

THE SOUTHWEST

ARCHITECTS

NEWSPAPER

01_02.05.2014

WWW.ARCHPAPER.COM IF IT MATTERS, WE TELL YOU

\$3.95

AUSTIN'S NEW CHILDREN'S MUSEUM EDUCATES AND ENTERTAINS THROUGH ARCHITECTURE

You Will Get Wet



The Thinkery is designed to engage adults as well as children.

CASEY DUNN

Picture a children’s museum and you likely envision a frenzied, chaotic environment, with most of the activities taking place somewhere around the level of your kneecaps. At the new Thinkery in Austin, however, children and adults can participate in cool science, technology, engineering, art, and math (STEAM in pedagogical lingo) experiences together. Designed by Santa Monica, California’s Koning Eizenberg Architecture with local architect of record STG Design, the Thinkery opened in **continued on page 4**

CONTENTS

02

ASTRODOME COMPETITION DENOUNCED

06

DALLAS' DESIGN CHALLENGE

08

BENTONVILLE USONIAN

18

TILLET Q&A

03

EAVESDROP

14

CALENDAR

16

MARKETPLACE

THE CONTEMPORARY AUSTIN ANNOUNCES THREE FINALISTS FOR LAGUNA GLORIA MASTER PLAN



The 12-acre estate sits on the shores of Lake Austin.


COURTESY THE CONTEMPORARY AUSTIN

PRIZE OF THE LAGOON

In January, The Contemporary Austin (formerly AMOA-Arthouse) announced three finalists in an invited competition to design a master site plan for Laguna Gloria, the museum’s 12-acre estate on the shores of Lake Austin. The three firms are Andrea Cochran Landscape Architecture of San Francisco; Reed Hilderbrand Landscape Architecture of Boston; and Norwegian firm Snøhetta, which has an office in New York City.

“These three firms are not only leading innovators in urban and landscape design, but also have rich experience working with artists and arts communities. They all have impressive records of significant design and planning work,” said Frederick Steiner, dean of the School **continued on page 8**

ALLEN ESKEW, 1948–2013



COURTESY ESKEW + DUMEZ + RIPPLE

I first met Allen Eskew in the spring of 1978, when I was a student at Tulane. He was one of the young bucks shaking up Perez Associates, a staid New Orleans firm that had recently been passed down from August Perez, Sr. to August Perez, Jr., who was open to new possibilities. Allen’s partner in crime at Perez was my studio professor, Mac Heard. Mac’s studio was an eye-opener for me. It was steeped in cultural sources. We were asked to design a space for serving a meal of our devising; another based on Edward Hopper’s *Rooms by the Sea*; and—most profoundly—a building shaped by our reading of *The Moviegoer*, Walker Percy’s peerless rendering of **continued on page 7**

THE WOODLANDS GETS A PEDESTRIAN-SCALED RETAIL CENTER

Craftsman Design with a Green Mind



In addition to retailers and restaurants the development features a central park.

COURTESY BAILEY ARCHITECTS

Anticipating a fourth quarter 2014 opening, Creekside Village is set to be an innovative retail and office center in The Woodlands, north of Houston. Noting the popularity and success of Sugar Land Town Square and Rice Village—projects that bring a walkable scale to otherwise suburban, car-based environments—Bailey Architects and the Howard Hughes Corporation joined forces in crafting a plan **continued on page 2**

PRSR STD
US POSTAGE
PAID
ITHACA, NY
PERMIT
No. 188

The Architect's Newspaper
21 Murray St., 5th Floor
New York, NY 10007

PUBLISHER

Diana Darling

EDITOR-IN-CHIEF

William Menking

EXECUTIVE EDITOR

Alan G. Brake

MANAGING/SOUTHWEST EDITOR

Aaron Seward

ART DIRECTOR

Dustin Koda

ASSOCIATE WEB EDITOR

Branden Klayko

PRODUCTS EDITOR

Emily Hooper

SPECIAL EVENTS DIRECTOR

Susan Kramer

ASSISTANT MARKETING MANAGER

Adriana Echandi

PRODUCTION/DESIGN

Ronni Tan

ACCOUNT EXECUTIVES

Lynn Backalenick

Dionne Chandler

CIRCULATION ASSISTANT

David Darling

EDITORIAL INTERNS

Scott Kelly

Alexandra Pucciarelli

MARKETING ASSISTANT

Se Hee An

CONTRIBUTORS

PATRICK CICCONE / TIM CULVAHOUSE / RYAN FLENNER /
CATHERINE GAVIN / BEN KOUSH
MEGHAN HENDLEY-LOPEZ / KEVIN MCCLELLAN /
RONNIE SELF / CANAN YETMAN

EDITORIAL ADVISORY BOARD

ANTHONY ALOFSIN / MARLON BLACKWELL /
NATE EUDALY / CARLOS JIMENEZ /
SHERYL KOLASINSKI / TRACEY ZEECK

GENERAL INFORMATION: INFO@ARCHPAPER.COM

EDITORIAL: EDITOR@ARCHPAPER.COM

ADVERTISING: DDARLING@ARCHPAPER.COM

SUBSCRIPTION: SUBSCRIBE@ARCHPAPER.COM

REPRINTS: REPRINTS@PARSINTL.COM

VOLUME 2, ISSUE 1 FEBRUARY 5, 2014. THE ARCHITECT'S NEWSPAPER (ISSN 1552-8081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT THE FOLLOWING: ONCE IN DECEMBER AND JANUARY AND NONE IN AUGUST) BY THE ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. PRESORT-STANDARD POSTAGE PAID IN NEW YORK, NY.
POSTMASTER, SEND ADDRESS CHANGE TO: 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007. FOR SUBSCRIBER SERVICE: CALL 212-966-0630. FAX 212-966-0633. \$3.95 A COPY, \$39.00 ONE YEAR, INTERNATIONAL \$160.00 ONE YEAR, INSTITUTIONAL \$149.00 ONE YEAR.
ENTIRE CONTENTS COPYRIGHT 2012 BY THE ARCHITECT'S NEWSPAPER, LLC. ALL RIGHTS RESERVED.

PLEASE NOTIFY US IF YOU ARE RECEIVING DUPLICATE COPIES. THE VIEWS OF OUR REVIEWERS AND COLUMNISTS DO NOT NECESSARILY REFLECT THOSE OF THE STAFF OR ADVISORS OF THE ARCHITECT'S NEWSPAPER.

FOR REPRINTS, E-PRINTS AND RELATED ITEMS CONTACT
PARS INTERNATIONAL, TEL 212-221-9595; FAX 212-221-9191; WWW.MAGREPRINTS.COM/QUICKQUOTE.ASP.

AFFLUENZA AND ARCHITECTURE

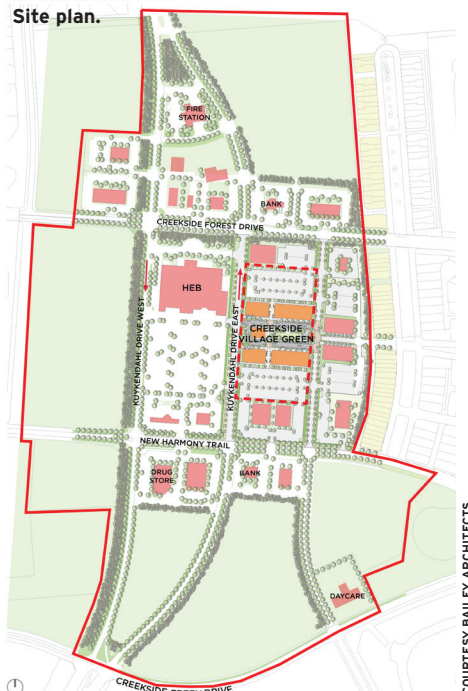
The tragic case of Ethan Couch, the well-heeled North Texas teen who killed four people and seriously injured two others in a Dallas suburb when he ran into them drunk in his Ford F-350 pickup truck, has by now fallen out of the news cycle. The nationally voiced outrage at his relatively lax sentence—10 years probation and mandatory therapy at a cushy California in-patient facility—the vitriolic calls for the de-benching of the judge who handed it down, the needling criticisms of the defense's claims that Couch's behavior should be attributed to "affluenza" and not his possible moral turpitude, and the pious sermonizing on the exceptionalism afforded to the rich have all been relegated, at least for now, to the backburner. In my mind that makes it a perfect time to look at yet another target in the whirlwind of finger pointing that followed the trial: the built environment in which Couch did his growing up.

In a piece titled "The Affluenza Society" published in *The New York Times*, James McAuley takes the position that the most important aspect of the Couch case might be that it serves as "a metaphor for the dark side of suburban cosmology." McAuley claims that the gated community in Keller, Texas, where Couch lived is a place that is somehow removed from the law. "Few would dispute that millions of affluent—typically white—Americans choose to live in communities whose primary raison d'être is to afford their residents a pampered escape, a chance to withdraw from the barbarians at the gate and from every external reality imaginable. The Dallas-Fort Worth suburbs are a prime example of this particular strain of 'affluenza,'" wrote McAuley. He also pointed out that Couch's dad's place is located near a thoroughfare called "Confederate Park Road."

While this sort of cleverly phrased critique plays well with the readership of the *Times*, it is a long way from getting to the bottom of what is really wrong with the suburbs. Not only is it shallow, it is an irresponsible promotion of the black-and-white view that suburbs are intrinsically bad and inner cities essentially good.

I grew up in a similar milieu as Couch and have spent the last 16 years in New York City. As secluded and economically homogenous as it was, there was nothing in my west Houston neighborhood that suggested to me that I was insulated from the law. Similarly, my shoebox of an apartment in Brooklyn has been just as effective a place to "withdraw from the barbarians at the gate" as was my parent's suburban homestead.

It is undeniable that the suburbs—especially those developed in the last 20 years—are becoming ever more grotesque and unsustainable, not to mention remote from the ideals of the theorists who created their predecessors (I can't imagine that Frank Lloyd Wright envisioned people by the hundreds driving gas-guzzling vehicles to eat at a restaurant by the freeway called Fuddruckers). There is a multitude of reasons to reform this mode of development, but none of them are because it is a breeding ground for sociopaths. Furthermore, I believe it will be reformed, not by executive order, but by a market change that is already two decades in the making, in which the young, ambitious, and, in fact, affluent are moving to and creating a demand for more urban-scaled environments. **AARON SEWARD**



COURTESY BAILEY ARCHITECTS

CRAFTSMAN DESIGN WITH A GREEN MIND

continued from front page that connects to the resources that exist around the site.

The architectural style is a modern spin on traditional American Craftsman design, with natural materials, decorative brackets, deep overhanging eaves, and a large green space surrounded by lush trees and dotted with inviting pergolas and quaint arbors. "The central park, which includes relaxing water features and a splash pond, is made accessible via green walkways, as well as hike and bike trails," said Ray Leiker, president and managing principal of Bailey Architects. "Bike racks have also been provided to encourage biking destinations for customers of the village who have sustainability in mind."

Creekside Village's pedestrian friendly layout connects via walking and bike trails to existing outdoor resources, such as the 1,700-acre George Mitchell Nature Preserve and the 20-acre Rob Fleming Park. "The large park was a continuation of the open space amenities we have in The Woodlands and the Village of Creekside Park. Many of the neighborhoods have central park features, and we wanted to bring that flavor to this retail and office center," said developer Jim Carman, senior project manager with the Howard Hughes Corporation. "We had to really study the design closely, with the park in the center and inward facing storefronts, we don't have a traditional back of house. We had to use natural materials, plantings to disguise service areas, and a large inviting breezeway to shepherd people from the parking areas to the amenities and retailers. A 4,500-square-foot restaurant building anchors one end of the park, with a splash pad and trellises anchoring the other. Patios from that restaurant and others in the center open out to the park."

The recently created neighborhood of Liberty Branch, a traditional neighborhood design, also feeds into Creekside Village, offering homebuyers a unique and accessible retail center just a short trip from their home. The developer hopes that families living around the Village of Creekside Park will embrace the project, not just as a location to retrieve goods and services, but also as a place where they can meet their neighbors and cultivate a social climate. **MEGHAN HENDLEY-LOPEZ**

LETTERS

REIMAGINE THE ASTRODOME COMPETITION SOUR GRAPES

Three of these are not serious, and the one with merit, the "sky dome" closely resembles a proposal I published over two years ago. Naturally we think that is a great concept, but the devil is in the details. We will continue to pursue our proposals, which are the result of over six years of

research and collaboration. We will also continue to pursue the Orbital Experience, our original version of the "sky dome." And we are fully date stamped so no one need think about challenging our intellectual property position on that.

You guys are not connected to reality.

CHRIS ALEXANDER
ASTRODOME TOMORROW

Incredible article! First you assemble a team of, presumably, the brightest lights in the area as judges. Then you put out a call to the entire country for the highest and best visions for a re-imagined Astrodome—a call to artists, architects, engineers calculated to unleash the collective genius and spirit of Astrodome-followers everywhere. The stage was set perfectly for you to launch your new

edition with a fabulous piece of journalism. Everyone was waiting. You had our attention. Harris County and the HCSCC set the lowest possible bar for you to meet or exceed with a plan that not even 150,000 people out of a population of 4 million wanted to support. Finally, after a month of agonizing over everything that came in, you did it.

Congratulations on a job, well, done (note the punctuation). You managed to do something no one on the planet would have thought possible. You managed to make the County's New Dome Experience look inspired and visionary.

J. M. ARPAD LAMELL
LAMELL & ASSOCIATES

See the competition winners at:
archpaper.com/news/articles.asp?id=6936



WORKS/ERICA GORANSON

OUR CRISIS

It's no secret that Houston is going through a growth spurt. The city currently has four central business districts that, if separated, would each be among the country's top 15 employment centers. In the next 30 years, 3.5 million people are projected to move to the 8-county region, with 2 million of those concentrated in Harris County.

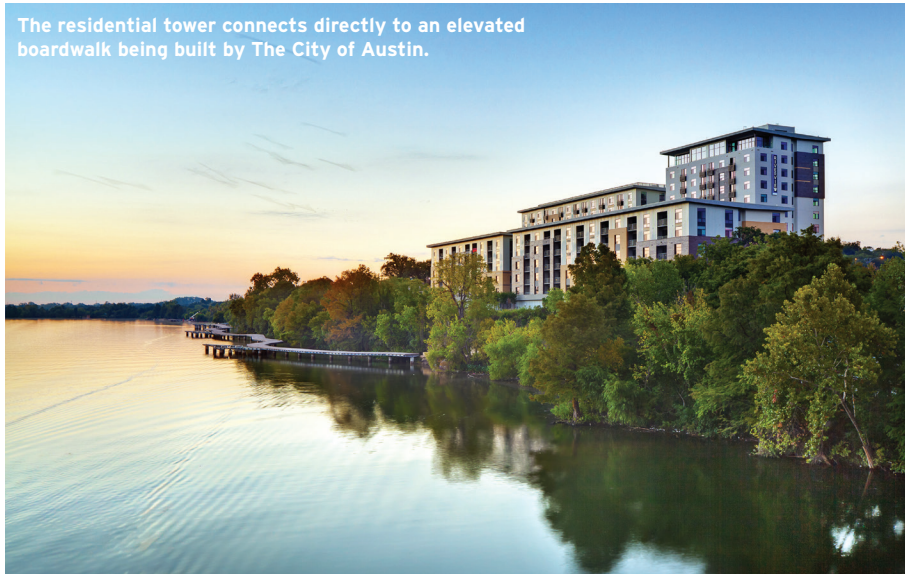
In a recent presentation to the Livable Houston Initiative, Kimley-Horn Associates engineer **Sam Lott** characterized the increased traffic that this population growth will entail as an impending crisis. "Our crisis is that we cannot build enough capacity," said Lott. "TxDot is reaching the limit of what they can do. They're now at a point where it's going to be a challenge to maintain the capacity we've got. More traffic will move to city streets and the congestion on the freeways... is going to last all day long. The light rail and bus system, as important as it is and as we need to build it, is not in itself going to be able to provide the necessary capacity."

Lott put forth a three-fold solution to this congestion forecast. 1) Establish protected right of ways to increase the capacity of the freight rail system. 2) Create a regional commuter rail system as an alternative to the freeways with stops every five to 10 miles. 3) Build a grade-separated transit circulator system to work in concert with the light rail and regional commuter rail.

Lott posited that a grade-separated circulator that connected the city's four employment centers would be a boon for Houston. "I believe we would have the economic equivalent of Manhattan if this system were built," he said.

SEND FLOW CHARTS AND PEOPLE MOVERS TO EAVESDROP@ARCHPAPER.COM

The residential tower connects directly to an elevated boardwalk being built by The City of Austin.



RIVERVIEW COMBINES URBAN AMENITIES WITH A SUSTAINABLE AGENDA

HIGH ENERGY, LOW IMPACT

While dozens of multi-unit apartment buildings have gone up in central Austin in recent years, the new RiverView complex is looking to differentiate itself from the pack with sustainable features and access to an active, outdoor lifestyle. Designed by BOKA Powell, the 302-unit building overlooks Lady Bird Lake and connects to Austin's new boardwalk and bike trail system.

Given the ecologically sensitive lakeside site, the architects sited all the building's parking below ground and topped the structure with a green roof and an integrated rainwater cistern irrigation system. Other sustainable features include recycled and low-VOC materials and low-flow fixtures. The architects hope to receive LEED Silver certification for the project.

The complex's density is perhaps more important than its sustainable features. "This development could have taken almost 80 acres in a typical single family 'tract style' model, but accomplishes the same density on a four-acre site," said Eric Van Hyfte, a project manager at BOKA Powell, in a statement.

The project also includes a resort style pool and a gym,

but for those more inclined toward nature, the 10-mile hike, bike, and walk trail should be a major draw. The four-building complex, which ranges from five to 11 stories, has commanding water views. The contemporary architecture stands in contrast to the bucolic, wooded site, offering the pleasures of both city and country life.

ALAN G. BRAKE



> **CUCHARA**
214 Fairview Street
Houston, TX
Tel: 713-942-0000
Designer: Collaborative Projects

Located in Houston's rapidly redeveloping Montrose neighborhood, Cuchara serves up modern Mexico City cuisine—not Tex-Mex. The restaurant is what Jim Herd of Collaborative Projects—the design build firm that completed the interior—called, "a marriage of Houston and Texas and Mexico."

The 3,000-square-foot space was treated sparsely. The design-build team stripped the walls and ceiling of the pre-war building, leaving the wooden rafters exposed and uncovering some bizarre structural work. "In Houston in the 30s and during and after World War II, you could build what you wanted to; so carpenters came and erected a building," said Herd. "This building was a wood frame structure for the most part; some wood, some steel, some strange columns made of both of those things. But it had character and we liked it."

The team poured a new concrete floor and divided the plan into three unequal parts. To the right of the entrance is the dining room, a simple space with tables and chairs. To the left is the bar, segregated by a towering millwork shelving structure designed and fabricated in Collaborative Projects' shop. Down the middle is a corridor that runs straight through the space to the open kitchen.

The only element that breaks the simple, minimal aesthetic is three colorful murals by Mexico City-based artist Cecilia Beaven. One adorns the dining room wall, another frames the kitchen threshold, and the third is on the ceiling above the bar. **AS**

Dune & Ribbed Series

COMMERCIAL RECEPTACLES



2 lid options
High-strength, 6000+ PSI concrete
Endless color options



KORNEGAY DESIGN

www.KornegayDesign.com | 877.252.6323



YOU WILL GET WET continued from front page Austin in December 2013 as a dynamic new component of Austin's thriving tech and creative scenes.

Relocated from downtown to the new urbanist Mueller development, the Thinkery anchors a town square and borders a large park, creating a sophisticated edge to the relatively bucolic context. For Thinkery executive director Mike Nellis, the move embodies a re-imagining of the museum's mission. "Downtown Austin had grown up around our previous building, making accessibility and parking an issue. We were unable to serve a large swath of the community as a

result," he said. The new location boasts plenty of parking and its location off the central I-35 corridor is easily accessible and closer to the geographic center of the city, which is expanding northward.

The Thinkery's pared-down but cheerful design shies away from traditional Texas vernacular or any pastiche of child friendly clichés. A big, red, metal box, it is visible in glimpses along the approach from the main road. According to the architect, the simplicity was both a budgetary and aesthetic decision. "The building is an armature for the exhibits," said Julie Eizenberg. "It is designed to allow programming to evolve easily and to set up a

sequence of spaces where things happen." As such, detailing is mostly functional, serving to provide shade from the hot Texas sun, wayfinding and navigation, or logistics for staging daily school groups of 500. The building itself gives kids plenty of information about the world around them. Exposed mechanical systems, pipes, and conduit suggest their own kind of learning environment. Eizenberg said this was a deliberate move. "The building is a bit rougher around the edges, which provides all kinds of texture and information about the world and how things work. It allows the environment to become a teacher."

To keep the often-frenetic activities moving smoothly, the program encourages vertical circulation by placing the popular water exhibit—bearing the warning "you will get wet"—upstairs. From there, a wooden bridge with views to the courtyard's elaborate playscape heralds a softer, gentler environment for very small children located at the opposite end of the building. A comfortable storyline nook with a large picture window reinforces connections to nature. In fact, the environment is a recurring theme throughout the exhibits, which reinforce sustainability and stewardship (as well as nutrition and exercise), alongside the scientific

The Thinkery establishes a sophisticated edge in Austin's new-urbanist Mueller development.

and artsy activities. Eizenberg said the architects applied a common sense approach to sustainability—water conservation, exterior shading and siting, healthy materials, and high R-values—rather than investments in extravagant systems. The Thinkery is on track for LEED Silver certification.

The building fronts a large park and lake, as well as the nearby Browning Hangar, an outdoor stage that hosts a weekly farmers market and other community events. The town center remains a work in progress, but in the future families from all over the city will easily be able to spend a day in this pedestrian friendly context. Nellis said that average visitor duration at the museum has increased from an hour-and-a-half to nearly four hours, which means one fundamental goal of the building has been achieved. The longer you stay, the more you learn, after all. Another goal—appealing to adults—is also in progress: One evening a month the museum hosts Thinkery 21, where just the grownups get to have a run at the exhibits. How's that for keeping it weird? **CANAN YETMEN**

CASEY DUNN



You have a great idea for using architectural metal.

Now comes the tricky part.

Having a great concept for using profile wire screen or perforated metal, and getting it built and installed, are two separate matters. That's where Hendrick Architectural Products can help turn your ideas into reality. Hendrick specializes in custom cutting edge metal solutions for interior and exterior applications.

Get us involved in the design process early and our talented team of engineers and technical staff can help put together a total-solution system. From full-line fabrication to easy-to-install attachment methods, we'll help fulfill your aesthetic vision while helping to keep your job on-time and on-budget.

Take advantage of truly custom solutions. Contact us today and let us know what you've been thinking about.

Custom Profile Bar Grilles
Fort Worth, TX

Custom Perforated Facade
Retail Locations Across the USA

Grating/Grilles • Cladding • Sunscreens • Column Covers • Signage • Infill Panels • Custom Fabrication & More



Hendrick Architectural Products
Cutting Edge Metal Solutions

Download our
Specifier's Catalog

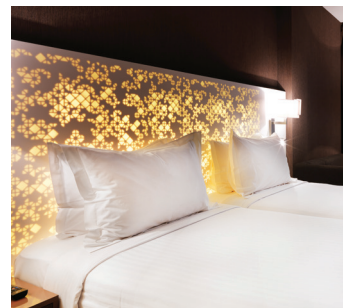


hendrickarchproducts.com • 1.877.840.0881

PORCELANOSA®

KRION®

PORCELANOSA SOLID SURFACE



PORCELANOSA®
TILE / KITCHEN / BATH / HARDWOOD

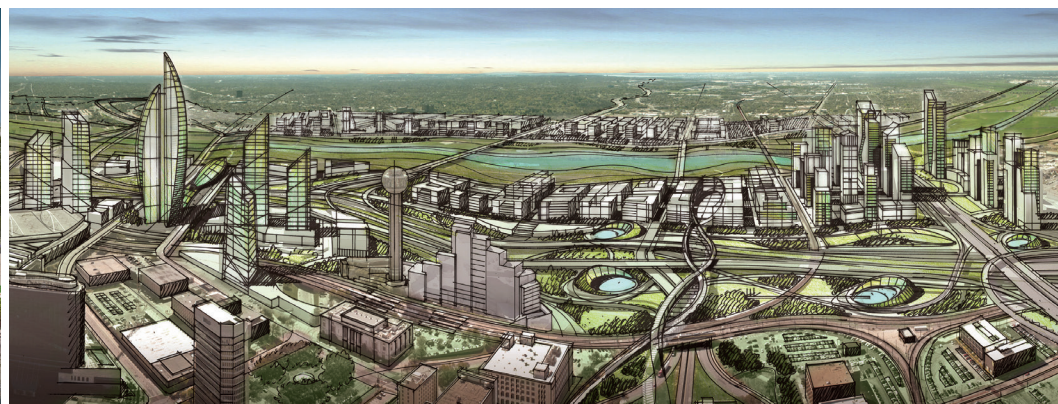
· PORCELANOSA · VENIS · GAMADECOR · SYSTEM POOL ·
· L'ANTIC COLONIAL · BUTECH · NOKEN · URBATEK ·

www.porcelanosa-usa.com



DECORATIVE DESIGN CENTER
1617 Hi Line Drive Suite 415, Dallas, TX 75207 | 214.377.2327

SHOWROOM & DISTRIBUTION CENTER
11639 Emerald Street Suite 100, Dallas, TX 75229 | 469.310.2870



COURTESY RESPECTIVE DESIGN TEAMS

Dallas is no stranger to world-class design, nor is it unfamiliar with a crippling site that divides its downtown core from the ruins of the Trinity River. Infected by interstate overpasses, parking lots, and run-down infrastructure, the site has recently become the focus of The Connected City Design Challenge, a competition put forth by the City Design Studio, an office of the City of Dallas, Downtown Dallas Inc., and the Trinity River Trust. The goal of the competition is to reveal the hidden potential of future development through compelling planning and design.

Since 1911, numerous studies, plans, and proposals have flooded the imaginations of city officials and planners at-large. In 1969–70, eager studio of Texas A&M students explored opportunities of what Dallas' Trinity River Corridor could become. Titled *Designs for Dallas*, the proposal suggested an artificial lake to the east of downtown with alterations to

the levees, improvements for local neighborhoods, and initial conceptions for the DART System, The Katy Trail, and the Downtown Parks, to name a few of Dallas' long-term achievements. The Connected City Design Challenge is only the latest of such extended fantasies, inviting the likes of OMA/AMO, Stoss + SHoP Architects, and Ricardo Bofill: Taller de Architectura to speculate about the possible future of an urbanized Trinity River.

When Shohei Shigumatsu, partner and director at OMA/AMO, lectured at the kickoff event last July, it was clear that anything ordinary was out of the question. Known for its expertise in architecture, urbanism, and cultural analysis, the team detailed a thoughtful transformation by way of understanding the existing context. From water ecology, residential and retail development, to traffic and speed studies, OMA/AMO (teamed with Mia Lehrer & Associates) investigates ways to cultivate the original

route of the Trinity River as a catalyst for urban connections.

The proposal invites new life and vigor to the banks of the Trinity by placing programmatic islands throughout the landscape. Most successful is the cultural expansion of Dealey Plaza, where a new gateway and water feature completes the plaza as a place 'for Dallas' as opposed to a place about it. Although much of the proposal feels generic and formal, it allows us to image a place that marries Dallas' only natural water feature with urban living.

More extreme is the design by Ricardo Bofill: Taller de Architectura. Here, foreign objects and fantastical skyscrapers are developed densely enough to imagine two new downtown cores. However, Bofill's team proposes a rather simple solution that reclaims the eastern portion of the basin for public sports fields and gardens; potentially a short-term proposal. Such a vision for lightly manicuring the existing open space for the

public's use and recreation is a smart beginning in achieving the goals of this competition.

The Stoss + SHoP Architects collaboration approaches the site through landscape, offering an alternative to typical building development. Introducing an interlocking grip from the ecological extremes, it brings a "hyper landscape" in rhythm and harmony with an existing infrastructure and proposed "hyper density." Rather than demolition or construction, The Stoss + SHoP team uses a forest for shade, shelter, and noise mitigation buffer zones. Likewise, small pockets of residential, retail, and business protrude into the Trinity River Basin, all linked by various forms of transportation, creating a flexible linear district.

For a city that consistently looks for bigger and better ideas, the city of Dallas definitely got what it was looking for, and there is now much to discuss. By way of the Connected City competition, a motivational discourse has

Top two: OMA/AMO's proposal looks at restoring the original route of the Trinity River. Middle two: Ricardo Bofill: Taller de Architectura's proposal imagines two new downtown cores with fantastical skyscrapers. Bottom two: Stoss + SHoP's proposal approaches the site through landscape.

been employed among our citizens and design culture. But for these ideas to be fully realized, Dallas' inhabitants must perform a critical self-evaluation to understand our own city's needs, wants, and the purpose of each. What about new downtowns or artificial islands are necessary and what are excessive? How could a recreational sports park along the Trinity serve the greater good of the community? Only after framing such questions can designers, citizens, planners, and officials in Dallas responsibly propel our great city into the 21st century.

RYAN FLENER IS AN INTERN ARCHITECT WITH GOOD FULTON & FARRELL ARCHITECTS.



Left: Piazza d'Italia, New Orleans, 1978. Louisiana State History Museum, Baton Rouge, 2006.



COURTESY ESKEW + DUMEZ + RIPPLE

ALLEN ESKEW, 1948–2013 continued from front page the tangled culture of twentieth century New Orleans.

Such sources for design investigation may not seem like a big deal now; at the time, certainly at Tulane but probably at any school, they were revolutionary. Allen brought his gentle questioning and cheerful encouragement to Mac's reviews, and in their rapport we got a glimpse of something new that was bubbling up in architecture. It bubbled up and cascaded down with crazy abandon in the design that Allen and Mac shepherded into being for the Piazza d'Italia. Their entry—Perez's entry—had won that competition, but they chose to do something unheard of before or since: They invited one of the losers, Charles Moore, to join them in the Piazza's design. The notorious result,

a fountain in the shape of a map of Italy, with colorful colonnades and stainless steel capitals and acanthus leaves rendered in sprays of water, may be the most rectified distillation of all that was wrong with Post-modernism, as well as all that was right. What was unquestionably right, at that moment in New Orleans, was that it invited culture back into architecture.

Ever since, Allen was a tenacious advocate for the role of culture in architecture and of architecture in culture. As was Mac, who among his many gifts to the city that he and Allen loved, created at Tulane, with English professor Teresa Toulouse, a cross-disciplinary course in the culture of New Orleans, encompassing architecture, music, Carnival, and food. These interwoven arts were important to Allen, as well. He especially

loved bringing people together around food: at his home, in restaurants, even at the office. In the 80s, that office was Eskew Filson Architects, and it was situated on the second floor of a building in the French Market. I was never there myself, but Reed Kroloff tells me that what you first encountered when you walked in the door was neither the stylish, uncomfortable furniture of the corporate reception area, nor the line of hollow core doors *cum* drafting tables of the more seat-of-the-pants practice, but, rather, a full, working kitchen. The kitchen was there to offer *lagniappe*, which Wikipedia tells us is "a small gift given to a customer by a merchant at the time of a purchase (such as a 13th doughnut when buying a dozen), or more broadly, 'something given or obtained gratuitously or by way of good measure,'"

a definition to which Allen added (this also according to Reed), "to show someone that you appreciate them."

I've talked to a lot of people about Allen over the last couple of weeks, and the consistency of their recollections of him is remarkable but not surprising. I can't manage gracefully to quote them all, so I'll just rattle off the names, with thanks: in addition to Reed, Chuck Sanders, Wellington Reiter, Lee Askew, Kem Hinton, John Klingman, Alicia Heard, Nancy Eskew, Ray Manning, Michael Willis, Wayne Troyer, Z Smith, Errol Barron. I can't not name them, as it was Allen's practice to give credit to everyone, without the least concern for taking credit himself. This trait made him a masterful leader of collaborative endeavors, from the 1984 Louisiana World's Fair to Reinventing the Crescent, the master plan for the New Orleans waterfront now under construction. People talk about the intensity with which Allen listened to you. I've enjoyed that intent look and the pleasure—and challenge—that came with knowing that he genuinely wanted to understand what you were trying to say.

Allen Eskew was the big dog in the New Orleans architectural community, going on two decades or more. As John Klingman told me, "He was always so far ahead of the curve, most people in town didn't even know there was a curve." His passing is a Category 5 blow to New Orleans, as it is to Eskew+Dumez+Ripple. But because Allen shared as he did; because he was, as much as anything else, a mentor; because he always sought to bring people up as he brought them along, he has left both city and firm able, strong, and ever optimistic.

TIM CULVAHOUSE



Dune™ PANEL ©2003 modularArts, Inc.

Nelson™ BLOCK ©2012 modularArts, Inc. U.S. Patent 8,375,665

InterlockingRock® is a collection of innovative products that create graceful architectural features with natural gypsum components.

All edges and joints interlock for quick, accurate alignment and superior joint stability. Borrowing from the idea of drywall, the seams are blended with a fortified filler, allowing the creation of a seamless sculpted surface or 3-dimensional wall of nearly any size.

Over 300,000 panels worldwide.

modulararts®

modulararts.com 206.788.4210 made in the USA

Crush™ PANEL ©2011 modularArts, Inc.



CRYSTAL BRIDGES MUSEUM ACQUIRES A FRANK LLOYD WRIGHT USONIAN HOUSE FROM NEW JERSEY

Wright Goes to Bentonville

The Bachman Wilson House has sat beside the Millstone River in the Borough of Millstone, Somerset County, New Jersey, since it was constructed in 1954. Designed by Frank Lloyd Wright, it is a prime example of the great architect's Usonian style of residence. As sedate and idyllic as Somerset County may be, the natural environs

have wreaked havoc on the house. The river has risen up several times over the years to flood the fine little pavilion, spurring the owners—architect/designer team Lawrence and Sharon Tarantino—to strike out on a multi-year quest to find a purchaser capable of relocating the historic building to an appropriate context where it might be preserved.



The building will be the first Wright Usonian house in the Ozarks.

anticipates that its new acquisition will lead to the development of additional educational programs specifically related to the university's Fay Jones School of Architecture.

Architect Fay Jones, an Arkansas native, met Frank Lloyd Wright in 1949. Jones later became an apprentice at Taliesin East and a member of the Taliesin Fellowship.

"There's no substitute for direct experience of something. This house will be a resource for the school in terms of presenting first hand the principals that Wright built by," said Marlon Blackwell, department head and a professor at the Fay Jones School of Architecture. "It will give them an opportunity to see the work of a master and will influence them, not so much in style, as in principal. That's the key. How do the principals that Wright aspired to translate to the 21st century? Those can be discussed, observed, analyzed, and speculated about."

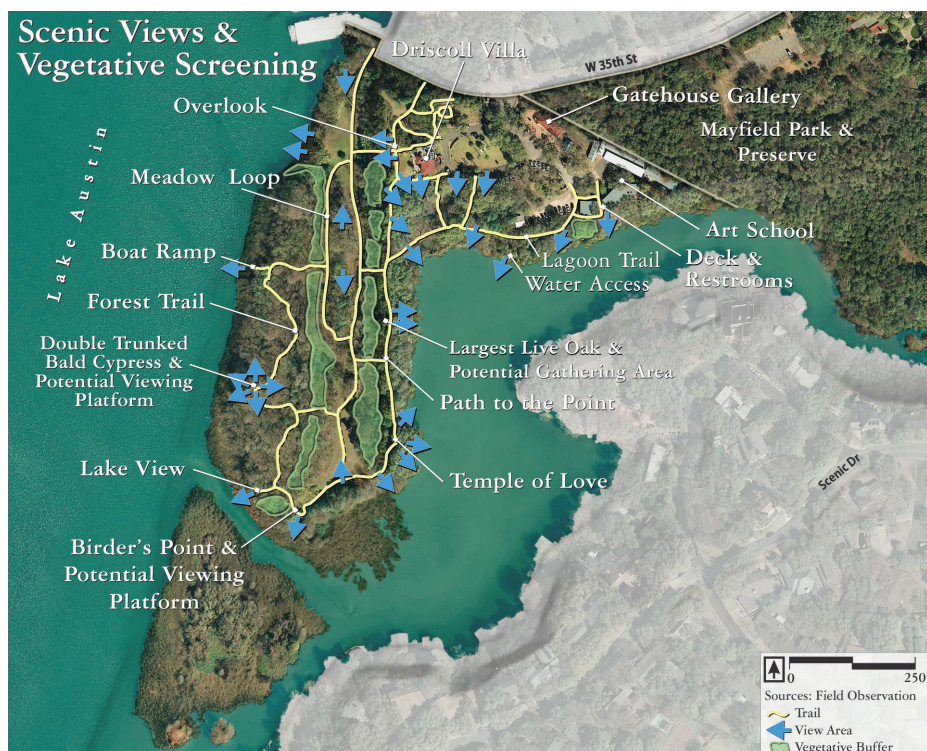
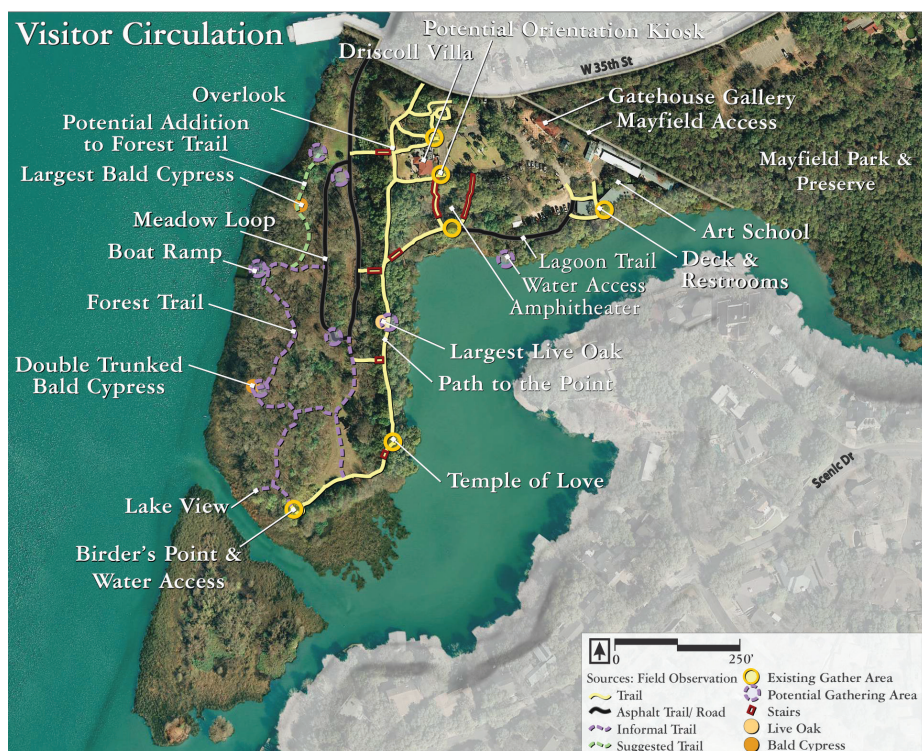
Site preparation will begin this spring, with reconstruction to follow toward a goal of completion in early 2015. **AS**

That search ended with the Crystal Bridges Museum of American Art, which has acquired the house and is preparing to move it to its 120-acre grounds in Bentonville, Arkansas.

"We're honored to be able to preserve and share this significant example of American architecture, as Frank Lloyd Wright's work embodies our own mission of celebrating art and nature," said Crystal Bridges director Rod Bigelow in a statement. "The Usonian concept was intended to provide access to architectural

quality for all families, which melds well with our philosophy of welcoming all to view American masterworks in our natural setting."

In its new setting, the house will be sited a short distance from Crystal Bridges' main building, along 3.5 miles of trails with views overlooking the native woodland setting as well as Crystal Spring, the natural spring from which the museum takes its name. The house will be available for study and some limited programming. Crystal Bridges has an ongoing partnership with the University of Arkansas and



PRIZE OF THE LAGOON continued from front page of Architecture at the University of Texas at Austin, in a statement.

In May 2013, Steiner led a committee that sent RFQs to 33 firms. Nineteen of the firms responded. The committee winnowed the list down to four semi-finalists—including Gustafson Guthrie Nichol, which has offices in Seattle and Washington, D.C.—providing each with \$10,000 to prepare a presentation. On October 22, the committee entertained presentations by the four firms and further narrowed the list to the above three. It also determined to visit each firm's studio and some of their completed projects. The committee will reconvene in mid-February to pick a winner, which will be announced in early spring 2014.

The museum declined to release details on the finalist firms' proposals, citing their sketchy condition at this stage of the process. It did, however, reveal the main stipulations of the RFQ, which requested a comprehensive master plan that fully incorporates the 12 acres of Laguna Gloria, lays the groundwork for a sculpture park, and respects the site's ecology and existing buildings.

Laguna Gloria was the home of Texas businesswoman, philanthropist, and preservationist Clara Driscoll and her husband Henry Sevier. It is the site of the 1916 Italianate-style Driscoll Villa, which was designed by San Antonio architect Harvey L. Page and is on the National Register of Historic Places. A 5,300-square-foot art school, built after the estate became an art museum

in the 1960s, is also part of the grounds.

In May 2013, The Contemporary Austin hired local environmental planning and cartography company Siglo Group to conduct an environmental assessment of Laguna Gloria. Siglo produced a report analyzing the property's natural and cultural history, delineating its qualities and features, and suggesting conservation and management guidelines.

Siglo Group made recommendations for how to increase the ecological resiliency of the site, locating places where there are erosion problems, picking out invasive species, and indicating what native plants might be increased. It also made suggestions on how best to improve the visitor experience by capitalizing on the existing view sheds

Siglo Group's studies of the site included assessing the visitor experience.

and vegetative buffers.

"One part of our evaluation was determining what was on the site and pinpointing some of the hidden jewels," said Jonathan Ogren of Siglo Group. "Laguna Gloria is representative of the vegetation types of what you'd find in Central Texas. Near the water you have riparian forest with some beautiful cathedral like cypress trees. There's a sloping oak savanna up top. Then there's a large swath through middle that was converted to Bermuda grass in the 1980s. Those different ecosystems create different rooms, like rooms in a museum, that will work for different types of art." **AS**



RAILINGS HARDWARE
CARVART

A unique system of concealed fasteners for various applications—from top mounted to countersunk point fittings—is designed to support CARVART’s glass offerings. Rigid and durable stainless steel, bronze, and aluminum elements can be customized with satin or brushed finishes, powder coatings, or oil rubs. carvart.com



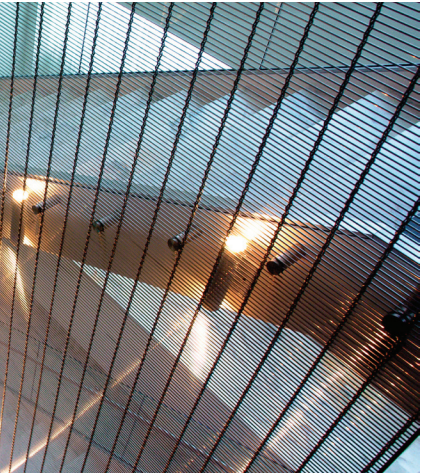
IN120 WI-FI LOCK
ASSA ABLOY

Corbin Russwin and SARGENT brands’ wireless electronic lock can interface with existing IT systems and a range of access control systems. Customizable from a kit of parts, the lock includes features to facilitate operation regardless of network status, and privacy and lockdown modes for both cylindrical and mortise lock designs. assaabloy.com



NOVUS COLLECTION
SUN VALLEY BRONZE

Sun Valley Bronze’s Novus Collection of mortise-lock entry sets features a slim, 2-inch faceplate with no visible hub, a square key cover, and the company’s modern Elle lever. Its white bronze construction boasts 93 percent pre-consumer recycled copper, manganese, nickel, and zinc elements for a nickel hue. sunvalleybronze.com



FUTURA 3110
GKD METAL FABRICS

This stainless steel metal mesh is ideal for interior and exterior applications, such as balustrades, screens, and space dividers. Woven for flexibility in one direction, the product weighs just less than 2 pounds-per-square-foot and is 0.37 inches thick. Its 65 percent open area makes it ideal for sun shading applications. gkdmetalfabrics.com



CONCEPTA 25/30/50
HAWA

A uniquely engineered pivot-slide hardware system facilitates bi-folding glass and wood pocket doors as wide as 9 feet. Guiding tracks produce gaps of 20 mm from floor to door, and 40 mm from door to ceiling. Doors are flush with the wall when closed. An aluminum fascia conceals hinges when open doors are tucked into the cabinet. hawa.ch



TENSOR HINGE
DORMA

Tensor features a self closing, double acting hinge that is suitable for a variety of door designs and sizes up to 143 pounds. When doors open to 90 degrees, Tensor’s inlay is engineered to protect the technical core and function as a mechanical stop. dorma.com



721 MODERN DOOR PULL
OMNIA

A solid, brushed stainless steel 20-mm rod (above) is the defining component of Omnia’s 721 Modern Door Pull. Two lengths—15¾ inches and 31½ inches—affix seamlessly to notched supports that attach directly to the door. It can be installed as a single door pull or doubled up back-to-back. omniaindustries.com



RING PULL
KROWN LAB

Constructed from solid stainless steel with a radial brushed finish, the Ring Pull is suitable for wood and glass doors. Measuring up to 3 ¼-inches in diameter, open and closed variations can be specified in natural brushed metal and black stainless. The open style features an interior rubber lining for user comfort. krownlab.com

HARD WEAR

STYLISH FITTINGS FOR OPENING DOORS, DRAWERS, AND MORE.
BY EMILY HOOPER

THREE CASE STUDIES OF TRANSFORMATIVE RETROFITS



LAKE/FLATO

RETROFIT FOR RESILIENCY SUNSET COFFEE BUILDING HOUSTON, TX

Built in 1910, the Sunset Coffee Building is one of the only remaining industrial structures on Buffalo Bayou in downtown Houston. Sited near Allen's Landing, at the corner of Commerce and Fannin streets, the one-time coffee roasting warehouse has a colorful history that includes a brief stint in the late 1960s as artist David Adickes' psychedelic rock venue Love Street

Light Circus and Feel Good Machine. Because of this link with the past, the Buffalo Bayou Partnership (BBP) and Houston First (HF) decided to do something almost unheard of in Space City—they decided to preserve and restore the old brick building by turning it into a recreation and cultural center.

"Keeping the historic elements of building and scale is a really great

thing in a city like Houston," said Joseph Benjamin, project manager with Lake|Flato, which designed the project with BNIM. "In San Antonio it's a given, but in Houston that's a challenge. There could have been lots of pressure to develop it into a larger, denser site."

The adaptive reuse project presented several challenges to the architects. BBP applied for historic preservation grants from the National Park Service, requiring the design team to restore and/or replicate the character of the building. The three-story, 12,000-square-foot warehouse's poured-in-

place reinforced concrete structure was in good shape, but the brick veneer wall had crumbled beyond repair. The architects conducted an exhaustive search to find a contemporary brick that matched the color and spotting of the original masonry. The wooden casement windows also had to be restored, where possible, and replaced with newly fabricated windows that matched the originals where necessary.

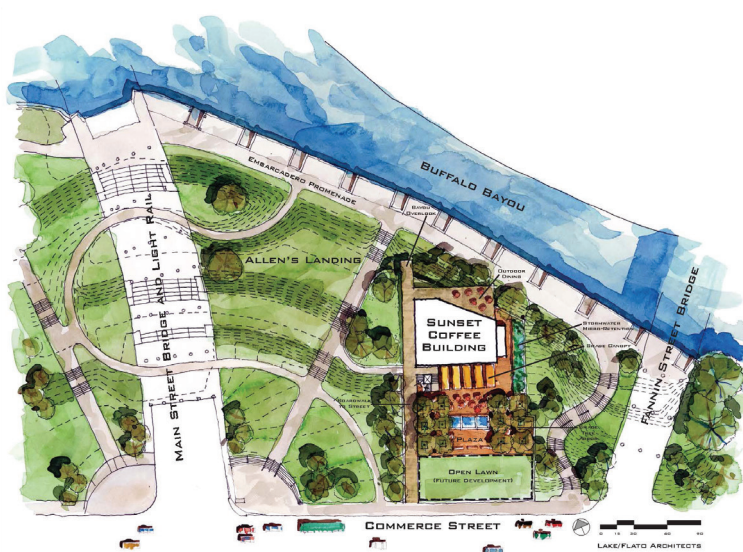
Another challenge was that the site is 12 feet below street level, solidly within the bayou's flood plane. The first floor could expect to

contend with regular inundations. Consequently, the architects located a canoe, kayak, and bicycle rental station on this level, securing it with permeable gates and garage doors capable of allowing floodwaters to flow into and out of the interior without causing much damage. An elevated rainwater collection tank posted beside the building will serve as a symbol of BBP's commitment to improving the bayou's water quality.

The architects located BBP's offices on the second level. The office floor is linked to the street with a bridge that connects to an elevated veranda, which wraps around to the bayou side of the building. On the third floor is an exhibition space and on the roof a terrace, both of which can be rented out for events. The design team left the interiors open and the structure exposed, creating a flexible, loft-like environment.

While this restored bit of history will offer Houstonians with a connection to the city's ever more obscured past, perhaps the project's greatest function for downtown will be the improved access it creates to the revitalized Allen's Landing and the Buffalo Bayou Greenway.

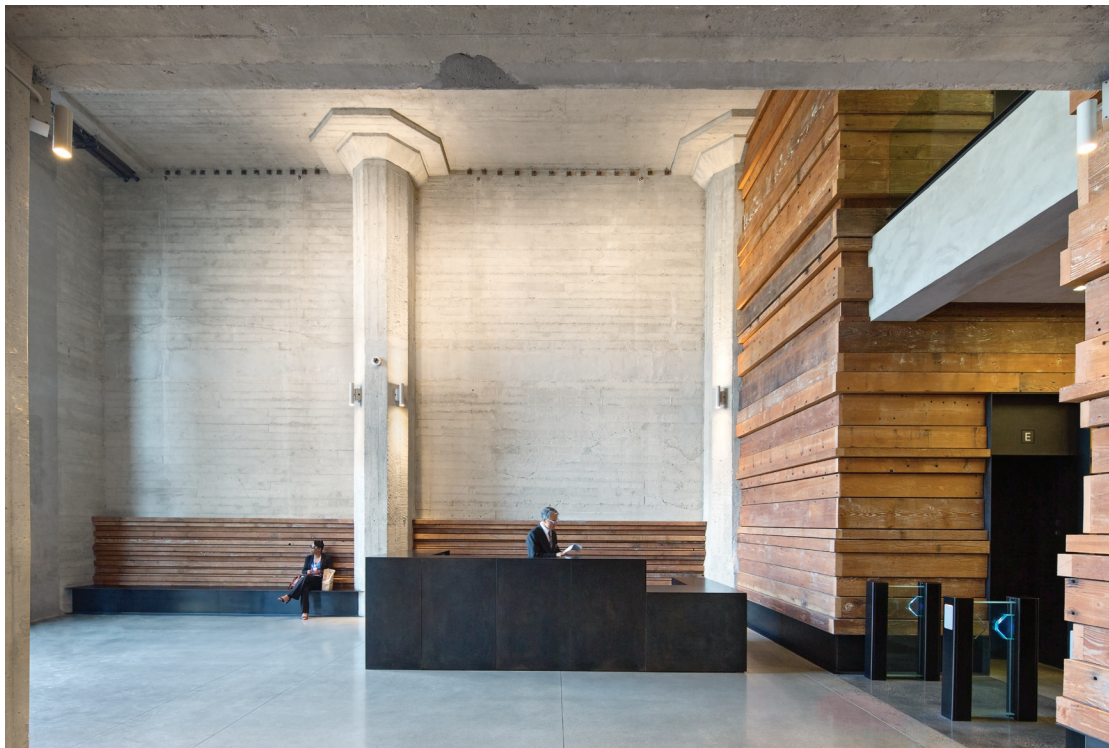
AARON SEWARD IS AN'S MANAGING AND SOUTHWEST EDITOR.



RETROFIT OFFICE MARKET SQUARE SAN FRANCISCO, CA



This page: With Twitter as an anchor tenant, 1355 Market was restored with an eye toward preserving the building's art-deco detailing where possible, and stripping back to the concrete structure where appropriate. **Facing page:** The restored structure will give BBP flexible work and event space while connecting Houstonians to their city's past and its contemporary waterfront amenities.



At the heart of San Francisco's Market Street renaissance is a pair of buildings between 9th and 10th streets, former furniture warehouses reborn as creative office space. "I thought, if you really want to do something and leave a mark, the old furniture mart was a great opportunity," said architect Olle Lundberg. "[When it closed] it created this incredible dead zone on Market. Having nothing in there created an inherent problem. Who would move in there to have enough of an impact to make it work?"

The answer is Twitter, which recently moved its global headquarters to 1355 Market. The Twitter offices, designed by Lundberg Design and IA Interior Architects, breathed new life into a downtown Art Deco landmark. An outstanding example of adaptive reuse, the complex, known as Market Square, is the result of collaboration between real estate investor Shorenstein and multiple design firms.

Market Square comprises two buildings, 1355 Market and 1 Tenth (formerly 875 Stevenson), and The Commons, a park built over Stevenson Alley. The centerpiece of the project is 1355 Market, constructed in 1937. Massive floor plates and low ceilings characterize the 800,000-square-foot building's interior, while its 11-story elevation is clad with terracotta and features a Mayan motif.

With support from historic building specialists Page & Turnbull, RMW Architecture & Interiors renovated 1355 Market's exterior and public floors. The facade was left largely unchanged, with only the windows and ground-floor storefronts replaced. The interior was a different story. The lobby of 1355 Market Street had been renovated in the 1980s, its Art-Deco fixtures replaced and walls covered

with glass mirrors. The designers removed the mirrors and used historic photographs to recreate period lighting fixtures. They also repainted the lobby's decorative plaster ceiling.

The building's other defining feature is a series of two-story concrete columns that had been obscured by the furniture showrooms' walls. RMW cleared these out to create Stevenson Hall. The columns were "a driving force

for the interior architecture," said Terry Kwik, a principal at RMW. "All of the architecture was really designed to emphasize that portion of the building."

The designers added a second lobby, accented with Douglas Fir beams reclaimed from a 1941 addition to the building. Around the new elevators, RMW created a concrete core, which, with the addition of shear walls, satisfied California's rigorous seismic retrofit

requirements. The firm also installed all new MEP infrastructure and doubled the number of bathroom fixtures on each floor. These upgrades helped earn Market Square LEED Gold certification.

At 1 Tenth, the design team found less worth saving. Built in the 1980s as a furniture showroom, the concrete building's small windows made it unsuitable for office space. RMW re-skinned the building in glass. "Literally every bay was cut

out," said Kwik. "It's a whole new building now. Before you would only look out 3-by-3 windows. Now you have floor to ceiling glass, it's totally transparent." The team made few infrastructure upgrades, and instead focused on the building's connection to 1355 Market.

ANNA BERGREN MILLER IS A REGULAR CONTRIBUTOR TO AN.





RETROFIT CURTAIN WALL
FIRST CANADIAN PLACE
TORONTO, ONTARIO



At 978 feet, Toronto's First Canadian Place is the tallest occupied building in Canada. While that claim to fame has endured since its construction in 1975, the tower's white Carrara marble cladding has not fared so well. The exterior of the building had not undergone any significant changes beyond general maintenance, said Dan Shannon of Moed de Armas & Shannon Architects (MdeAS).

"Over time, the marble had deteriorated to the point that one piece of stone had fallen from the building," said Shannon. "The anchoring, the stone itself, was in a place where it could no longer be maintained, and a change had to be made." But with tenants like BMO Harris, Manulife Financial, and other major Canadian corporations, primary building owner Brookfield was left with little time to renovate. MdeAS and B+H Architects, who worked as the architect of record, had to replace 45,000 pieces of marble in one year—a job Shannon said would easily take two years under typical circumstances.

To accomplish the job the team commissioned a custom suspended rig with three tiers for simultaneous work. The rig was climate controlled, but not airtight. "This was an occupied building," said Shannon. "You can imagine trying to change that at 800 feet up during the Canadian winter."

The design goal, he said, was to come up with a new curtain wall assembly that would bolster the building's integrity while maintaining the stately appearance of the original design by Edward Durell Stone's office and Bregman + Hamann Architects.

MdeAS had worked on Stone buildings before, notably New York's General Motors Building. As with that project, the architects were drawn to Stone's affinity for recurring geometric patterns. On First Canadian Place, they added a ceramic frit to the custom seven-by-ten-foot Viracon glass panels,

The architects replaced the building's marble panels with fritted spandrel glass, preserving the tower's look while improving its performance.

evoking the texture of the original marble with a series of triangles.

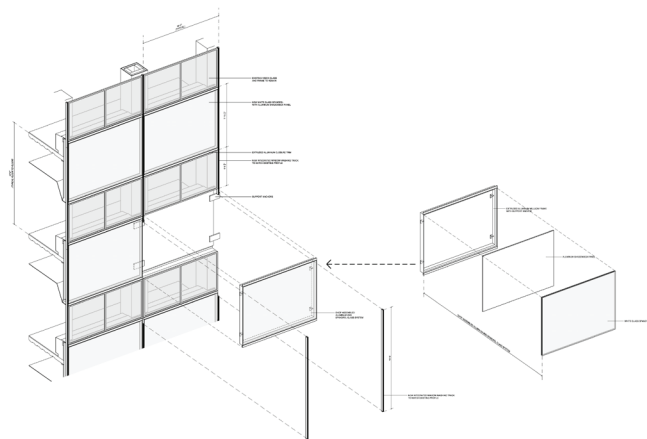
Each of the new opaque spandrel glass panels replace eight marble tiles, extending beyond the corners of the building on all sides. "Rather than just having the white glass fold back into these corners that were important to the original design, we used the contrasting glass color to make spandrel glass, accentuating the corners," said Shannon.

The subtle sheen and restored brightness of the curtain wall contrast strikingly with those shadowy corners. New solar-reflecting window treatments and repaired air leaks update the

insulated glass units that remain from the original assembly. In all, the unitized spandrel panel glass system nests three panes of ¼-inch low-iron glass in an extruded aluminum frame, with three types of PVB interlayers between.

In place of the 45,000 marble panels now sit 5,370 glass panels, reducing the amount of cladding sealant needed by 39.8 miles. The removed marble is being crushed into roof ballast and sand for other projects, and a portion is going to local art programs.

CHRIS BENTLEY IS AN'S MIDWEST EDITOR.





SAVE THE DATE

THE PREMIER BUILDING & CONSTRUCTION EVENT



DALLAS BUILD EXPO 2014

FEBRUARY 12 & 13

DALLAS
CONVENTION
CENTER

10AM - 3PM
SEMINARS START AT 9:30AM

2014 Highlights Include:

- Over 100 exhibitors offering special show pricing and discounts
- Thousands of products and services
- 25+ Free expert seminars for building and construction professionals
- Daily keynotes by industry leading educators
- Live Demo's throughout the entire show
- Unrivalled Networking opportunities not found anywhere else
- Major trade associations participating

FOR INFORMATION ON EXHIBITING OR ATTENDING, GO TO
WWW.BUILDEXPOUSA.COM OR CALL 877-219-3976

Build Your Business at Build Expo

FEBRUARY

WEDNESDAY 5
LECTURES
BEC Presentation:
Detail Level Insight into High Performance Glazed Facades
12:00 p.m.
AIA Colorado
JE Dunn
2000 South Colorado Blvd.
Denver
aiacolorado.org

Lunch & Learn intro to Art: America's Most Innovative Artists
12:00 p.m.
Crystal Bridges Museum of American Art
600 Museum Way
Bentonville, AR
crystalbridges.org

THURSDAY 6
EVENT
Good Taste, For the Love of Fungi
6:00 p.m.
The Contemporary Austin
Jones Center
700 Congress Ave.
Austin
thecontemporaryaustin.org

LECTURE
Crossroads of Conversation: Carroll Cloar
6:00 p.m.
Arkansas Arts Center
501 East Ninth St.
Little Rock, AR
arkarts.com

SATURDAY 8
TOUR
Galveston's Sacred Places Walking Tour
10:00 a.m.
St. Joseph's Church
2202 Avenue K, Galveston, TX
galvestonhistory.com

SUNDAY 9
EXHIBITION OPENING
David Bates
Modern Art Museum of Fort Worth
3200 Darnell St., Fort Worth
themodern.org

SATURDAY 15
TOURS
West End District Walking Tour
10:00 a.m.
Dallas Center for Architecture
Corner of Elm and Market streets
Dallas
dallasca.com

Arts District Walking Tour
10:00 a.m.
Dallas Center for Architecture
Entrance to the Dallas Museum of Art at Flora and Harwood
Dallas
dallasca.com

Skyline 360 Tour
2:30 p.m.
Dallas Center for Architecture
Klyde Warren Park, Reading and Games Room
Meet at the games cart
Dallas
dallasca.com

SUNDAY 16
EXHIBITION CLOSING
Right Here, Now
Louisiana State Museum of Art
Shaw Center for the Arts
100 Lafayette St.
Baton Rouge, LA
lsumoa.org

LECTURE
What's Spanish about New Mexico Art
2:00 p.m.
New Mexico Museum of Art
107 West Palace Ave.
Santa Fe, NM
nmartmuseum.org

FRIDAY 21
LECTURE
Art Lecture by Dr. Mora J. Beauchamp-Byrd
6:00 p.m.
Alexandria Museum of Art
933 Second St.
Alexandria, LA
themuseum.org

TUESDAY 25
LECTURE
Architecture and Design Network Lecture
6:00 p.m.
Arkansas Arts Center
501 East Ninth St.
Little Rock, AR
arkarts.com

FOR MORE LISTINGS VISIT
DIARY.ARCHPAPER.COM

MARCH

SUNDAY 2
EXHIBITION OPENING
Ronan & Erwan Bouroullec—Album
Philbrook Museum of Art
2727 South Rockford Rd.
Tulsa, OK
philbrook.org

EXHIBITION CLOSING
Focus: Robert Motherwell
Denver Art Museum
100 West 14th Ave. Pkwy.
Denver
denverartmuseum.org

FRIDAY 7
LECTURE
Allan Houser Drawings: The Centennial Exhibition
8:00 p.m.
Fred Jones Museum of Art
555 Elm Ave.
Norman, OK
ou.edu

EXHIBITION OPENING
Focus on Photography
5:00 p.m.
New Mexico Museum of Art
107 West Palace Ave.
Santa Fe, NM
nmartmuseum.org

SATURDAY 8
SYMPOSIUM
Allan Houser: The Centennial Exhibition
10:00 a.m.
Fred Jones Museum of Art
555 Elm Ave., Norman, OK
ou.edu



COURTESY THE CONTEMPORARY AUSTIN

CATALIN
The Contemporary Austin
700 Congress Avenue, Austin, Texas
Through April 20th

Charles Long's latest exhibition *CATALIN*—aply named after a toxic plastic material fabricated in the 1930s—uses a multi-media approach to simulate a feeling of impending doom. In this *Gesamtkunstwerk*, Long combines sculpture, film, music, fragrance, theater, performance, and grand spectacle to create a mystical and magical Wagnerian world. The artist was inspired to create *CATALIN* by the writings of Timothy Morton, a leading thinker in ecology and philosophy whose canon is focused on the ultimate demise of the environment and art's reaction to this loss. During the exhibition's run, Long will interact with local organizations and artists while engaging the Jones Center's second floor space for films, lectures, theater, and community events. To complement the exhibition in downtown Austin, there will be an outdoor installation of his 2012 work *Pet Sounds* at Laguna Gloria (3809 West 35th Street). This installation, which takes its name from a 1966 Beach Boys album, contains a multitude of morphed blobs that let out faint murmurs when touched. *CATALIN* and *Pet Sounds* walk the thin line between dignity and humor while asking many questions—most of which are left unanswered—concerning the fragility of the human condition.

SUBSCRIBE

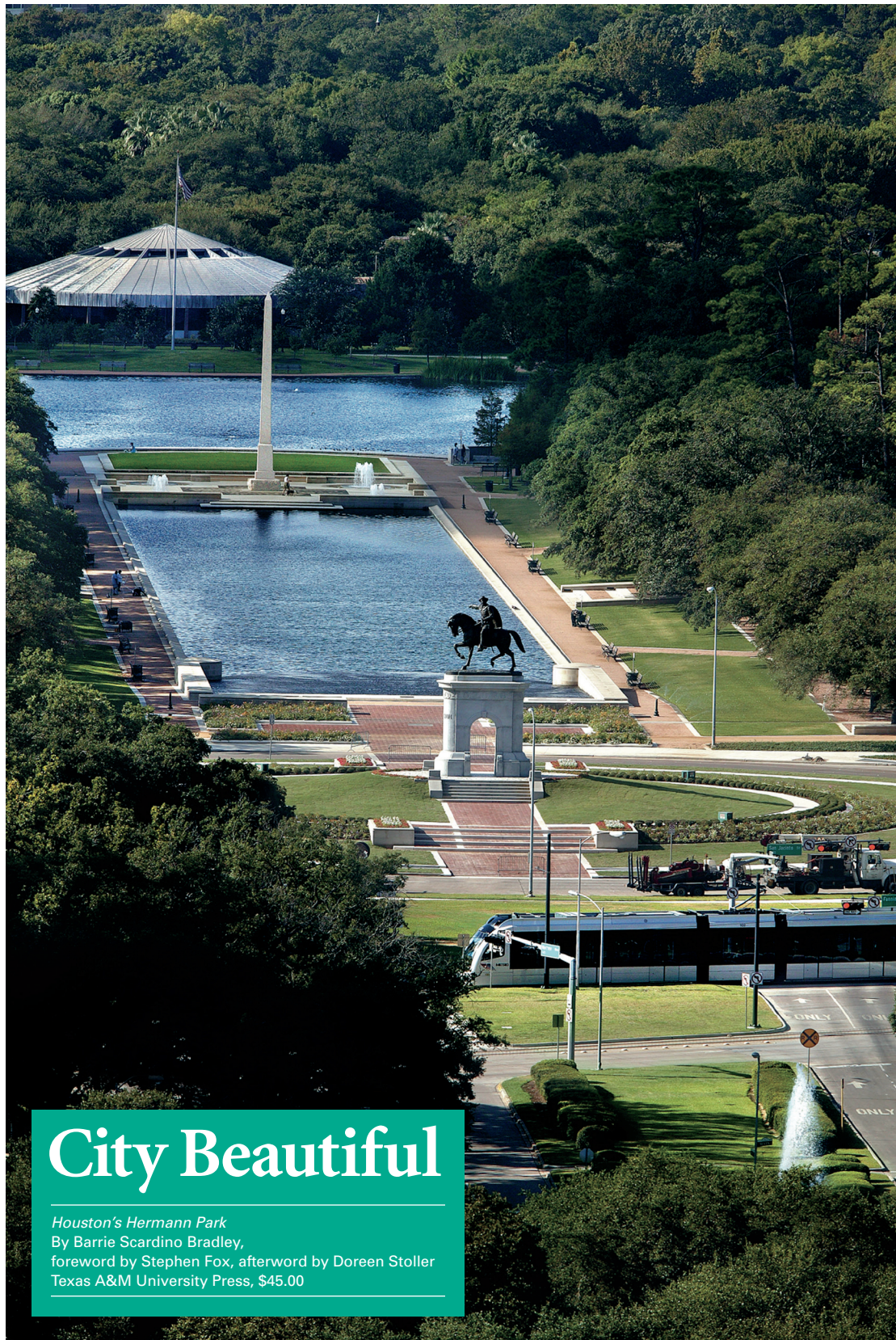
FREE

for registered architects with
valid state R.A. numbers



THE
ARCHITECT'S
NEWSPAPER
SOUTHWEST ARCHITECTURE AND DESIGN

SUBSCRIBE AT WWW.ARCHPAPER.COM/SUBSCRIBE



City Beautiful

Houston's Hermann Park
By Barrie Scardino Bradley,
foreword by Stephen Fox, afterword by Doreen Stoller
Texas A&M University Press, \$45.00

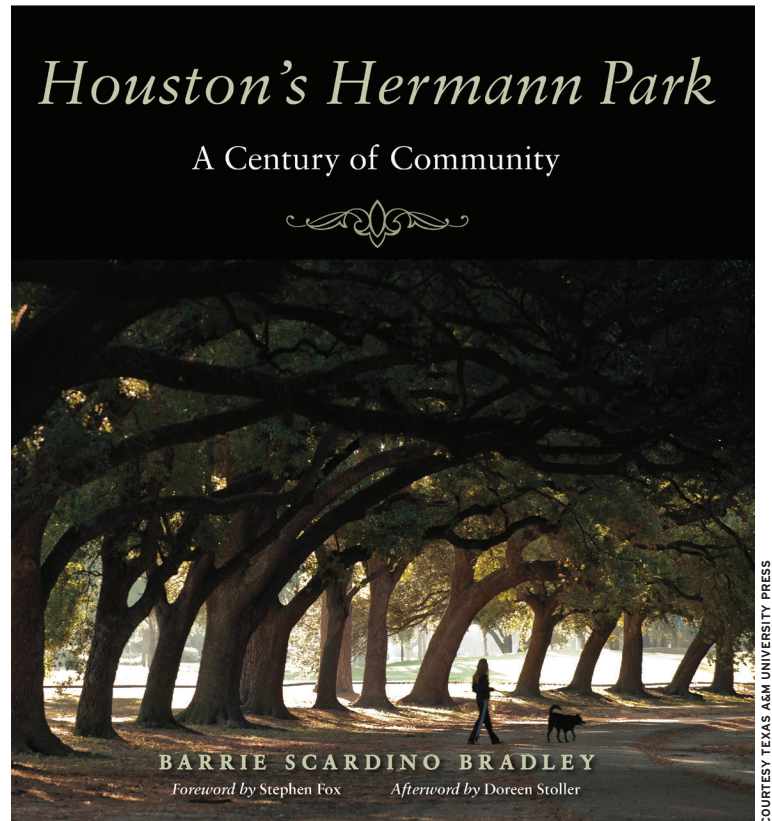
On the occasion of its centennial, the Hermann Park Conservancy commissioned architectural historian Barrie Scardino Bradley to write its history. The resulting, *Houston's Hermann Park*, while uneven, is nonetheless a valuable reference documenting the development of one of the very few public spaces in Houston.

Although today the urban form of Houston is synonymous with sprawl, even spawning the pejorative code word, "Houstonization," events initiated in the first three decades of the 1900s suggested a different trajectory. During these years such progressive and cultural institutions as the Houston Public Library (1904), Rice University (1912), the Houston Symphony (1913), the Museum of

Fine Arts (1924), and the University of Houston (1926), were established. In 1912, the newly formed Houston Park Commission brought Boston landscape architect Arthur C. Comey to prepare the first planning document for the city. His proposal, *Houston: Tentative Plans for its Development*, was published in 1913. In the early 1920s, developers Will and Mike Hogg planned River Oaks, which was originally intended not as an enclave of the superrich, but as a model demonstrating the benefits of rational planning for the city. Mike Hogg even went so far as to personally fund Houston's first, albeit failed, attempt to institute a comprehensive zoning ordinance in 1929.

It was in this progressive milieu

that oilman and real estate developer George Hermann's bequest in 1914 of some 285 acres (soon after increased to 445 acres) of undeveloped land for what was then to be Houston's largest park was received. In 1916, noted landscape architect Joseph E. Kessler of St. Louis, best known for planning the 1904 St. Louis World's Fair, was invited at the behest of oilman J. S. Cullinan to design a master plan for the new park. (Cullinan would also personally commission him to design the nearby Shadyside subdivision and to transform Main Street south of Montrose Boulevard into the tree-lined Main Boulevard.) Kessler's plan for Hermann Park, which established a ceremonial entrance axis at the intersection of



Main Street and Montrose Boulevard that ran along a rectangular reflecting basin and culminated at a picturesque lake was the framework around which the park slowly developed in ensuing decades.

Beginning in the New Deal era and continuing through the post-war years, there was a palpable shift in the priorities of Houston's entrepreneurial elite. Instead of tree-lined boulevards, Houston got freeways lined with feeder roads and instead of grand public parks, a new generation of business leaders like Gerald Hines developed the Galleria. Hermann Park, too, was adversely affected by this engineering logic that saw public space as a resource to be exploited rather than a communal amenity. As Bradley explains, a third of the park was sold by the city to become the Texas Medical Center in 1943. Later in the decade, Fannin Street was extended through the park as well as North and South MacGregor Way. An enormous, amoeba-like parking lot began growing inexorably larger in its center. Maintenance of the original reflecting basin was suspended and its muddy banks eroded until it was barely recognizable.

In 1992, after fifty years of neglect by the city, a private civic task force under the aegis the Rice Design Alliance, of which Barrie Bradley was a member, organized the "Heart of the Park" competition to solicit proposals for revitalizing the ceremonial axis along the reflecting basin. Following on the success of this competition, which drew 117 entries, the newly formed, Friends of Hermann Park (renamed the Hermann Park Conservancy in 2004) hired Philadelphia-based landscape architect Laurie Olin, best known for rehabilitating Bryant Park in New York in the early 1980s, to

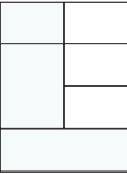
Hermann Park today is redeveloping based on a master plan designed by Philadelphia-based landscape architect Laurie Olin in the 1990s.

create a new master plan for the entire park that incorporated the winning Heart of the Park proposal. This plan, officially adopted in 1995, has guided all new development in Hermann Park since.

This story, like many local histories, suffers from myopia. We are inundated with names, dates, and facts, while such troubling issues as the abdication of the city's historic role in maintaining its own facilities and the privatization of public space through the efforts of groups (no doubt with good intentions) like the Hermann Park Conservancy are not adequately addressed. Parallels with other major parks beset by similar problems are only hinted at (here Central Park, and even Houston's Memorial Park, which is also being re-planned, come to mind). One of the most fascinating sections of the book is a several page interview with Laurie Olin. In it, Olin begins to analyze the cultural shifts that precipitated the increasingly tenuous status public space has in American cities today. Although Bradley does an admirable job of tracing the history of the Hermann Park's development, from the Kessler Plan, through its period of neglect, and finally to its rehabilitation through the efforts of the Hermann Park Conservancy, the book would have gained much if it also tackled some of the larger issues at hand.

BEN KOUSH IS A HOUSTON-BASED ARCHITECT AND WRITER. HE IS CURRENTLY WORKING ON A BOOK ABOUT MODERN ARCHITECTURE IN THE BAYOU CITY FOR THE UNIVERSITY OF TEXAS PRESS.

The Architect's Newspaper Marketplace showcases products and services. Formatted 1/8 page or 1/4 page ads are available as at right.
 Contact:
 Adriana Echandi
 21 Murray Street, 5th Floor, New York, NY 10007
 TEL 212-966-0630 / FAX 212-966-0633 / aechandi@archpaper.com



THE ARCHITECT’S NEWSPAPER FEBRUARY 6, 2013

KIRK GITTINGS

ARCHITECTURAL PHOTOGRAPHY

www.kirkgittings.com

One World Trade Center, SOM, Architects

Jeff Goldberg, Photographer

www.esto.com

Esto

P

U

L

P

S

T

U

D

I

O

The politically correct way to say “MYOB.”

Go from public to full privacy with a flip of a switch

• Now certified to **SGCC**, **ETL**, and **UL** standards

• New Dedicated Facility

• New Operational testing before shipping

• Delivery in less than 4 weeks on most orders

SWITCH

LITE

Privacy Glass™

S200 UL File#: E243212 Standards: UL508, UL244A CSA C22.2 No.14-1987

SwitchLite System ETL Control#: 40003851 Standards: UL962, CSA 22.2 No.1-10

Find out more: www.pulpstudio.com/products/switchlite

Pulp Studio, Inc.

3211 S. La Cienega Blvd. Los Angeles, CA 90016

T: 310-815-4999 F: 310-815-4990 E: sales@pulpstudio.com

architectural models - objects - effects - done well

Contact: Ed Wood or Leszek Stefanski

66 Willow Ave, Hoboken, NJ 07030

201.420.4700 www.radiiinc.com

radii

inc

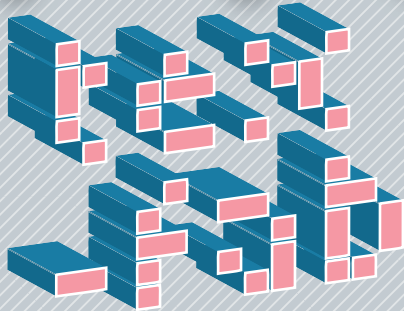
Renlita Doors

Architectural Appearance - Inside and Out

Custom Engineered and Fabricated To Your Design Objectives
www.renlitadoors.com | P- 903.583.7500

FEBRUARY 19-23, 2014 : THE UNIVERSITY OF TEXAS AT AUSTIN

AUSTIN



*digital fabrication alliance

workshops

WED 2/19 - SUN 2/23

GIL AKOS / RONNIE PARSONS (MODE COLLECTIVE)

performance shells
(rhino, grasshopper, kangaroo)

WED 2/19 - SUN 2/23

BRAD BELL (TOPOCAST)

casting taxonomies
(rhino, grasshopper, 3D printing,)

THURS 2/20

ANDREW VRANA + KEVIN McCLELLAN (TEX-FAB)

parametric architecture fundamentals
(rhino, grasshopper, paneling tools)

SAT 2/22 - SUN 2/23

JASON KELLY JOHNSON (FUTURE CITIES LAB)

robotic prototypes
(rhino, grasshopper, firefly, arduino)

SAT 2/22 - SUN 2/23

ANDREW KUDLESS (MATSYS)

parametric diagramming and drawing
(rhino, grasshopper, human, lunchbox, illustrator)

SAT 2/22 - SUN 2/23

ALVIN HUANG (SYNTHESIS)

articulating tension
(rhino, grasshopper, kangaroo, karamba, weaverbird)

SAT 2/22 - SUN 2/23

SEAN AHLQUIST (UNIVERSITY OF MICHIGAN)

textile morphologies
(processing)

SAT 2/22 - SUN 2/23

NATHAN MILLER + MICHAEL McCUNE (CASE)

dynamo for revit: computational design with BIM
(revit, dynamo, vasari, excel)

exhibition

Friday 2/21, 12:00pm opening

NICHOLAS BRUSCIA + CHRISTOPHER ROMANO

1:00PM gallery talk on their winning project, 3xLP

SKIN COMPETITION EXHIBITION

Exhibition design by

UT Austin Design V Studio (Assistant Professor Kory Bieg)

5

SKIN: DIGITAL ASSEMBLIES

KEYNOTE LECTURE

Thursday 2/20, 7:00pm (OPEN TO THE PUBLIC)

MICHEL ROJKIND (ROJKIND ARQUITECTOS)

overstimulation

SYMPOSIUM

OPENING REMARKS

1:45PM, Dean Fritz Steiner (University of Texas at Austin)

Friday 2/21, 2:00-3:30pm

JENNY WU (OYLER WU COLLABORATIVE)

AMMAR ELOUEINI (AEDS)

moderated by: Christian Pongratz (Texas Tech University)

Friday 2/21, 3:45-5:15pm

ANDREW KUDLESS (MATSYS)

ALVIN HUANG (SYNTHESIS)

moderated by: Gabriel Esquivel (Texas A & M University)

Friday 2/21, 5:30-7:00pm

JASON KELLY JOHNSON (FUTURE CITIES LAB)

SEAN AHLQUIST (UNIVERSITY OF MICHIGAN)

moderated by: Danelle Briscoe (University of Texas at Austin)

VISIT WWW.TEX-FAB.NET FOR MORE INFORMATION, PRICING, AND TO REGISTER FOR THE SYMPOSIUM OR WORKSHOPS. OPEN TO PROFESSIONALS, FACULTY AND STUDENTS.

Event Sponsors

ZAHNER

UTSA

UNIVERSITY of
HOUSTON
GERALD D. HINES COLLEGE OF ARCHITECTURE

UNIVERSITY of
TEXAS
ARLINGTON | SCHOOL OF
ARCHITECTURE

CoA
UTSA COLLEGE OF ARCHITECTURE

THE
ARCHITECT'S
NEWSPAPER

regional



Left: Any-Angled Light, Albuquerque, 2013; Right: Linnaea Tillett.

A SENSITIVITY TO LIGHT

Linnaea Tillett founded her firm, Tillett Lighting Design, in New York City in 1983. Since that time she has earned a reputation among the architectural community for innovation through an understanding of the perceptual, behavioral, and psychological effects of light. Recently, Tillett has found herself engaged in a growing number of projects in the Southwest. Her firm just completed Any-Angled Light—a pedestrian and cycling bridge over a freeway in Albuquerque—and is currently working with Michael Van Valkenburgh Associates on The Menil Collection Campus in Houston and on Waller Creek in Austin. AN Southwest editor Aaron Seward visited Tillett in her Brooklyn studio to discuss her approach to landscape lighting and her projects in the region.

Aaron Seward: Your firm does architectural lighting, but most of the work you are doing in Texas and the region is more focused on landscapes and the public realm. What distinguishes this type of work for you?

Linnaea Tillett: Recently there has been this shift of our attention to the idea of climate versus weather. For a long time we could make assumptions about patterns of weather and regional character. Now what we're finding on every project we have is that there are climate events which are pushing the idea of weather off the stage. In New York there was Sandy. We had two projects go under water. In Calgary, we have a project that went under water this season in a freakish flood. In Albuquerque there was a hurricane! The more significant change is that we're all preparing for the next extreme climate event, and that changes how you think about design. It changes what you think about robustness and location. Here, we are beginning to develop protocols for what we think a robust design is. And we have to fight like crazy. There are still these desires that lighting fit in and look a particular way and be hidden in a particular way. We're saying, well you have to think about new protocols.

In more concrete terms, what are you

seeing that you have to do for robustness?

We're thinking increasingly that the ground plane is unstable. Either it's freezing or it's so dry that it's cracking or it's sodden or flooded. It can open up, it can crack. For us the ground plane is becoming, if not a no-man's land, well, you really have to think of whether you can say to a client, "this is a robust location." We are looking to what is working in landscape lighting and amplifying or refining that. How can you make the given more appealing so that it contributes to the environment, how do you look at what is there and massage it and make it impact more specifically to the site. That's another thing we're doing. We're certainly trying to tie our work into infrastructure. The more physically robust a thing is, the more located we are in it, the better chance it has of giving the infrastructure more personality and presence but also it uses those solid forms as a hangar, so lighting isn't just sitting out there in the wind. More and more we go to a site and we ask ourselves, is there something here we need to suppress, rather than add? Is it a situation where there's so much lighting that it's bad? If we made it go away would it be more appealing? Instead of thinking automatically, we need to add more light, let's consider if there's a more sensitive way to do it.

The other thing—and this is the most radical thing that we are thinking of—is that lighting can be carried into and out of environments. Lighting can be portable and be used to make an environment more enchanting for an evening, or be carried through an environment where you need it and then taken out.

Do you find that these are difficult ideas to get across to people?

Well, in terms of robust climate design it's difficult relative to the experience of the client. It becomes more obvious to people when they've had something happen that makes them reconsider what they're doing.

What sort of conditions did you have to design for in Albuquerque?

In Albuquerque we were dealing with a physical environment and a sky that

is so beautiful. There's this incredible watermelon sky and these mountains, then there are these cool neon signs, and they've done a lot about night sky protection. It's beautiful there. They aspire to be the bicycle capital of the Southwest, but it's not necessarily the most inviting environment for biking because you have these huge highways running through. Where we ended up in Albuquerque, where the bike bridge is over the arroyo, there are these men's strip clubs on either side. It's pretty intense. It's an edgy town. But it's so beautiful. And it's so dry, and it's so baking hot. We had to think about that all the time, what would survive.

A lot of public lighting projects think of lighting standing alone and flickering and color changing and this was an opportunity to work with the architect and the engineers to design it as part of the bridge. So we wanted to use as little light as possible, we wanted to have the experience of it change as you were biking through it and also change as you were walking through it. How could you make the bridge more reflective? Well, we could anodize everything. When it catches the sunlight it's so beautiful, so you get experiences during the day. Then as the sun sets you have these beautiful sunsets, and then you have the night condition. The materials were super cheap. It's made out of this expanded metal that's everywhere in Albuquerque. We didn't want to do color changing, we didn't want to have any programming, we didn't want it to be a nightmare for them to maintain, so we went through about a year of going through the possibilities of using these dichroics, testing hundreds of them out on our deck, looking for one that when you went through it the colors would change. Then, when it was done, Albuquerque got hit by a hurricane.

So in going back and fixing it are you thinking about the next climate event?

They're going to bring the fixtures here and we're going to take them apart and look at them. They were designed to withstand a downward rain and they were designed to reflect heat. Now we want to look at what we'd need in an event where the rain was driving across.

How about the work you're doing at The

Menil Collection?

First of all, it's the Menil. It's incredible. The thing that's specific about it is that it's a museum, and it's a neighborhood. And so in just looking at it our entire intention was to maintain the quality of the neighborhood. To amplify, refine, add a bit, and take away a bit. But it has such a particular emotional tone, you know it has these incredibly lush plantings in a soaking wet ground. I would say every single fixture on this project is subject to inquiry as to whether it's necessary or not, whether it serves any purpose. A lot of the lighting that we found when we got there was installed probably in the late 1970s. So the trees have actually grown around it and you have this wonderful dappled quality everywhere. We didn't want to remove that. So we actually started the entire thing by talking about refining the lighting at the bungalows. A lot of them were dark, a lot of them had this incredibly awful security lighting that was blinding. We could add a light to the doorway, then we could use the existing poles and just add a few fixtures to highlight the entrances. And then we began to try to come up with a logic to some of the new pathways that are going to open up, very low key fixtures in all the same family to just add a bit of light. It's about refining and heightening the experience. It's a very thoughtful, meditative environment so we're adding gently as we can.

And the Waller Creek project?

Waller Creek is still in the very early stages and we haven't moved much beyond the competition material. We're looking for opportunities to use paint, maybe some reflective surfaces, and we're looking at portable lighting. Michael (Van Valkenburgh) said, are you saying that people will carry their own lights into Waller Creek? And I was like, well, I'm saying that it's possible. Austin is such a unique place. If you think about it more like a bike share program. If you hung pegs on the wall with lights on them, people could just grab a light before heading into the park. It's very far fetched, but I think that Austin is a great town to try it, because there are so many people there who are thinking about this stuff.

Well, you'd want it to be something that was very cheap and easy to replace, obviously.

Exactly. And easily rechargeable, which is one of the things that we're working on with a company right now. Can you stack 40 of these on one charger? And, in theory, you can. But nobody has bought into this idea except me.

We've also been looking at the whole creek and wondering where would you pop up. It's kind of like the High Line flipped down. A lot of people don't even know it's there. We have to actually create a presence. It's kind of like the New York City subway. You know when you're down on Wall Street and you see that globe in the distance, and you're like, oh my gosh, there it is. We're kind of thinking about it that way. How do we bring something up above ground?

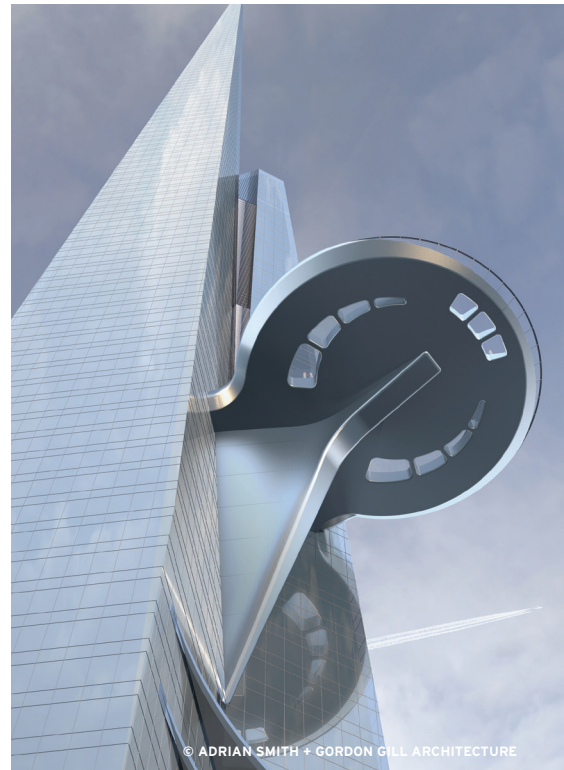
facades+

PERFORMANCE

The premier conference on high-performance building enclosures.

PRESENTED BY

THE ARCHITECTS
NEWSPAPER  enclos



**GORDON GILL, ONE OF THE
WORLD'S LEADING EXPONENTS OF
PERFORMANCE-BASED ARCHITECTURE,
TO DELIVER KEYNOTE IN NYC.**

Partner with us in one or more cities!

**FOR SPONSORSHIP INFORMATION
CONTACT DIANA DARLING AT**

DDARLING@ARCHPAPER.COM OR 212-966-0630

2014

NYC APRIL 24+25
CHI JULY 24+25
DALLAS OCT 30+31

CONFERENCE SPONSOR



TECH SPONSOR



SPONSORED BY



SUPPORTING SPONSOR



VISIT **FACADESPUS.COM** FOR MORE INFORMATION.

Hawa sliding hardware: open for every demand.



Whether clear-cut designs for glass, highly polished ideas for wood or well-cast roles for metal: you can turn them into reality with Hawa sliding hardware systems. After all, our high-quality products have held open the doors to projects around the world for decades – with attractive design solutions and uncompromising Swiss quality. Visit us at www.hawa.com for more information.

Hawa Americas Inc., Dallas, Texas, Phone +1 214 760 9054, Fax +1 214 760 8627, www.hawa.com

