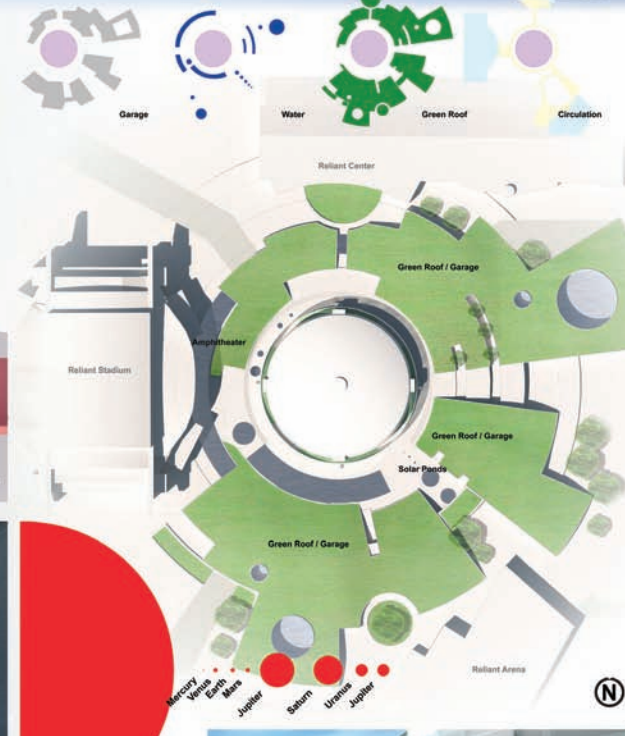


Site Section



## Site Plan

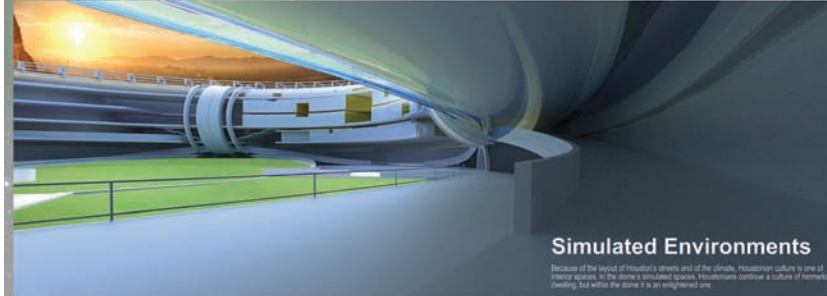
Radiating from the center of the dome, concrete bands define the spatial relationship of the astrodome to the newer structures nearby. Parking garages are enclosed and then marked by gently sloping hills, allowing Houstonians the opportunity to play and relax on a tilted park. Water features align with the bands and exhibit the relative scale of our solar system.



## Torus Section

- 1. Retail
- 2. Service/Storage
- 3. Observation Deck
- 4. Elevator
- 5. Entry tube
- 6. Circulation
- 7. Jogging / Nature belt

Four service zones support the program torus above the dome's floor. These divide up an entry point in an attempt to diminish the distraction from within.

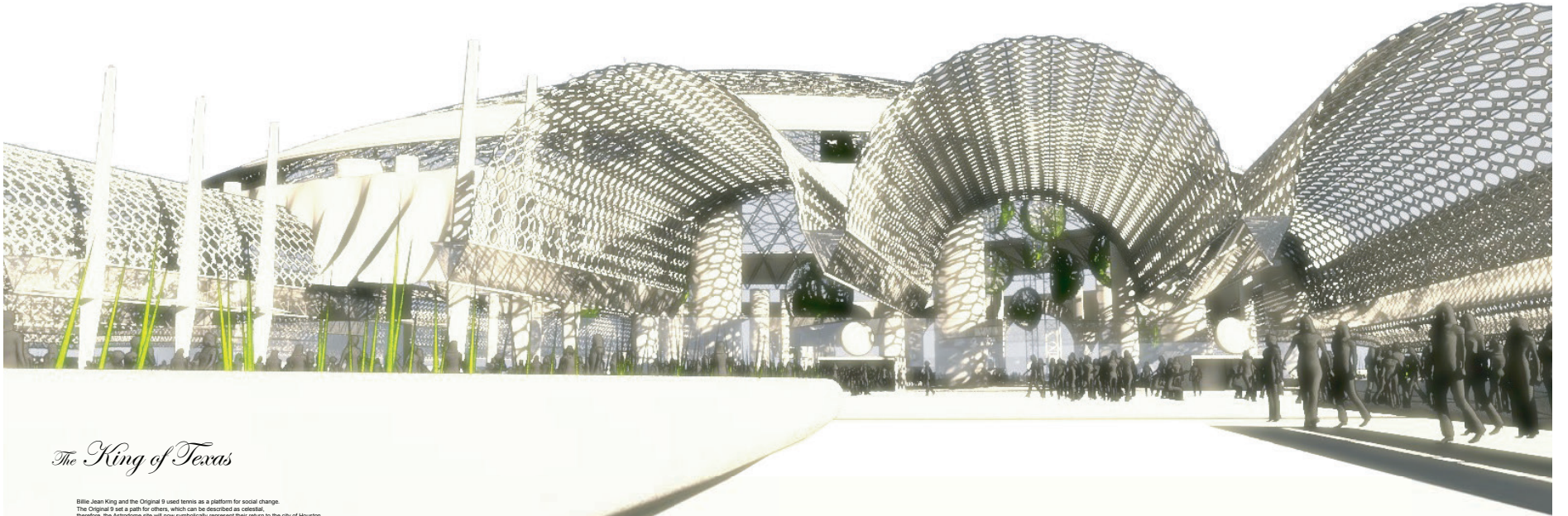


Simulated Environments

## Site Strategies

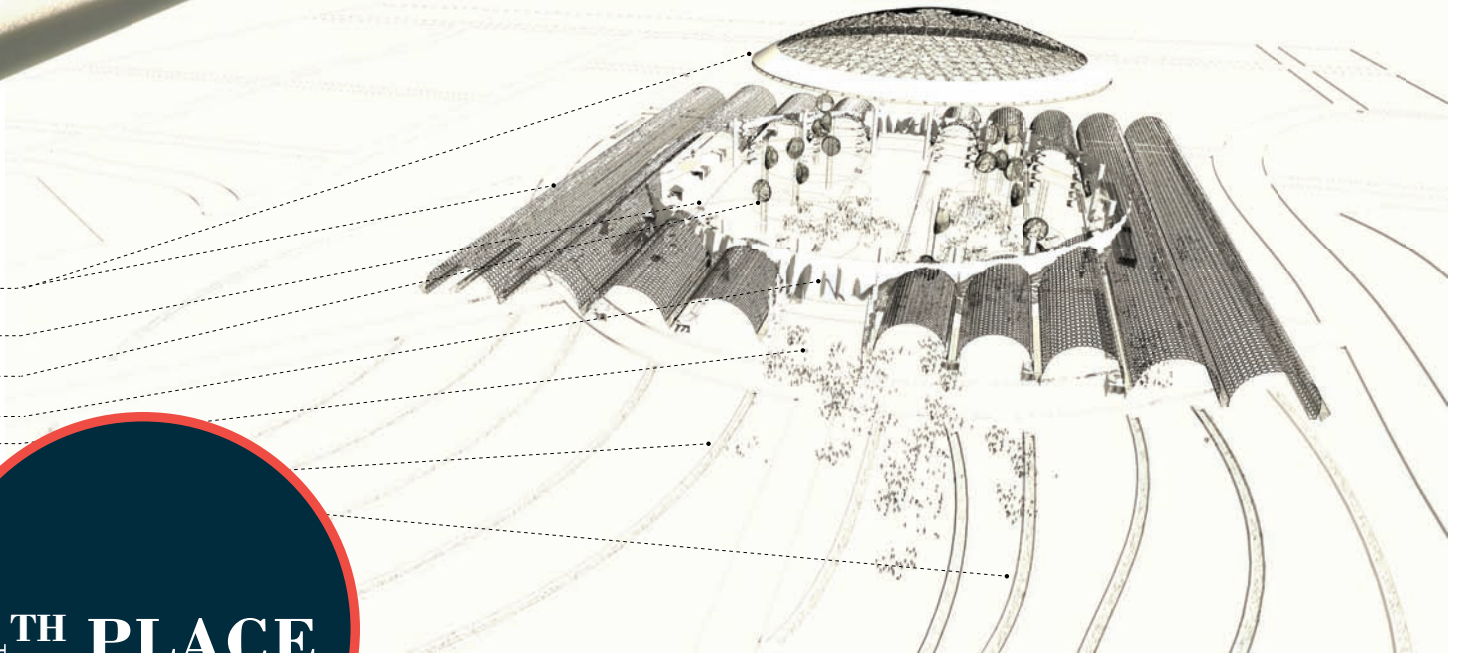
The site divides up an entry point for the adjacent Reliant Stadium. Houstonian visitors can watch a projected field of the game on the surface of the astrodome.





*The King of Texas*

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.



The "NEW" Astrodome will include the following amenities:

1. **Transparent Photovoltaics**
  - 19 exterior barrel vaults are covered with transparent photovoltaics which provide electrical power for elevators, lighting & HVAC systems.
  - The exterior surface of the dome and its vertical facade are also covered in new transparent photovoltaics.
2. **Convention Hall**
  - The Convention Hall plus additional enclosed space under barrel vaults creates 750,000 SQ.FT of exhibit space. An additional 250,000 SQ.FT of covered outdoor plaza is directly adjacent to the Convention Hall.
3. **Observation Decks**
  - 18 Observation Decks provide views of Downtown Houston, Convention Hall & 1973 "Battle of the Sexes" monument.
  - 9 Elevator cores will take visitors up to 2,000 SQ.FT Observation Decks within the dome's perimeter.
4. **Facade Elements**
  - Existing precast concrete Facade Elements are repositioned in the Entry Courts to preserve human scale character from the "OLD" Astrodome.
5. **Entry Courts**
  - The main entrances to the Convention Hall are on axis with Reliant Stadium, for possible 2017 Super Bowl related activities.
  - The two centralized Entry Courts could also be used for festival activities such as the Rodeo or the Shell & Pennzoil Grand Prix course.
6. **Landscape Patter**
  - Organic wayfinding paths lead visitors to and from indoor / outdoor events at the NEW Astrodome.

Amenities to be removed from "OLD" Astrodome:

- ALL seating
- ALL circulation ( elevators, ramps, stairs, stairs, etc )
- ALL exterior facade precast concrete elements
- ALL Skylight panels on the surface of dome.



**THE KING OF TEXAS BY C\_UP**

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.

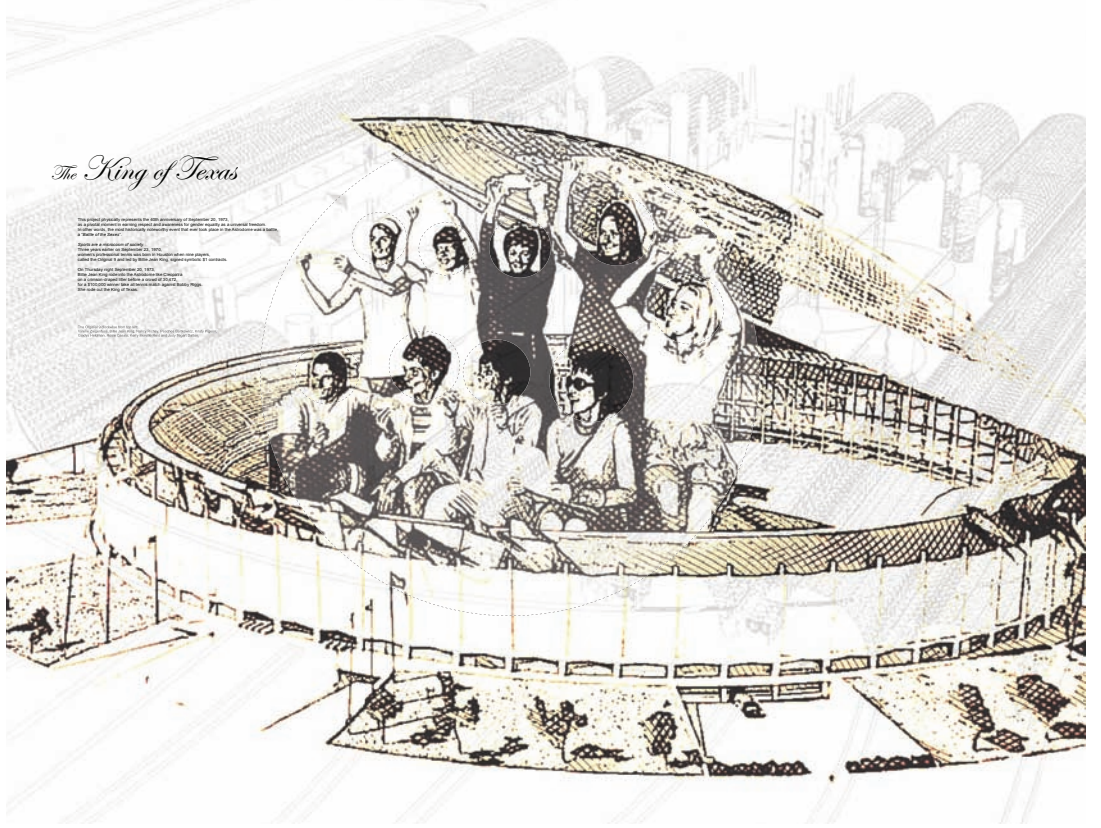
Three years earlier, on September 23, 1970, women's professional tennis was born in Houston when nine players, called the Original 9 and led by Billie Jean King, signed symbolic \$1 contracts.

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 40<sup>th</sup> 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 happens, life occurs. In addition, the drawings are beautiful and the boards are carefully composed.

**4<sup>th</sup> Place Winner Bio:** C\_UP is a Chicago-based design team made up of S. Hjelte Fumanelli and T. Joseph Surjan.





**Texas  
Society of  
Architects**

**Third Annual  
Design Conference**  
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Marlon Blackwell Architect  
Fayetteville, Arkansas

Rand Elliott, FAIA  
Elliott + Associates Architects  
Oklahoma City, Oklahoma

Victor Trey Trahan, FAIA  
Trahan Architects  
New Orleans, Louisiana

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**THE ARCHITECT'S NEWSPAPER INTRODUCES**

# FIRST ANNUAL BEST OF DESIGN AWARDS

*The Architect's Newspaper* introduces the first annual Best Of Design Awards, a unique project-based awards program that showcases great buildings and building elements. Categories include best facade, fabrication project, student-initiated built work, interiors, landscape, and building of the year. These awards reflect our editorial strengths and areas of focus, combined with the interests and obsessions of our readers.

In addition to jury comments, building descriptions, and generous illustrations, winning entries will showcase the resources and collaborators behind the projects.

*AN* editors and a group of prominent architects will judge the entries based on criteria including innovation, sustainability, and use of new technology. Winners will be published in our January print edition and online. The Best of Design Awards is sure to be one of our most anticipated issues of the year.

**REGISTRATION DEADLINE:**

November 22, 2013

**SUBMISSION DEADLINE:**

December 9, 2013

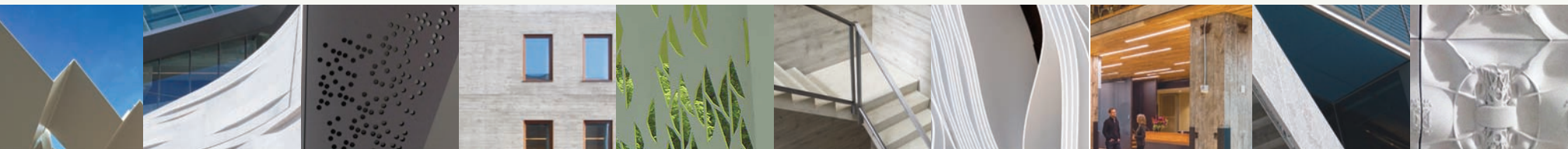
**PUBLICATION AND ANNOUNCEMENT OF WINNERS:**

January 15, 2014

**BONUS DISTRIBUTION:**

Facade & Fabrication Conference, NY, NY (02.16-17)

**SUBMIT YOUR ENTRIES AT [WWW.ARCHPAPER.COM/BESTOF](http://WWW.ARCHPAPER.COM/BESTOF)**



NOVEMBER

**THURSDAY 7  
CONVENTION  
Transformation**  
Texas Society of Architects  
74th Annual Convention  
and Design Expo  
Fort Worth Convention Center  
1201 Houston St., Fort Worth  
texasarchitects.org

**EVENTS**  
**Reimagine The Astrodome  
Design Competition Awards  
Reception and Breakfast**  
10:00 a.m.  
Fort Worth Convention Center  
1201 Houston St., Fort Worth  
archpaper.com/southwest/  
astrodome

**Green Schools Summit**  
AIA Colorado  
2000 East Asbury Ave.  
Denver  
aiacolorado.org

**LECTURE**  
**Good Dog! Jean-Baptiste  
Oudry and the Politics of  
Animal Painting**  
7:30 p.m.  
Horchow Auditorium  
Dallas Museum of Art  
1717 North Harwood St.  
Dallas  
dallasmuseumofart.org

**FRIDAY 8  
EXHIBITION CLOSING**  
**Architecture Abroad**  
Dallas Center for Architecture  
1909 Woodall Rodgers Frwy.,  
Suite 100, Dallas  
dallasca.com

**LECTURE**  
**Posada's Calaveras: Roots  
and Reasons**  
1:30 p.m.  
Brown Auditorium Theater  
Museum of Fine Arts Houston  
1001 Bissonnet, Houston  
mfah.org

**WORKSHOP**  
**Digital Architectural  
Photography by Architects**  
6:00 p.m.  
AIA New Orleans  
Center for Design  
1000 St. Charles Ave.  
New Orleans  
aianeworleans.org

**SATURDAY 9  
EXHIBITION OPENING**  
**40 for 40: Recent Gifts to the  
Permanent Collection**  
Art Museum of South Texas  
1902 North Shoreline  
Boulevard  
Corpus Christi, TX  
artmuseumofsouthtexas.org

**EXHIBITION OPENING**  
**The Artists' Eye: Georgia  
O'Keeffe and the Alfred  
Stieglitz Collection**  
Crystal Bridges Museum of  
American Art  
600 Museum Way  
Bentonville, AR  
crystalbridges.org

**TOUR**  
**Buffalo Bayou Walking Tour**  
10:00 a.m.  
Market Square Park  
301 Milam St.  
Houston  
aiahouston.org

**EXHIBITION CLOSING**  
**TX 13: Spotlight on  
Texas Artists in the  
Contemporary Collection**  
200 West Jones Ave.  
San Antonio  
samuseum.org

**SEMINAR**  
**Building Systems**  
8:00 a.m.  
AIA Colorado  
University of Colorado  
1250 14th St., Room 440  
Denver  
aiacolorado.org

**SUNDAY 10  
EXHIBITIONS OPENING**  
**Antonio Berni:  
Juanito and Ramona**  
Museum of Fine Arts Houston  
1001 Bissonnet, Houston  
mfah.org

**Photography at NOMA**  
New Orleans Museum of Art  
One Collins C. Diboll Cr.,  
City Park, New Orleans  
noma.org

**EXHIBITION CLOSING**  
**Sirens of the Southwest**  
Philbrook Museum of Art  
2727 South Rockford Rd.  
Tulsa, OK  
philbrook.org

**WEDNESDAY 13  
LECTURE**  
**Why Classical  
Architecture Today?**  
6:30 p.m.  
Brown Auditorium Theater  
Museum of Fine Arts Houston  
1001 Bissonnet, Houston  
mfah.org

**THURSDAY 14  
SYMPOSIUM**  
**Confluence:  
Doing Well By Doing Good**  
5:30 p.m.  
AIA Colorado  
Museo de las Americas  
861 Santa Fe Dr., Denver  
aiacolorado.org

**FRIDAY 15  
LECTURE**  
**Bring Up the Bodies,  
by Hilary Mantel**  
5:30 p.m.  
Kimbell Art Museum  
3333 Camp Bowie Blvd.  
Fort Worth  
kimbellart.org

**SATURDAY 16  
EXHIBITION OPENING**  
**On Assignment: The Photo-  
journalism of Horace Bristol**  
Fred Jones Jr. Museum of Art  
555 Elm Ave., Norman, OK  
ou.edu/fjja/

**TOUR**  
**Texas Medical Center  
Walking Tour**  
10:00 a.m.  
AIA Houston  
John P McGovern  
Commons Building  
6550 Bertner Ave.  
Houston  
aiahouston.org

**SUNDAY 17  
EXHIBITIONS OPENING**  
**FOCUS: Terry Haggerty**  
Modern Art Museum  
of Fort Worth  
3200 Darnell St., Fort Worth  
themodern.org

**Seen in Passing:  
Photographs by  
Chuck Forsman**  
Denver Art Museum  
100 West 14th Ave. Pkwy.  
Denver  
denverartmuseum.org

**Hopper Drawing:  
A Painter's Process**  
Dallas Museum of Art  
1717 North Harwood St.  
Dallas  
dallasmuseumofart.org

**EXHIBITION CLOSING**  
**Of Heaven and Earth:  
500 Years of Italian Paintings  
from Glasgow Museums**  
Oklahoma City  
Museum of Art  
415 Couch Dr.  
Oklahoma City  
okcma.com

**TUESDAY 19  
WEBINAR**  
**Building Design  
& Construction Systems**  
5:00 p.m.  
aiacolorado.org

**THURSDAY 21  
EXHIBITION OPENING**  
**Colombia Transformed**  
5:30 p.m.  
AIA Houston  
Architecture Center Houston  
315 Capitol, Suite 120  
Houston  
aiahouston.org

**LECTURE**  
**Depictions of Daily Life:  
Casta Paintings from  
18th-Century Mexico**  
6:30 p.m.  
Brown Auditorium Theater  
Museum of Fine Arts Houston  
1001 Bissonnet  
Houston  
mfah.org

**SATURDAY 23  
TOUR**  
**Museum District  
Walking Tour**  
10:00 a.m.  
AIA Houston  
MFAH Sculpture Garden  
5101 Montrose Blvd.  
Houston  
aiahouston.org

**EXHIBITION CLOSING**  
**Stephen Knapp:  
New Light**  
Alexandria Museum of Art  
933 Second St.  
Alexandria, LA  
themuseum.org

DECEMBER

**WEDNESDAY 4  
LECTURE**  
**Earth, Wind, and Fire:  
Ancient Maya Incensarios**  
12:30 p.m.  
Kimbell Art Museum  
3333 Camp Bowie Blvd.  
Fort Worth  
kimbellart.org

**THURSDAY 5  
LECTURE**  
**Stephen Lapthophon  
and John Judd**  
7:30 p.m.  
Horchow Auditorium  
Dallas Museum of Art  
1717 North Harwood St.  
Dallas  
dallasmuseumofart.org

**FRIDAY 6  
EXHIBITION OPENING**  
**Reflections:  
African-American  
Life from the Myrna  
Colley-Lee Collection**  
Alexandria Museum of Art  
933 Second St.  
Alexandria, LA  
themuseum.org

**SATURDAY 7  
TOUR**  
**Montrose Walking Tour**  
AIA Houston  
10:00 a.m.  
1520 Sul Ross  
Houston  
aiahouston.org

**FRIDAY 13  
EXHIBITION OPENING**  
**Come On Down:  
A Contemporary Art  
Installation By Lisa Hoke**  
Oklahoma City  
Museum of Art  
415 Couch Dr.  
Oklahoma City  
okcma.com

**SATURDAY 14  
EXHIBITION OPENINGS**  
**Renaissance to Goya:  
prints and drawings  
from Spain**  
New Mexico Museum of Art  
107 West Palace Ave.  
Santa Fe, NM  
nartmuseum.org

**Eldzier Cortor:  
Master Printmaker**  
San Antonio Museum of Art  
200 West Jones Ave.  
San Antonio  
samuseum.org

**WITH THE KIDS**  
**5th Annual  
Gingerbread Build-Off**  
Texas Society of Architects  
Hermann Square at City Hall  
900 Smith St.  
Houston  
texasarchitects.org

**SATURDAY 21  
TOUR**  
**Houston Heights Bicycle Tour**  
1302 Heights Blvd.  
Houston  
aiahouston.org

**SUNDAY 22  
EXHIBITION OPENING**  
**The Age of Impressionism:  
Great French Paintings  
from the Sterling and  
Francine Clark Art Institute**  
Museum of Fine Arts Houston  
1001 Bissonnet  
Houston  
mfah.org

**WEDNESDAY 27  
EVENT**  
**Grand Opening**  
Renzo Piano Pavilion  
Kimbell Art Museum  
3333 Camp Bowie Blvd.  
Fort Worth  
kimbellart.org

**TUESDAY 31  
EXHIBITION CLOSING**  
**Hubble Space Telescope:  
New Views of the Universe**  
New Mexico Museum of  
Natural History and Science  
1801 Mountain Rd. NW  
Albuquerque  
nmnaturalhistory.org



FORM/UNFORMED:  
DESIGN FROM 1960 TO THE PRESENT

The Dallas Museum of Art  
1717 North Harwood Street  
Dallas, TX  
Through December 2014

The Dallas Museum of Art is celebrating the work of prolific designers and architects from the 1960s to the present with its first comprehensive design exhibition. Some of the featured designers include Robert Venturi, Frank Gehry, Aldo Rossi, Zaha Hadid, and Donald Judd. Drawn entirely from the Museum's own collection, the exhibition reveals the evolution of forms and ideologies that have shaped international design over the last half century. "Several of the works on view are recent acquisitions that reflect the continuing expansion of the Museum's decorative arts and design program to include historic American and European work, as well as contemporary objects of international significance," said Bonnie Pitman, The Eugene McDermott Director of the Dallas Museum of Art. From modern jewellery like *The Golden Fleece*, to iconic furniture, the exhibition spotlights the extraordinary work of some of the best designers of our time.



ROADS OF ARABIA: ARCHAEOLOGY AND HISTORY OF  
THE KINGDOM OF SAUDI ARABIA

The Museum of Fine Arts Houston  
5601 Main Street  
Houston, TX  
December 19 through March 9, 2014

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.



Left: Lara Almarcegui's *Buried House* in Oak Cliff Gardens. Right: Rachel Harrison's *Moore to the point* at City Hall Plaza.



ALLISON V. SMITH FOR THE NASHER SCULPTURE CENTER

## CHANGE & XCHANGE

Nasher XChange  
Nasher Sculpture Center  
2001 Flora Street, Dallas, Texas  
Through February 16, 2014

It's hard to believe that only a little over 10 years ago the full-block site in the northern part of downtown Dallas, where the Nasher Sculpture Center now stands, was a surface parking lot abutting a major freeway among several other parking lots and empty sites. Seen from the point of view of Dallas Arts District old-timers, such as the Dallas Museum of Art (1983 by Edward Larabee Barnes) or the Meyerson Symphony Center (1989 by I.M. Pei), the Nasher is a newcomer. Yet, in its short life the Sculpture Center has already seen the boom of a younger generation of cultural buildings that includes the Winspear Opera (Foster + Partners), the Wylie

Theater (REX/OMA), and the Booker T. Washington High School for the Performing and Visual Arts (Brad Cloepfil/Allied Works), that all opened before the close of the first decade of the new century. Since 2010, the City Performance Hall (SOM) and the Perot Museum of Nature and Science (Thom Mayne/Morphosis) have opened, and, perhaps more surprisingly, the depressed freeway has been covered and converted to the five-acre Klyde Warren Park (James Burnett). Light rail train tracks have been laid in Olive Street, which borders the Nasher to the east, and on that same side stands the largest and most problematic newcomer, the

42-story residential Museum Tower, which is clad in a highly reflective glass skin that beams afternoon sun back through the brise-soleil that covers Renzo Piano's glass-roofed exhibition spaces and makes hay out of Peter Walker's sculpture garden lawn. Otherwise, at its ten-year milestone, the Nasher looks good and the garden has matured and appears lush. Now it is less difficult to imagine that in another ten years the currently under populated streets of the 70-acre Arts District might become lively and full of pedestrians, and the decidedly autonomous buildings of the area might somehow congeal to form a more coherent whole.

To celebrate its tenth anniversary the Nasher has thrown a four-month party for itself, for the District, and for Dallas in the form of *XChange*, a public sculpture exhibition of ten works by ten artists on ten sites around the city. For the opening, the Nasher extended invitations to visit all of the pieces with the artists and organizers. Some of

the participating artists (Lara Almarcegui, Good/Bad Art Collective, Rachel Harrison, Alfredo Jaar, Liz Larner, Charles Long, Rick Lowe, Vicki Meek, Ruben Ochoa, and Ugo Rondinone) are local, while others come from afar. Some are well known while others are less so. Each artist was given a tour of potential sites and was allowed to select one that personally inspired them. The sites are generally located within a 25-mile long, north/south swath of the city that contains a variety of cultural, economic, and physical characteristics of the urban, sub-urban, and non-urban context. They include the hardwood forests of the Trinity River bottomland and the historically African American Paul Quinn College campus to the south, a skyscraper and the Nasher site itself downtown, and a high-end shopping mall and high-tech university building to the north. *XChange* is obviously meant to create exchanges with and among memory, media, monuments, time, technology, consumerism, charity, community, race, nature, and daily cycles. It is meant to speak to various locations and aspects of the city and help Dallas see itself. Since the works are generally large in scale, many take on an architectural quality, as commissions requiring significant collaboration and execution by teams.

The ten public sculptures are birthday presents, and as with any important gift giving occasion, some will be perfect, others will be gags, and others will be more for the giver than the receiver. *XChange* is more provocative and revealing when considered as an ensemble. Individual pieces such as *Buried House* (which is exactly what its title suggests) can be highly cerebral with few tactile,

visual, or experiential qualities. Others, such as *Trans.lation*, have no traditional sculptural presence, but are high-aspiration, long-term social activism as art. Many of the pieces were conceived as ephemeral, lasting only the four months of the exhibition, while others should become a permanent part of the Dallas cityscape. Ideally, *XChange* would be a thread of change to stitch the city together in diverse manners. For uninitiated passersby, however, some of the pieces will likely not be recognized as works of art.

With the celebration of *XChange*, the Nasher also offered itself a critique of the museum in general. Artists often want to get out of the museum, and by its very nature public art is not disposed to display within a gallery. In comparison to their freely accessible, public sculptures, the artists spoke of museums as intimidating and catering to an elite public, perpetuating barriers between art and life, and overly mediating the experience of art. Art in a space without guards, they said, is better.

There is a spirit of collaboration among the institutions of the Arts District, and with the opening of *XChange* the Dallas Museum of Art placed a shipping container outside its south entrance to exhibit three projects **continued on page 26**

## TIME BANDITS

*The Fragile Monument: On Conservation and Modernity*  
By Thordis 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

and celebrate a definite moment in the past through architecture—the non-monumental building designated 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

Right: *Destruction of the Bastille 17 July, 1789* by Pierre-Antoine De Machy.

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?

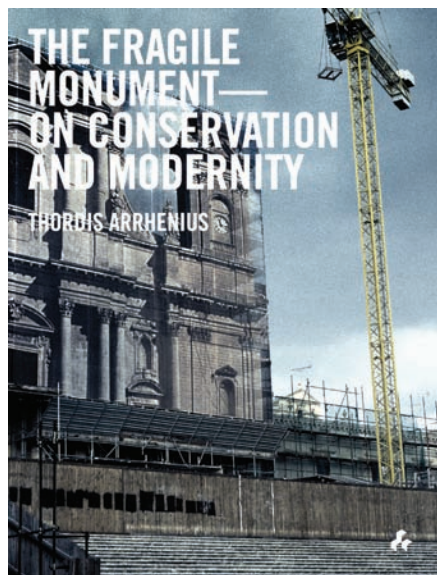
Thordis Arrenhius' *The Fragile Monument: On Conservation and Modernity* is written as a revisionist history of historic preservation theory, one that seeks to reexamine these familiar opposing conceits in an arc stretching back to the French Revolution. Arrenhius, a professor of architectural history and conservation at the Oslo School of Architecture and Design, argues that the beginning of modern



COURTESY ARTIFICE BOOKS

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**



COURTESY ARTIFICE BOOKS

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.

**PATRICK W. CICCONE IS A HISTORIC PRESERVATIONIST AND REAL ESTATE ADVISER BASED IN NEW YORK CITY.**

**TIME BANDITS** continued from page 25 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

Ruben Ochoa's *Flock in Space* at the Trinity River Audubon Center.



ALLISON V. SMITH FOR THE NASHIER

**CHANGE & XCHANGE** continued from page 25 responding to the Dallas CityDesign Studio's *Connected City Design Challenge*. The projects are by Ricardo Bofill, OMA-AMO, and the team of Stoss and SHoP. The challenge is to reconnect downtown Dallas to a part of the Trinity River located approximately one mile to the west. Ironically, this portion of the river was closer to downtown before and was actually moved by a half mile toward the west in the mid-1800s. The space now contains freeways, railroad tracks, and the like. At a glance, the three projects are surprisingly similar, a bit generic, and emphasize high-rise and low-rise, nature and urbanism, transportation and infrastructure, density

and cultural venues, and in some cases willfully impose geometric forms on the urban plan. The projects seem to lack the complexity of the Dallas seen while visiting the public sculptures. *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.

**RONNIE SELF IS AN ARCHITECT IN HOUSTON AND PROFESSOR AT THE GERALD D. HINES COLLEGE OF ARCHITECTURE AT THE UNIVERSITY OF HOUSTON. HIS BOOK, THE ARCHITECTURE OF ART MUSEUMS - A DECADE OF DESIGN: 2000-2010, WILL BE RELEASED IN MARCH 2014.**

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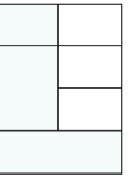
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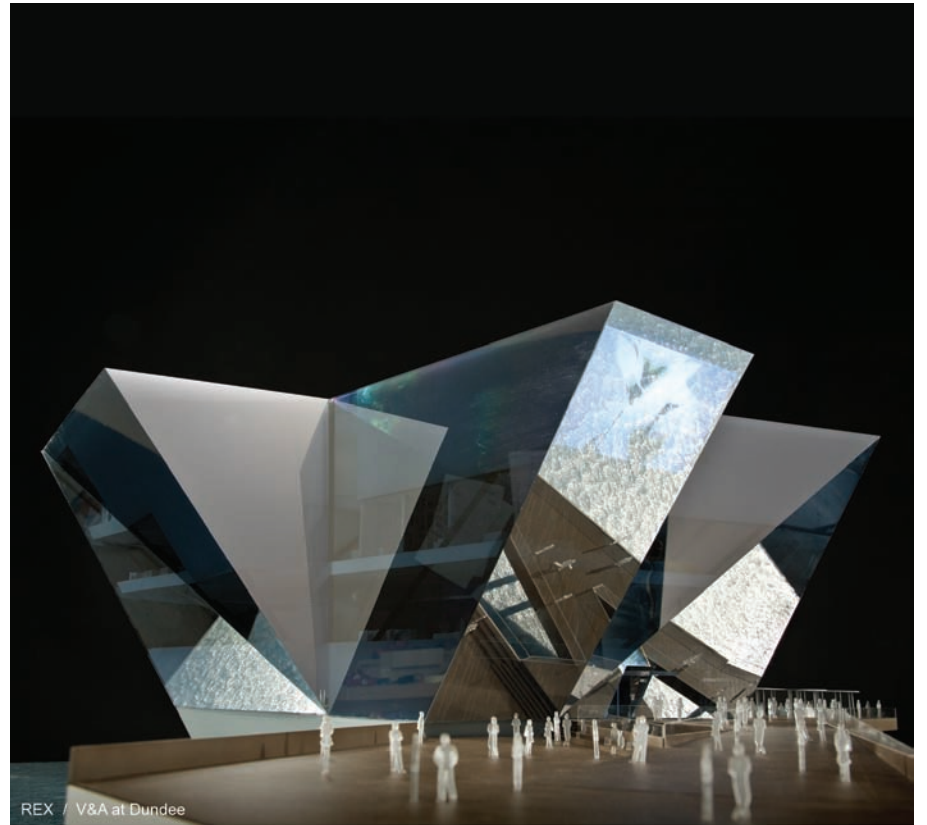
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IT IS TIME TO ACKNOWLEDGE THAT ARCHITECTURE IS A GROUP EFFORT

# TOGETHER

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 that 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 very 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 worships cross-fertilization 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 what we do today is not so different, with design tightly bound to materials science, product fabrication, and construction. But, even when that collaboration happens effectively, the reporting and discussion of the projects that result are generally purged of any presence of the other players. The architect stands alone. We have a very strange tendency to personalize what is intrinsically a collective effort even among ourselves as architects.

Except in the case of very small build-

ings done by the rare sole practitioner, we do architecture *together*. And yet we have this weird practice of referring to that “Frank Gehry building” or that “Zaha Hadid building.” The strangest of all is the fairly common reference to a “Norman Foster building” when the firm wearing Foster’s name (now appropriately called Foster + Partners) is enormous, and there is no possible way the person Norman Foster could have any meaningful role in all those buildings they produce around the world. Yet we persist in trying to attach a single architect to a building.

Did Ayn Rand do this to us? Has Howard Roark left such a deep psychological scar on our profession that we just have to see ourselves as tortured loners? Or was it Banister Fletcher, Sigfried Giedion, and all the others who professionalized architectural history as a field and realized that the storytelling about buildings might be stronger if populated by larger than life figures who got sole credit? (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 female 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?

**Lawrence W. Speck and others get down to the collaborative business of architecture.**

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.

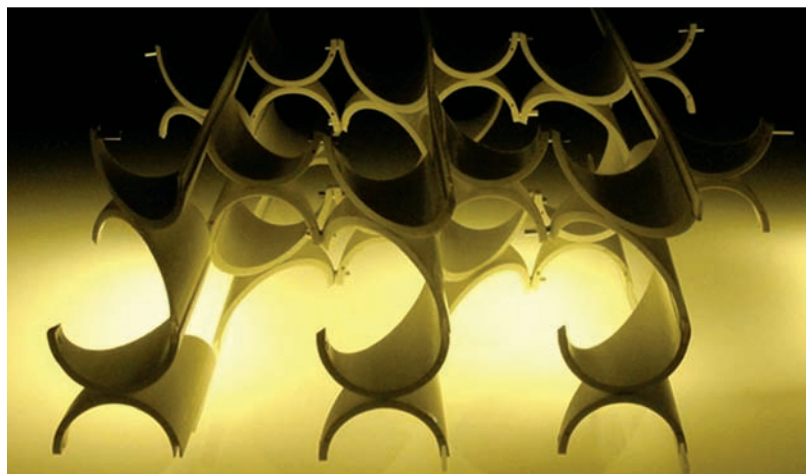
Might we imagine architecture schools that consistently emphasized team projects in studios rather than the me-focused individual projects? Might we even consider classes that had students in engineering, real estate, architecture, landscape architecture, planning, etc. all working on projects together? 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 starchy 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.

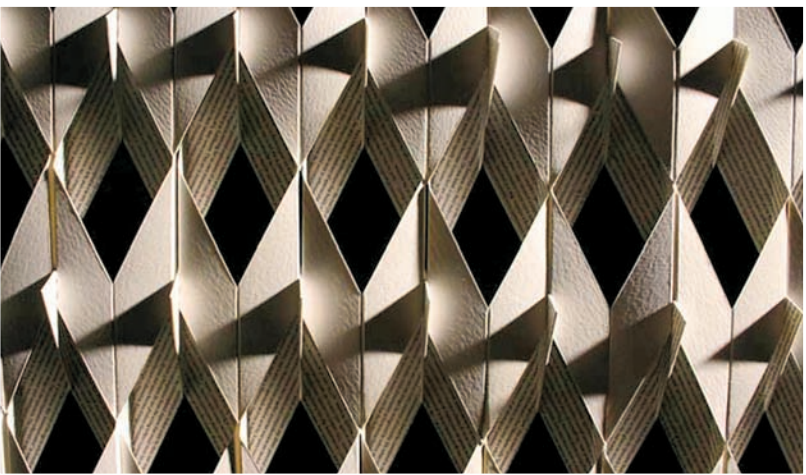
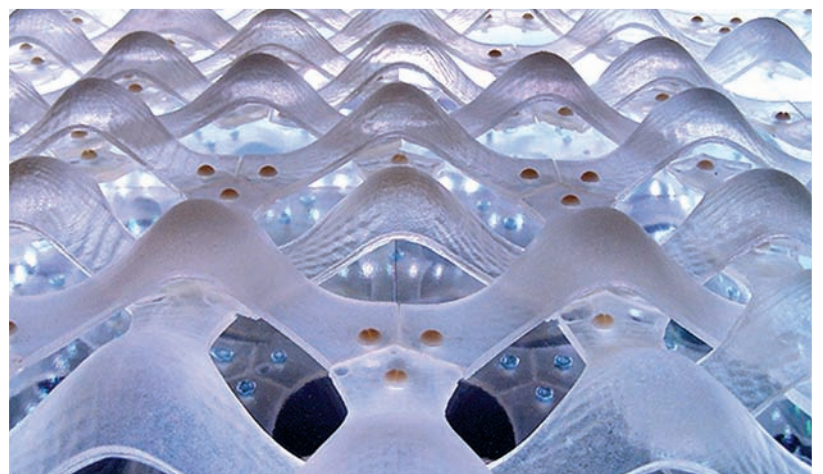
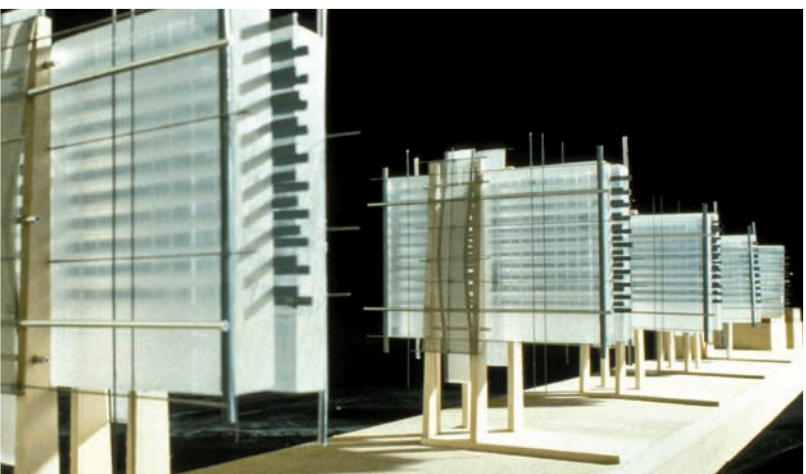
Then we should let the credits roll!

**LAWRENCE W. SPECK, IS A PRINCIPAL AT PAGESOUTHERLANDPAGE, A PROFESSOR AT UNIVERSITY OF TEXAS SCHOOL OF ARCHITECTURE, AND 2013 PRESIDENT OF THE TEXAS SOCIETY OF ARCHITECTS.**





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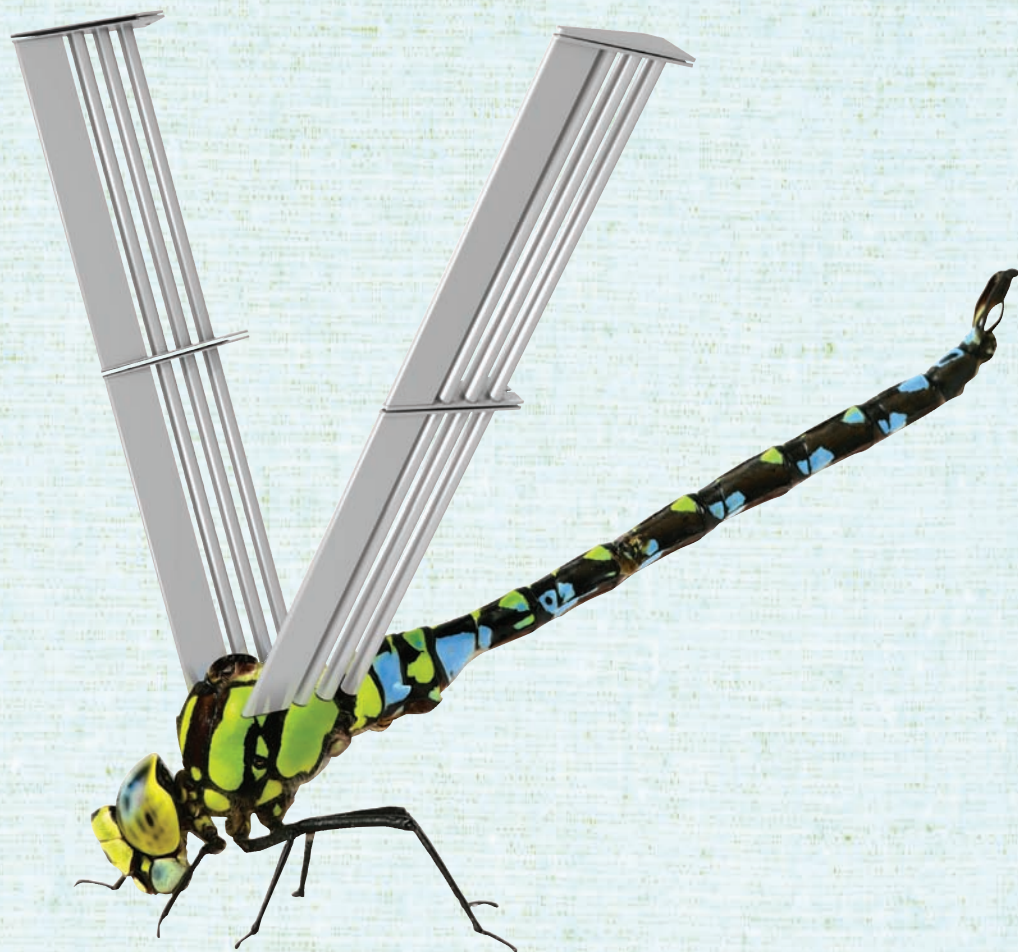
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