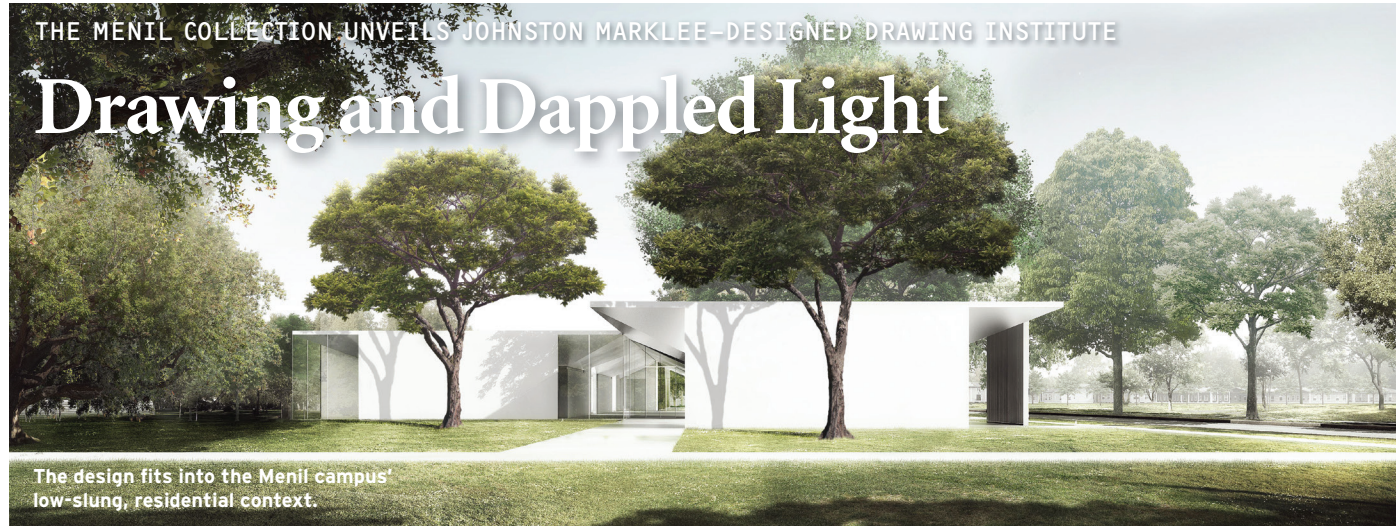


THE SOUTHWEST
ARCHITECTS NEWSPAPER
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On February 19, in Houston, Menil Collection director Josef Helfenstein revealed Johnston Marklee's design for the Menil Drawing Institute (MDI). The \$40 million project will be the first freestanding facility in the United

States created specifically for the exhibition, study, storage, and conservation of modern and contemporary drawings. "Artists, curators, and scholars have long recognized the heightened importance

of drawing in the modern era as an independent medium on the level of painting and sculpture," said Helfenstein in a statement. "Until now, however, institutions have struggled to accord **continued on page 8**

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DESIGNED BY LAKE|FLATO AND SHEPLEY BULFINCH, AUSTIN'S NEW CENTRAL LIBRARY WILL BE A HUB FOR THE CAPITAL CITY.

READING COMMUNITY

Austin's new central library will, contrary to what some might think, contain actual books. Lots of books. But it will also be a community center, a place that unites technology and people, paper and screen, and, ultimately, city and nature. With thousands of people

now living in downtown Austin (and more to come), architects, planners, and city leaders took the opportunity to not only re-examine the traditional function of a library in an age of e-books and internet connectivity, but also **continued on page 9**



ALBUQUERQUE MOTEL CONVERTED TO AFFORDABLE HOUSING
SUNUP AT THE SUNDOWNER

Vintage postcards depict the Sundowner Motel in Albuquerque, New Mexico, as a chic place where debonair-looking people sipped martinis by the poolside and a neon sign beckoned locals and travelers along Route 66 alike. Built in 1960 along Albuquerque's **continued on page 5**

UT ARLINGTON ARCHITECTURE DEAN STEPPING DOWN
Gone Gatzke Gone

For a guy that began his post-graduate career working as a carpenter and driving a taxi in Boston, who took off five months to hitchhike to California and back, Don Gatzke has definitely figured out what it takes to lead an architecture institution. With seven years prior at Tulane, and heading into his eleventh at the University of Texas at Arlington School of Architecture (UTA), Gatzke is finally stepping down as dean. "I've enjoyed it, yeah. I've got to admit that. I'm looking for a change now. I feel like I've come to the end of a personal chapter, and it's time to step away and let somebody else do it," said Gatzke. "It's probably better to leave before people forget why you were here to begin with." UTA's architecture **continued on page 2**



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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

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PRODUCTS EDITOR

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Lynn Backalenick

Dionne Chandler

CIRCULATION ASSISTANT

David Darling

EDITORIAL INTERNS

Scott Kelly

Alexandra Pucciarelli

MARKETING ASSISTANT

Kevin Hoang

CONTRIBUTORS

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

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SOUTHWEST SPECIFICS

The architecture community these days, for the most part, is “pro-urban” by indoctrination. Some even go so far as to label themselves “urbanists,” as though a preference for living in cities where one can walk to the grocery store or the bar somehow situates them on the opposite side of a yawning chasm from people who drive to accomplish the same things—much in the way the “Marxist” tag drew a hard line in intellectual circles of generations past. Along with the pompous branding is a turgid conviction that greater density, smaller residences, and more mass transit is not only the righteous thing, it is a foregone conclusion, the obvious trajectory of our growing population, diminishing resources, and shifting demographic predilections. But not everyone who thinks about this stuff is so convinced.

Alan Mallach, a senior fellow at the National Housing Institute, recently expressed a more cautious view of the recent trend of urban in-migration in a post on rooflines.org. “As I read much of what is being written about demographic change and urban revival,” he wrote, “I see a lot of urbanist wishful thinking, along the same lines as the scenarios some pundits paint of exurban McMansions turning into slums and squatter colonies, as their former residents flee the suburbs for the cities like the residents of Pompeii fleeing the eruption of Vesuvius. Is it possible? Yes, but the evidence is not there.”

He goes on, “There is no compelling evidence of anything resembling the fundamental shift in values and attitudes on the part of millennials that would lead to most of them behaving that differently from earlier generations, and—to the extent that their means permit—buying suburban houses in which to raise their children, and, as often as not, commuting to work in the city in their Priuses.”

In the Southwest, and in Texas in particular, this discussion between urbanists and suburban defenders (I’ve never seen anyone label themselves a “suburbanist,” which may be some indication of on which side of this shouting match the true doctrinaires reside) seems a bit puzzling—a preoccupation of the Rust Belt and northern coasts, utterly tin-eared to the peculiarities and exigencies of our regional cities and built environment in general.

In Houston, just to take the largest and most perplexing example, the line between urban and suburban is fuzzy, if it exists at all. As opposed to a center city surrounded by outlying, tranquil bedroom communities there are four major employment centers—downtown only happens to be the largest—and many more minor ones spread out across a vast coastal prairie and filled in with single-family garden residences, apartment complexes, and vacant spaces left by the uninhibited, leapfrogging development. Each “center” carries its own mass and holds in thrall its own contingent of commuters, who rely almost exclusively upon automobiles for transit. So where in this “vast, attenuated conurbation,” to borrow a term from Lars Lerup, do you decide that you’re either in the city or in a suburb?

Just describing Houston is enough to make a card-carrying urbanist scoff and turn their attention back to a more northerly city with a large existing Victorian district or a fabric of 19th-century row houses. Add that to the fact that the term “Houstonization” is used as a pejorative by most architecture critics and you have to come to the conclusion that, if we wish to have a serious critical discussion about the future of urbanization in the Southwest, we’re going to have to come up with a language to discuss it ourselves.

From the perspective of this editor’s armchair, the urbanist view *and* Mallach’s cautious hedging are valuable steppingstones for reaching an understanding of a Southwest urbanism that breaks the mold of what either of those parties might consider to be urban. This publication is dedicated to investigating that progress in all the unique particularities of the places where it arises—as any architect worth their salt would do when approaching a new project. **AARON SEWARD**

Don Gatzke



COURTESY UTA

GONE GATZKE GONE continued from front page program has grown in both reputation and size during his tenure as dean. Being the only architecture school in the Dallas-Fort Worth area, Gatzke tasked himself early on with picking the “low-hanging fruit” the metropolis had to offer in working with the community and other external constituencies. “The school, I think, is very well situated within the contemporary context in terms of the evolution of architecture, architecture schools, what the public and the clients expect out of architecture these days. I think we are very much focused, at least I am, on our relationship between academia and the profession,” he said. Indeed, alumni records show UTA students moving rapidly toward leadership positions in the field.

Gatzke credits his reduced attention span for some of his successes, but believes in a realization of professional practice, economics, culture, and their relationship with the design studio. “Things are changing so rapidly in your environment that if we’re not tuned to that, we’re going to miss the boat,” he said. “Academia turns very slowly. You could not pay attention for a couple years and then be really misdirected in terms of where you’re going, and it takes a long time to change course.”

On August 31 of this year, Gatzke will step down as dean and will return to the faculty after a year on sabbatical. During his sabbatical, he will work on an urban farm project in the La Bajada neighborhood of West Dallas with colleague Kevin Sloan. This urban farm is intended as a variation on what a public park might be, teaching the area’s youth about agriculture, nutrition, economics, teamwork, and responsibility, while potentially making a little money working.

“I’ve been sort of the point person on it, and was trying to figure out who I was going to hand it over to, and then I realized that I can just hand it over to myself. So we’ve got a graduate studio that’s working on it, and Kevin Sloan is co-teaching it, and we’re in the design phase,” said Gatzke.

While Gatzke couldn’t offer any hints as to who will replace him as dean, he did mention that it would not likely be an in-house solicitation, unless an interim position is adopted. **RYAN FLENER**

LETTERS

TOGETHER AGAIN

The following comments were left on archpaper.com in response to a back-page comment written by Lawrence W. Speck (“Togetherness” *ANSW01_11.06.2013*), which called on the architecture profession to regard its creations as collaborative efforts, rather than the products of solo



COURTESY PAGE

geniuses.

I am sorry to say that architects do NOT make buildings! To identify the field of architecture as an Industry leads to the inevitable subordination of architecture not as an intellectual pursuit capable of a transformative role in society to one of simply propping up the Status Quo. Architecture is a social art therefore not controlled by the hand of the artist/architect in isolation but this idea of architects as part of an industry is sadly true for most architecture practiced in the USA.

CARLOS BRILLEMBOURG TAMAYO
CARLOS BRILLEMBOURG ARCHITECTS

Wonderful article, particularly the point about starting with the schools. ASLA’s

annual student awards program features a Student Collaboration category where entries are required to be the work of multidisciplinary teams. The landscape architecture students not only recruit students from other design disciplines, but often engage students studying biology, hydrology, IT, cartography, public health, humanities, etc., to be on their teams. Year after year, our awards juries remark on the consistent strength of the entries in this category compared to the other six categories.

ANN LOOPER PRYOR
PUBLISHER, LANDSCAPE ARCHITECTURE MAGAZINE

Read Speck’s comment at:
archpaper.com/news/articles.asp?id=7038

BYE-BYE ART BARN

Texas art website Glasstire.com has confirmed the rumor that Rice University intends to demolish the Martel Center building—more informally known as the Art Barn. The corrugated metal structure was commissioned by John and Dominique de Menil in 1969 to house the Rice Museum, a predecessor of The Menil Collection. The utilitarian structure inspired the “tin house” movement that gained some momentum in Houston’s West End neighborhood in the 1970s.

Historian and Rice School of Architecture lecturer **Stephen Fox** put the demolition in context: “Designed by Houston architects **Howard Barnstone** and **Eugene Aubry**, it was faced with corrugated galvanized sheet iron, which was used to materialize its identity as a workshop for art, rather than a pristine gallery. Along with its architectural companion, the adjoining Rice Media Center, the Art Barn introduced the use of sheets of metal as an architectural finish material to Houston. The Art Barn is a building of exceptional cultural value to Rice University and Houston. It should be preserved and used as a studio for art instruction.”

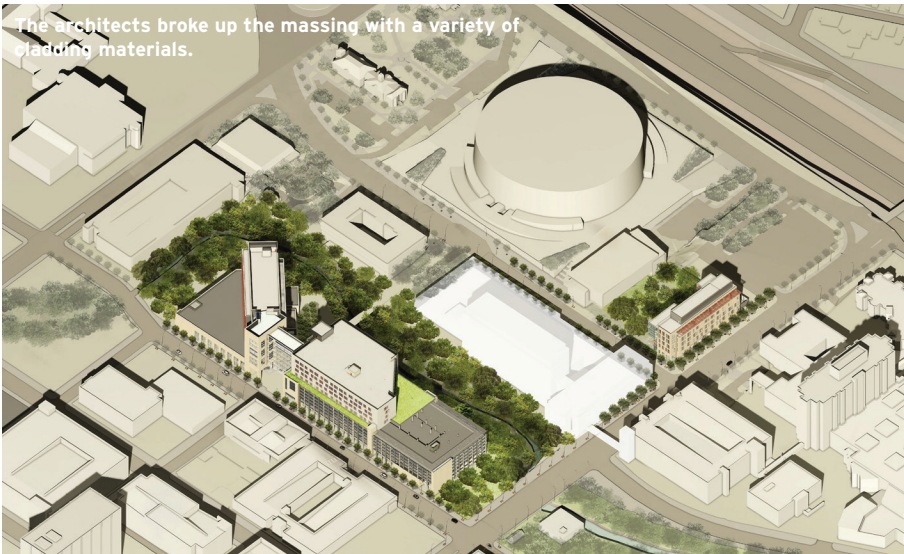
Rice, which claims that the structure is in “very poor condition,” will replace the building with grass. The university, however, decided not to remove a live oak tree that **Andy Warhol** planted on the site in commemoration of the Art Barn.

IS THAT MUSK IN THE AIR?

Speaking of rumors, *Texas Monthly* spread the word that Silicone Valley billionaire visionary **Elon Musk** may be locating facilities for two of his future-looking companies in the Lone Star State. Musk’s SpaceX has been buying up land in Cameron County in South Texas with the implicit purpose of building a space facility on the site to launch an expedition to Mars. In more terrestrial affairs, the South Africa native is also considering building a battery factory in the state for his electric car company, Tesla Motors.

SEND CORRUGATED IRON AND LITTLE GREEN MEN TO EAVESDROP@ARCHPAPER.COM

The architects broke up the massing with a variety of cladding materials.



NEW AUSTIN MEDICAL COMPLEX TIES INTO CAMPUS AND CITY

GOOD PROGNOSIS

The University of Texas Regents have approved the first phase of the new Dell Medical School in Austin’s medical district. Designed by Page (formerly Page Southerland Page) and ZGF, the project includes a 260,000-square-foot research building and a 230,000-square-foot office building, a new education building, and a parking structure for 1,120 cars. A new hospital building, designed by HKS, will complete the complex.

The Page/ZGF team was selected over three other finalists, including teams by Perkins + Will, Ballinger with VAI and Studio 8 Architects, and WHR Architects with Lake|Flato Architects.

Medical complexes often appear monolithic and forbidding, a condition which

the design team avoided by breaking up the massing and using a variety of cladding materials, including UT’s traditional Cordova Cream limestone and metal shingles, and smartly integrating the building into its creek-side site. The project is also climate sensitive. The north-facing side of the education building is mostly glass, with the building’s circulation system

expressed on the exterior, and informal gathering areas overlooking a grove of live oaks. The sunnier public side is more opaque and clad in textured limestone. The research and medical office buildings, clad in contrasting light limestone and dark metal shingles respectively, are joined by a multiple story glass bridge, allowing access through the site to the creek. The project anticipates a connection to the city’s light rail line, which will further tie the complex into both the campus and the capital city.

ALAN G. BRAKE



COURTESY PAGE



PATRICK MICHELS

> CHAVEZ

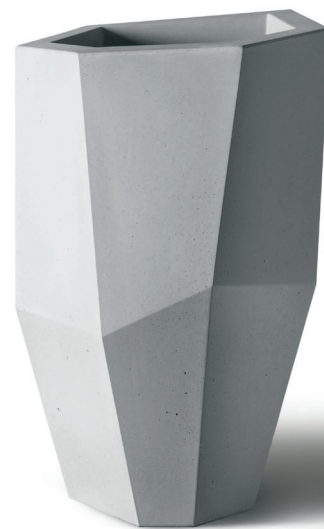
111 East Cesar Chavez Street
Austin, TX
Tel: 512-478-2991
Designer: Michael Hsu Office of Architecture and FÖDA Studio

Already responsible for the designs of Uchi, Fino, Malverde, and La Condesa, Austin-based Michael Hsu Office of Architecture can now add another notch to its belt of local restaurants. The firm collaborated with brand development company FÖDA Studio to design Chavez, a new eatery that began serving modern southwestern cuisine in the Radisson in early February.

Little about the space suggests its previous incarnation as a TGI Fridays. Nearby Lady Bird Lake can be seen through floor-to-ceiling windows, while diners seated in one of the bar’s plush white seats are greeted by views of the Radisson’s pool. Wood pervades the interior, punctuated by occasional tiled surfaces used in part to highlight the more intimate booth seating areas that surround the central dining hall.

FÖDA took its inspiration from the aesthetics of Mesoamerican textiles and pottery in creating the typographical motif found throughout the space. Stylized letters from the restaurant’s name coat a backlit entryway foyer. The same symbols make an appearance beneath the glass tops of wooden dining tables. The project was several years in the making; conceived when Chavez chef Shawn Cirkel was approached by the Radisson and offered complete creative control in updating the hotel’s eating options. From both an architectural and gastronomic perspective, the resulting effort is a step forward from its casual dining predecessor and a sign of Austin’s maturity. **SCOTT KELLY**

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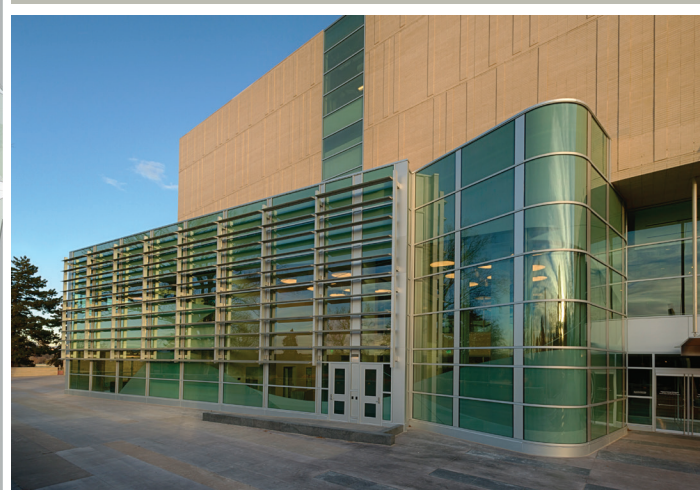
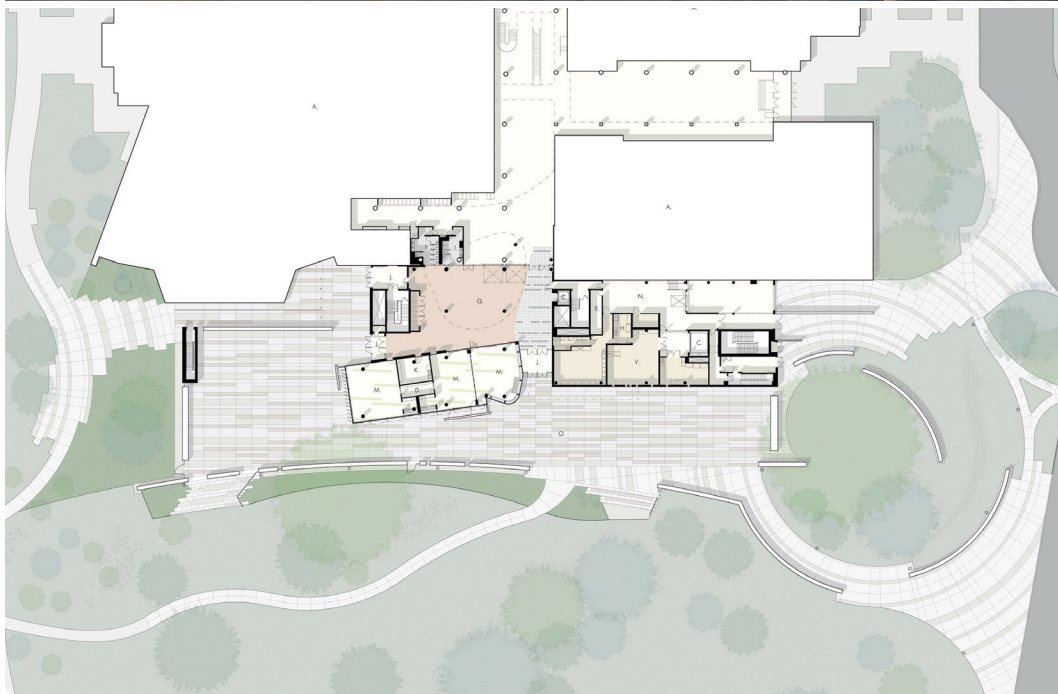
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Maria Cole, of Denver-based architecture firm Klipp, worked with a diverse group of stakeholders from the Denver Museum of Nature and Science to develop programming for the \$56.5 million Morgridge Family Exploration Center expansion. Encompassing 126,000 square feet, the project adds early learning space, studios, additional third floor gallery space, and significant increases to the collections storage capacity of the museum.

As with any civic institution constructed through gradual accumulation of building materials around a collection of artifacts, it can be difficult to distinguish exactly where one structure stops and another starts, and this addition is no different. The design team at Klipp has treated the addition as an interstitial space, mediating the boundary between the vast greenery of City Park to the South and the assemblage of historical structures that make up the museum. The thin addition clings to the older structure,

fearful of encroaching on the valuable green space. "The building really feels like it is part of the park," said Cole. It is clear the design team was considering the creation of exterior and fluid spaces, but the south patio suffers from an extensive southern exposure, with all the glare and heat that entails. Other outdoor rooms are more successful, and hopefully the space will be activated come summer.

On the ground floor, the new spaces are located at the end of a circulation corridor that runs through many decades of history before spilling visitors into a four-story atrium, which, like all things in the addition, is outfitted with projectors, screens, microphones, and color-changing lights designed to create an immersive experience for children. Technology-laden exploration studios occupy the south facade, and the spaces find expression as the volume of the studios twists out of the monolithic limestone and brick mass of the second

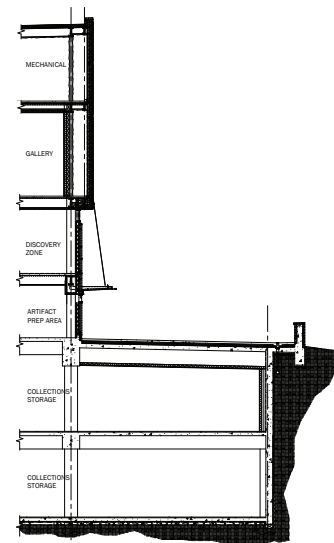
and third floor spaces. The glass facade of the studios is protected by a computer-controlled louver system, while the west wall is treated with electrochromic glass. The high-performance building features continue with soundproof glass in the studios, and an environmental control system that is the penultimate step in modernizing and updating the building envelope, enabling the numerous artifacts to be stored in optimized conditions. "Tight humidity control requires a lot of energy," said Tom Otteson, motivating Klipp to labor over the performance of the building envelope. All of this technology and planning, including a solar-thermal hot water system and a pilot reclaimed water heat exchange initiative, is expected to net the addition a LEED Platinum score.

The public-facing renovation is a well-considered civic building, balancing effective circulation and sight lines with the difficulty of integrating a new structure with

the 11 previous constructions on the site. Below grade, the 63,000-square-foot Rocky Mountain Science Collections Center excels in different ways. Klipp provided vast spaces for artifact storage, outfitting each room with tracks that allow massive cabinets and containers of artifacts to glide effortlessly across the floor and to be rearranged at will. The workspaces and curatorial laboratories are no less impressive, with integrated systems and sanitary surfaces designed for research work—the kind of spaces a post-graduate fellow dreams about.

Klipp is working with a surplus of goodwill and trust from the steady upward development of the Denver cultural and civic landscape in the past decade, in which Cole has had an especially large role. With projects underway, including a renovation of the historic Sage building, Denver and the region will keep coming out ahead on her projects. **NICK CECCHI**

The addition's glass-clad exploration studios are protected from the southern exposure by a computer-controlled louver system. The terrace, which faces onto City Park, will hopefully be activated come summertime.





Garrett Smith's modifications to the motorcourt maintain the building's envelope while incorporating minor improvements.



COURTESY GARRETT SMITH

SUNUP AT THE SUNDOWNER continued from front page then-developing East Central Avenue corridor, the mid-century modern, two-story, U-shaped motel included 110 rooms surrounding a swimming pool as well as a casino and popular nightclub.

But like dozens of other old motor lodges in town, the Sundowner fell into disrepair with the development of the Interstate Highway System that displaced the Mother Road. A prolonged era of urban decay, most notable along East Central Avenue, followed. The Sundowner was eventually shuttered in 2009 after last being used as transitional housing for veterans.

"Over the past three decades, the area has steadily declined in property values, economic viability for retail and commercial uses, and has seen a rise in drugs, prostitution, and transience," said local architect Garrett Smith.

Last year, Smith partnered with NewLife Homes, a local non-profit housing developer focused on creating affordable housing, to oversee a \$9 million-dollar transformation of the Sundowner that has given the old place—and many locals—a new lease on life. With accommodations for an outdoor grower's

market, retail, and community space, the project maintained the basic scale and composition of the original buildings in a way that retains much of the Sundowner's early mod aesthetics. "Keeping the basic flavor of this Del Webb-type motor court was a key," said Smith. "Most of the work on the buildings was kept within the basic envelope with carefully incorporated design improvements that work with the original design."

The original motel rooms were converted into four apartment types, from efficiencies to three-bedroom units. A design competition determined the gray and blue color scheme of the apartment blocks. The mixed-use portion of the complex was painted in vibrant colors to enliven the streetscape and complement prospective weekend markets where festive multicolored umbrellas will adorn the adjacent parking lot. "We also wanted to greatly reduce the vast asphalted parking area into smaller areas of permeable parking with surrounding amenities such as play areas for different ages, community gardens, meeting areas with picnic tables and barbecue pits, and very nice landscaping," said Smith.

The Sundowner is expected to achieve LEED-platinum certification and NewLife Homes reports that its 71 residential units are almost completely occupied, the majority reserved for individuals who make less than 50 percent of the local median income. "We've adopted the permanent supportive housing model, an evidence-based and cost-effective practice for bringing our most vulnerable community members out of unstable housing situations and into a high-quality, supportive apartment community," explained NewLife Homes executive director John Bloomfield. "On-site staff members—managers, service coordinators, even maintenance staff—often form deep connections with residents and host educational events, social gatherings, and basic services like food commodities."

In 2012, Bloomfield and Smith worked together on the renovation and expansion of another Route 66 motor lodge exactly two miles east of the Sundowner on East Central Avenue. Originally built in 1950, the Luna Lodge is listed on the National Register of Historic Places and now provides 30 apartment units for low-income residents. "These motel rehabilitation projects act as catalysts for

neighborhood revitalization while putting affordable housing on the map as an asset to our communities," said Bloomfield. "Our residents tend to be loyal patrons of local business and invested in the neighborhood for the long haul, which facilitates additional small business initiatives in formerly blighted areas."

Such projects yield benefits in other far-reaching ways. "They increase the tax base; they promote use of public transportation; they help stabilize population segments; they restore decrepit properties; in many cases they preserve historically valuable properties; and they are widely supported by businesses and neighbors who see we are providing vitality that otherwise wouldn't be produced by the for-profit development community because of perceived risk factors," said Smith.

While the current incarnation of the Sundowner may not include a casino or dance floor, it will soon feature a museum component that pays homage to Route 66 and two former Sundowner guest tenants, a pair of computer scientists who made the motel their home for a year or two in the mid-1970s. Back then, Bill Gates and Paul Allen weren't household names and, after failing to solicit venture capital in Albuquerque, they moved to Seattle, where they established Microsoft. It is difficult not to wonder what fate would have held in store for the Sundowner and, indeed, for Albuquerque itself had the pair been able to find funding here.

"We are carrying out the legacy of Microsoft by finding innovative solutions to community issues, such as turning dilapidated motels into successful and replicable models of sustainable building, award-winning design, and affordable housing," said Bloomfield.

BENJAMIN IKENSON



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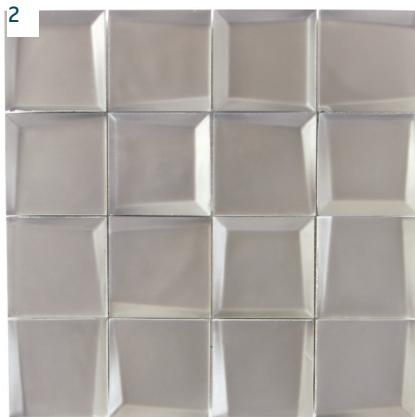


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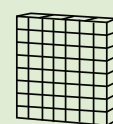
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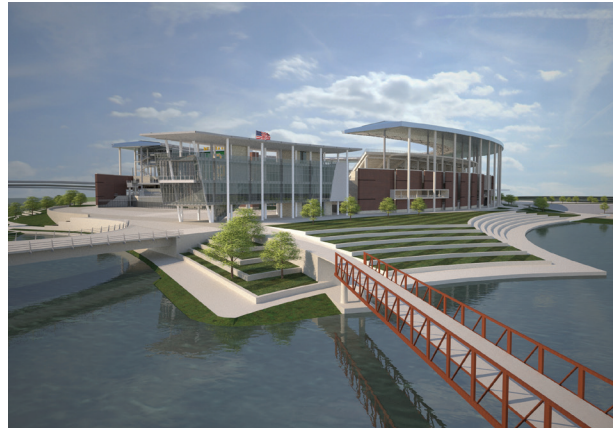


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THE ARCHITECT'S NEWSPAPER MARCH 12, 2014



PHOTOS: JEFF SPEARS; RENDERINGS COURTESY POPULOUS

DESIGNED BY POPULOUS, BAYLOR'S NEW STADIUM WILL BE A CIVIC ICON FOR WACO

BEAR'S DEN

It is hard to miss McLane Stadium from I-35. The building's hulking mass, sited so close that it literally looms over the freeway, makes a big impression among the profusion of gas station, fast food, and roadway signs that are otherwise the only indication that you have left the Texas prairie and are now passing through Waco. Even at the speed of traffic it is clear that what's happening

here is more than just the construction of a new college football stadium for the Baylor Bears—here is the making of a civic icon.

"It's a huge billboard for the university and for Waco," said Jeff Spears, a principal at Populous, the Kansas City–headquartered architecture firm that designed the stadium. Indeed, the city demonstrated its commitment to the venture by approving

\$35 million in tax increment financing to help the private university fund its \$260 million stadium. "I don't think you would consider Waco a college town, but I think they're heading that way," continued Spears. "With Baylor's recent success with football, the community is getting behind it."

In addition to this monetary show of town-gown fellow feeling, the design of McLane Stadium goes a long way toward improving connectivity both between the campus and its football program, as well as between the city and the university. In addition to being on the east side of I-35,

the site (which was briefly considered for the George W. Bush Presidential Library before SMU took the honor) is on the north bank of the Brazos River. It links to the Baylor campus, on the south bank, via a pedestrian bridge. As a replacement for Floyd Casey Stadium, which is some two miles away from campus, the new stadium will make it easier for students without wheels to get to games. Also on site is the Baylor Basin, a harbor with boat slips perfect for a new form of water-borne tailgating. The project has also incited Waco to consider a \$180

million riverfront development project that could tie into the stadium and help break down the "Baylor Wall," another name for I-35, which separates the campus from the city center.

As big as it looks from the freeway, at 43,000 seats McLane Stadium is intimate compared to the 80,000-seat-and-up stadia that are home to much of the Bears' competition. The stadium's three tiers keep the seats close to the field. A canopy—held 135 feet in the air and cantilevering up to 95 feet out on 42-inch-diameter steel pipe columns—provides

Sited across the Brazos River from Baylor's campus, McLane Stadium can be reached by car, by foot, or by boat.

shade for hot September games as well as sound amplification to increase the intimidation factor. Horseshoe-shaped in plan, the poured-in-place concrete seating bowl opens up to the south, creating a view corridor to Baylor's idyllic campus.

Construction is expected to be complete by August 1, well before the first home game of the year on August 31. **AS**



The interior is designed to modulate natural light for different functions, from circulation, to study, to exhibition and storage. Right: MDI will act as a hub for the other buildings on the Menil campus.

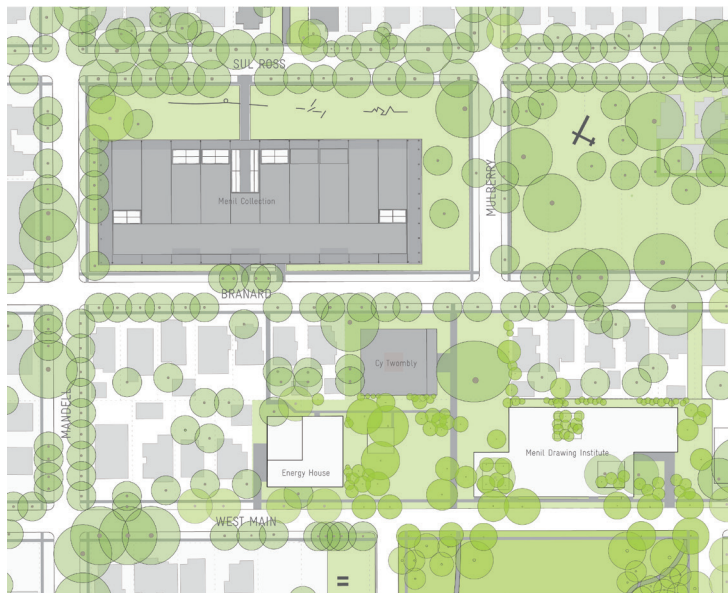
DRAWING AND DAPPLED LIGHT

continued from front page a proper place to this relatively fragile and inherently experimental practice. With a design that is at once serene and revolutionary, Johnston Marklee has enabled the Menil to make its drawings a more active and public part of the collection than ever before."

The MDI has existed as a program at the Menil since 2008. In that time, it has developed a national reputation for its local and traveling exhibitions and scholarly

projects. In designing a bespoke facility for the program, Los Angeles–based architecture firm Johnston Marklee had to take into account a complex program including multiple groups of users—visitors, scholars, conservationists—and multiple functions and spaces, as well as thousands of delicate works of art.

"Because of the MDI's public-oriented mission, though, and the famously understated architecture of the Menil's other buildings, we knew this complexity had to



COURTESY OF JOHNSTON MARKLEE/THE MENIL COLLECTION

be accommodated in a design that would seem direct and self-evident," said Sharon Johnston and Mark Lee in a statement. "The site itself showed us the way forward. The gardenlike character of the campus with its tree-shaded streets of bungalows gave us the clues we needed to find the right scale, resolve the relationship between interior and exterior spaces, and, above all, modulate the light."

The MDI site is located at the wooded heart of the Menil's 30-acre Montrose neighborhood campus of sleepy streets and quaint bungalows. It sits just south of the museum's Renzo Piano–designed main building (1987) and Cy Twombly Gallery (1995), and just north of Richmond Hall, a 1930 masonry structure

housing a permanent Dan Flavin light installation. The location is also at the center of a new master plan of pedestrian paths and green spaces designed by Michael Van Valkenburgh Associates, singling out the MDI as a hub among the Menil's other art buildings.

Johnston Marklee's design takes its cues from the master plan's circulation paths and the campus' many venerable live oaks. In plan, the building is oriented around three square, open-roofed courtyards inhabited by the gnarled, waxy-leaved, evergreen trees. Two of the courtyards form the building's east and west entrances while the third is set aside as a "scholars' cloister" on the north edge of the building. Enclosed volumes

between the courtyards make up the MDI program space. A circulation spine and gathering space runs between the east and west entrances. To the south of this corridor are the exhibition galleries. To the north are the administrative offices, study rooms, and conservation lab.

A thin, flat roof of painted steel plate ties together all of the 17,000-square-foot, one-story building's spaces. The roof works in concert with the surrounding landscape and the live oaks to modulate the levels of natural light on the interior. Johnston Marklee worked in collaboration with New York City–based lighting design firm George Sexton Associates to develop strategies for carefully admitting daylight and blending it with electric light. As visitors enter, the powerful Texas sunlight is reduced in stages, first by the canopy of trees, then by the roof canopy. Throughout the interior, gradients of modulated daylight and controlled chambers of artificial light define the functions of the various spaces, from circulation to study to exhibition and storage.

The MDI is one component of an on-going \$110 million capital and endowment campaign for the Menil Collection, which also includes the Van Valkenburgh master plan and a new "Energy House" containing all of the campus' mechanical systems, which is also being designed by Johnston Marklee. Groundbreaking for the MDI is tentatively scheduled for early 2015. **AS**

READING COMMUNITY continued from front page to consider the role of this building in its context and its community.

Austinites are known for their highly participatory and democratic inclinations, and they made their vision of the new library known. “People wanted to make sure the library didn’t just have books, but also different kinds of nice places to read books and interact with technology,” said Jonathan Smith, project architect at Lake|Flato Architects in San Antonio, which is partnering with Boston’s Shepley Bulfinch in an integrated joint venture for the project. Lake|Flato completed the schematic design and design development, and is currently overseeing contract administration; Shepley Bulfinch executed the programming and construction documents.

The site for the new and long-overdue central library is indeed a nice place in and of itself. Located on the north shore of the city’s lakefront, the library will act as the terminus for a lively, pedestrian-oriented urban corridor on its northern urban edge, and connect to riparian landscape and long vistas across Lady Bird Lake to the south. Its street presence will animate and complete the until-now quiet, western end of the Second Street District, and make an important physical connection to the city’s hike and bike trail. Music venue ACL Live and the W Hotel, as well as hip shops and restaurants, are a stretch to the east, while at lake level, pedestrian and bike access connects to the city’s ten-mile-long network of trails.

A 38-story residential tower is being developed by Trammel Crow across Shoal Creek to the east, where the building engages



the hike and bike trail. “On this edge, the design accommodates a pedestrian connection between the library and the riparian character of the creek,” said Steve Raike, project manager with Lake|Flato. “These goals are firmly embedded in Austin’s Great Streets design standards.” Here, bench seating, shade trees, and bike parking provide an intimate, welcoming entry to the library, removed from the activity of the street level above. To the west, the city’s decommissioned, iconic 1950s Seaholm Power Plant is being re-envisioned as a mixed-use complex, finally completing this western sector of downtown.

Inside the building, the space is dominated



by what Raike calls the “big move” of the project: a six-story, light-filled atrium that provides vertical circulation and a variety of scales of spaces for people to gather or to be alone, to research or to brainstorm. A multi-purpose space will accommodate up to 350. At street level, a leasable restaurant space provides a social spot—think bookstore café—and a retail space will house the library’s own high-end, museum-style shop, both revenue generators for the city-owned operation. This integration of public and private enterprise takes its cues from nearby Antoine Predock-designed city hall, another municipal building that contains retail and restaurant space along its Second

The interior of the library is dominated by a six-story atrium (above, left). Its street presence will complete the western end of the Second Street District (above, right).

Street frontage.

With Austin’s high tech community and spirit of innovation, it makes sense that the library will assimilate technology with people. Smith calls it a “new hub for the citizens of Austin.” Not due to open until March 2016, the library has already received inquiries for space rental from South by Southwest Interactive, itself a hub of technology and digital innovation. Proof, hopefully, that reports of the death of libraries have been greatly exaggerated. **CANAN YETMEN**

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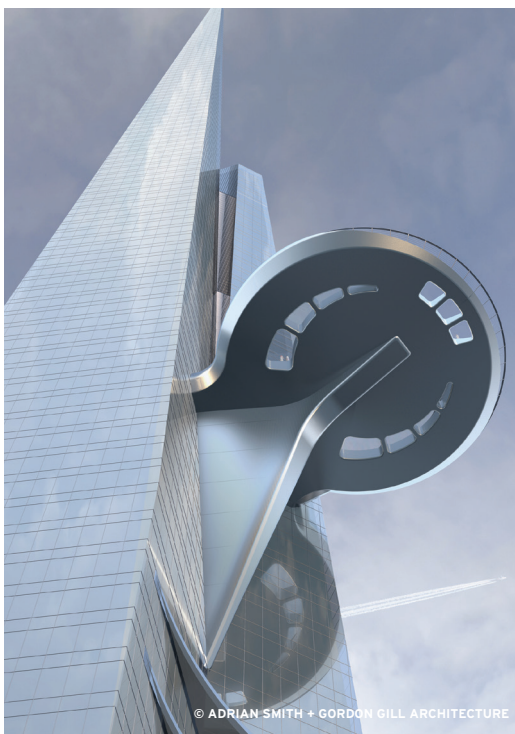
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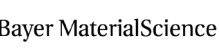
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BOLDLY GO

THE COMMERCIAL SPACE FLIGHT INDUSTRY IS TAKING OFF, AND WITH IT A NEW ARCHITECTURAL TYPOLOGY: THE SPACEPORT
BY BILL MILLARD



Quick: close your eyes and think of space flight. Where do the images come from? If you're of a certain age, they're from the Mercury, Gemini, and Apollo missions of the 1960s, the heroic era that culminated in a moon landing. For nearly everyone younger, they're from cinema and video: some iteration of *Star Trek*, *Star Wars*, *Battlestar Galactica*, and *2001: A Space Odyssey*. The visual vocabulary became a cliché long ago: sleek techno-biomorphic spacecraft straight out of William Gibson's *Gernsback Continuum*, zooming between Fullerian/Saarinenesque/Altoid space stations and CGI battle scenes, dodging the question of whether streamlined contours actually

matter in environments with no atmosphere and, hence, no friction (they don't, as Thom Mayne once noted in reference to the Apollo Lunar Module that his Cooper Union building so uncannily resembles).

Personal visions of space travel are less likely to suggest NASA's more prosaic space shuttle (or, lower on the aerospace-iconography ziggurat, *The Jetsons*). Yet commercial spaceports, a critical step toward a future when space is open to every George and Jane, have moved from speculation to actual construction over the past decade. If the space-travel industry follows the path these ports' proliferation implies, those humbler models will be closer to reality.

Spare-no-expense public projects with single-use rockets that discard launch stages into the ocean, manned by larger-than-life rocket jocks who joined the astronaut/cosmonaut elite through military training, have given way to economical carrier craft ("motherplanes") taking off horizontally on regular runways, ferrying light reusable vehicles full of relatively unheroic civilian passengers. Tourism and eventual routinization, in other words: the passing of the torch from people with the Right Stuff to people with plenty of the green stuff.

Though it's easy to view rocket-borne millionaires as the ultimate dilettantes, some longtime aerospace observers see tourism as an essential

phase in the evolution of the field. Consultant/engineer Derek Webber, executive director of Spaceport Associates, has analyzed the business models and regulatory climate for passenger space flight, managing Futron Corporation's ASCENT study of space markets for the National Aeronautics and Space Administration (NASA)'s Marshall Space Flight Center. After decades in the communications satellite industry, he believes that space tourism could grow far larger. "It's an enormous potential market," he said, "because if each person is considered as a payload, you've got potentially tens of thousands of payloads per year, whereas in normal commercial space you have about

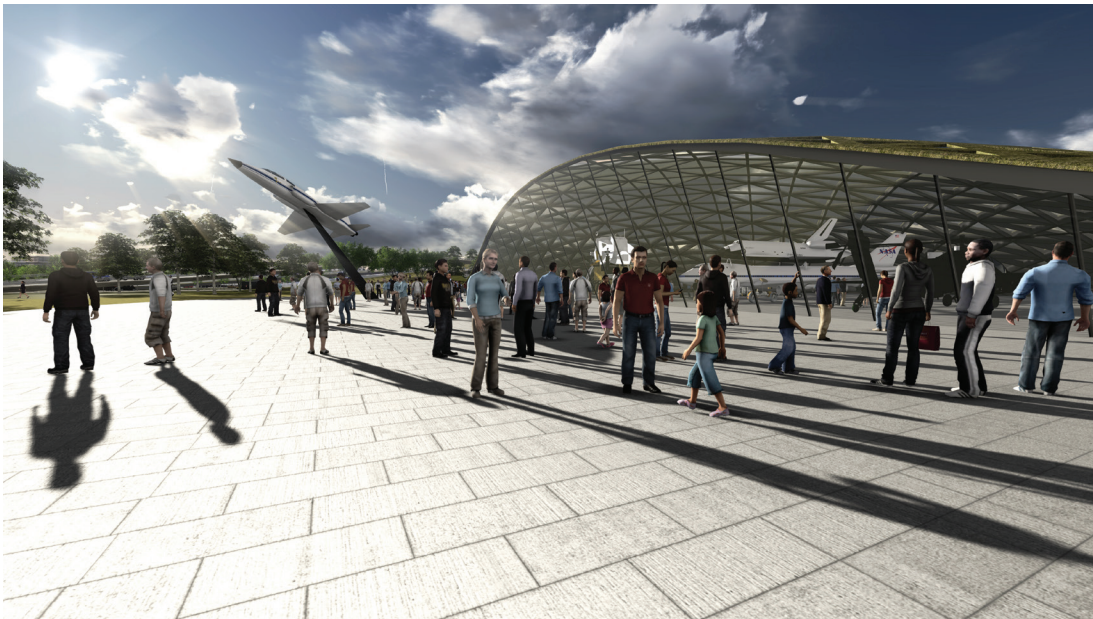
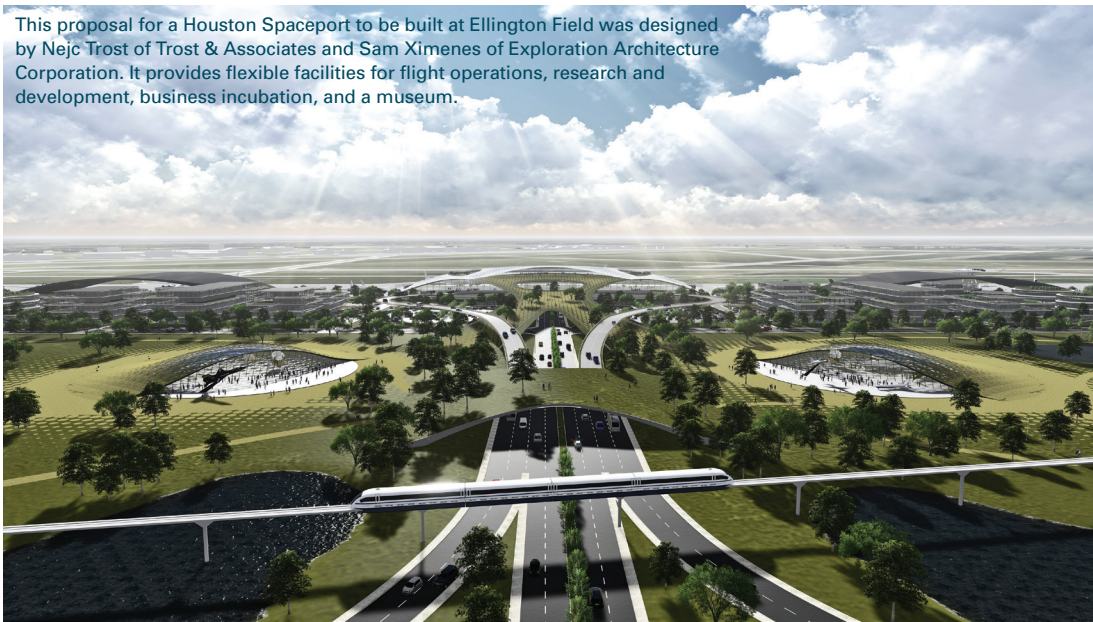
80 payloads a year... globally." Envisioning a wide range of "horses for courses"—spaceports tailored to particular purposes—and looking to suborbital tourism as the path to commercial viability as general space transportation matures and expands, Webber compares the brewing space boom to the barnstorming era in the early history of aircraft. "Go back to the Wright brothers. They started something, and they didn't know where it was going to lead."

One thing is certain: wherever this industry is headed—back to the moon, to a future Martian settlement, to the Martian moons Deimos and Phobos (an exploratory possibility that some at NASA Goddard Space

Situated between Las Cruces and Truth or Consequences, New Mexico, Spaceport America—designed by Foster + Partners and URS—is the world's first dedicated commercial spaceport.



This proposal for a Houston Spaceport to be built at Ellington Field was designed by Nejc Trost of Trost & Associates and Sam Ximenes of Exploration Architecture Corporation. It provides flexible facilities for flight operations, research and development, business incubation, and a museum.



COURTESY TROST AND ASSOCIATES

Flight Center have studied), or only to the checkbooks of indulgent hedgefundistas and celebrities—its trajectory leads through a quiet airfield on 18,000 acres between Las Cruces and Truth or Consequences, New Mexico. Here, a state agency, the New Mexico Spaceport Authority (NMSA), operates the world's first dedicated commercial spaceport. Spaceport America, with a terminal designed by Foster + Partners and URS, is not just photogenic but substantially

operational; its first-phase construction was completed in 2013, and its vertical-launch component (it supports both horizontal and vertical takeoffs) has hosted 20 launches since 2006. Virgin Galactic, the furthest-flung branch of entrepreneur/adventurer Richard Branson's empire, is its anchor tenant. In May 2013, the port added Elon Musk's firm SpaceX, which will launch the Grasshopper test rocket, a vertical-takeoff, vertical-landing (VTVL) design that Spaceport America's

executive director Christine Anderson describes as "the Holy Grail... that will cut costs 100-fold in the vertical space industry."

Uniquely among its existent peers, and perhaps providing a prototype for its speculative ones—globally, there are still more of the latter than the former—Spaceport America expresses a recognition that since the business model and the theatricality are intertwined, success in the sky requires balanced attention to practicality and

spectacle on the ground. It marks the first realized case of the commercial spaceport as a distinct building typology.

X Prize leads to New Mexico

Space-flight privatization began with the 1980 founding of the French satellite firm Arianespace and accelerated after businessman Dennis Tito's self-financed International Space Station visit on a Russian Soyuz rocket in 2001. The Ansari X Prize—\$10 million offered by telecom tycoons Anousheh and Amir Ansari to the first nongovernmental team that could deliver a manned reusable spacecraft to the Kármán line, the 100-km (62-mile) altitude accepted as the border between Earth's atmosphere and outer space, twice within two weeks—gave the effort a boost.

Mojave Aerospace Ventures, a partnership of aerospace designer Burt Rutan's Scaled Composites firm and Microsoft cofounder Paul Allen, won that competition in 2004 with SpaceShipOne, a carbon-fiber craft whose folding-wing design allows a high-drag feathered configuration for re-entry and a glider configuration for landing. SpaceShipOne, which launched from the motherplane White Knight at California's Mojave Air and Space Port, now hangs in the Smithsonian's National Air and Space Museum. Its successor, SpaceShipTwo, large enough to carry two pilots and six passengers (all with window seats), is undergoing testing as Virgin Galactic's demonstration craft for a maiden flight carrying Branson and his two adult children from the New Mexico port and back, with White Knight Two (*VMS Eve*, after Branson's mother) as carrier. Though Virgin Galactic has kept details quiet and revised its timetable several times, Webber speculates that the Bransons' ride may occur as early as late 2014.

The convergence of the X Prize, the appearance of Virgin Galactic, and the energetic promotion by NMSA, said Spaceport America's project architect Grant Brooker, senior partner at Foster + Partners, created an optimal opportunity for the firm to apply its signature high-tech, high-efficiency approach to a new realm of transportation infrastructure. It wasn't a hard sell—more a case of "'You had me at spaceport,' really. Any conversation that begins, 'We really want to build a spaceport in America,' that's definitely a project we want to do. This is not an expensive facility; this is not a very big facility; but we were trying to make something that was very concentrated and where, [as] in the early days of flight, you get the people close to the equipment."

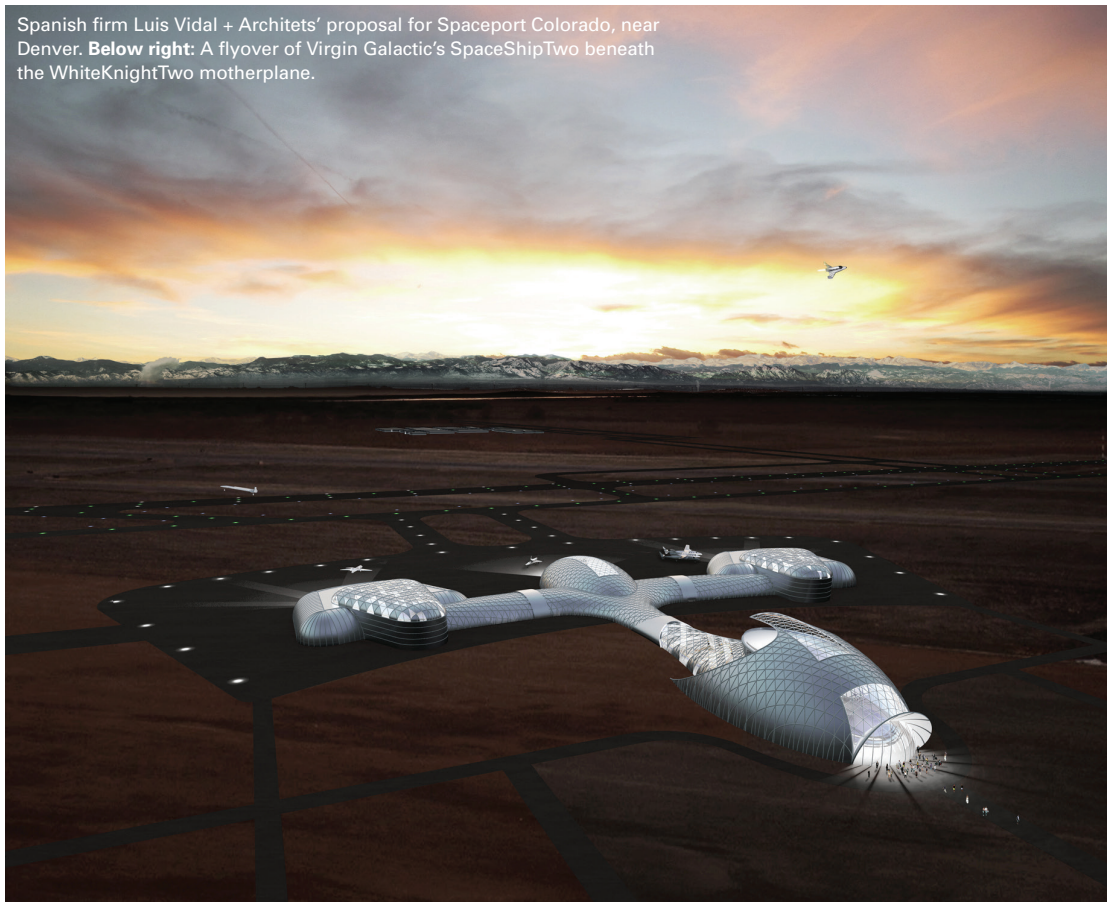
Siting decisions for spaceports, at least for now, rank remoteness above accessibility. Keeping uninvolved populations safe from errant rockets, Webber points out, is a vital consideration in licensing decisions by the Federal Aviation Administration (FAA), favoring ocean-side or desert sites. Spaceport America, Brooker said, offers a "geographical advantage

held by no other location in the States, which is the proximity of the White Sands missile base," creating a large commercial no-fly zone. Additional benefits of the location include impressive desert views, a 12,000-foot runway, and the prevailing westerly winds, which the building employs in a geothermal system, channeling air beneath large earth berms via long tubes for cooling and delivery into the mechanical plants, making the HVAC system more efficient. A broad, blanket-like roof of thin-shell concrete keeps direct sunlight from penetrating the building and provides additional thermal mass. Although flight is obviously energy-intensive, environmental performance is an important priority for the port; the terminal is not carbon-neutral, but it is designed to attain LEED Gold, Anderson reports. The site offers an incremental advantage over sea-level areas: "We're also at altitude," she adds. "We always say, 'The first mile is free,' because we're at 4,600 feet, so that means more payload, less fuel."

The curves of the low-slung, symmetrical, steel-framed facility can be read as a horseshoe crab or a manta ray as easily as a parked spacecraft or winged alien; it references both Earth and space. "We wanted something that really felt that it was almost tethered," Brooker continues, "floating above the landscape, *in* the landscape. That gave us an aesthetic straight away. We like that it hovered, but we weren't consciously trying to drive anything that looked futuristic." Internally, it circulates observers on a viewing bridge close to the hangar space without disrupting the facility by placing them right in the vaults with the equipment, a decision that Brooker calls the most important design-stage change in a competition proposal that otherwise remained consistent. Lifting the walkway allowed the architects to join the control and training vaults as one large "superhangar" with enough clearance for carriers and jets to pass below.

Galleries for spectators are among the earthbound considerations that make an active spaceport more than a launch site. Astronauts are the most prominent people a port serves, but they are outnumbered by terrestrial onlookers whose purchases of souvenirs, hot dogs, lodging, and other goods, Webber has concluded, will be a key part of any private spaceport's revenue stream. This far from other settlements, Anderson pointed out, "we had to build a small city," self-sufficient in basic infrastructure: water, power, and sewer, plus a fire department, security, emergency flight termination capability, and emergency medical technicians. Aware of the port's potential for education aimed at the wider population as well as preparatory training for the passengers themselves, she notes its secondary function as a kind of science museum. "We hired a company from Florida that did a lot of EPCOT and Disney activities," she said. "Education is an undercurrent, but it's a fun experience,

Spanish firm Luis Vidal + Architets' proposal for Spaceport Colorado, near Denver. **Below right:** A flyover of Virgin Galactic's SpaceShipTwo beneath the WhiteKnightTwo motherplane.



COURTESY LUIS VIDAL + ARCHITECTS

so you're going to learn more about commercial space; you're going to learn how spacecraft fly, and kids can build model rockets and fly them there. That's our other business line." Other spaceports, she said, supplement their central business in different ways. Mojave, for example, is also a wind power center and an intermodal transportation hub with cargo-transfer capabilities to rail and trucking.

In other respects, private spaceports are less complicated than airports to design, build, and operate. Space tourists for the foreseeable future return to the liftoff point rather than traveling elsewhere on Earth. Until enough of these facilities exist to make point-to-point flights an option, there is no need for baggage handling, passport control, or customs. And certainly not in-flight food: with accelerating forces of 3-6G during re-entry, plus a zero-gravity flight segment that reminds some passengers why NASA's reduced-gravity aircraft acquired the nickname "Vomit Comet," space tourism is best experienced under fasting conditions.

First, single points; eventually a network

Spaceport America is one of eight licensed spaceports in the United States, including the longtime manned-launch monopolist, Cape Canaveral. Most are either vertical-launch facilities, mainly handling satellites, or repurposed existing airports (decommissioned military fields in the case of Jacksonville Cecil in Florida and Mojave north of Los Angeles); only one, Spaceport Systems International's California Spaceport at Vandenberg Air Force Base in Lompoc, operates with no governmental funding. Wallops

Island, Virginia's Mid-Atlantic Regional Spaceport, has not taken on passenger missions but may hint at long-range ambitions through its acronym. Legislatures in Texas, Colorado, and Wisconsin have mounted efforts to join the "spaceport states" (Alaska, California, Florida, and Oklahoma).

Overseas, along with Russia's Baikonur (actually in Kazakhstan), three in China (Xichang, Wenchang, and Jiuquan), and the Guiana Space Centre, used by the European Space Agency (ESA), proposed ports can market their services with appeals to local features as well as expertise. Webber notes that Spaceport Sweden in Kiruna, already experienced in ESA rocketry, may be able to offer passengers the chance to fly through the aurora borealis. The proposed Caribbean Spaceport in Curaçao features Dutch leadership in both architectural design (by the Amsterdam firm D/DOCK) and engineering, along with a tropical location; XCOR Aerospace, which markets two-person flights, one passenger plus pilot, on its Lynx spaceplane (a horizontal-launch vehicle with no motherplane), has bruited the idea of moving these operations from Mojave to the Curaçao port as early as 2015. The Japan Aerospace Exploration Agency (JAXA) joined the commercial market with a satellite launch from the island-based Tanegashima port in 2012; Space Adventures, the tourism firm that has put Tito and six other civilians into orbit to date, is reportedly vetting sites in Japan, Australia, Singapore, and Dubai along with U.S. ports for a suborbital-flight port and training center. Abu Dhabi, not to be outdone, may get a passenger spaceport within two years in a partnership between Branson and local investors. A global spaceport

network, giving Virgin Galactic and XCOR somewhere to go besides up, is conceivable.

For the proposed Spaceport Colorado, to be located at Front Range Airport, a small general-aviation facility near Denver, planners called in Luis Vidal, an internationally recognized airport design specialist and principal of Madrid-based Luis Vidal + Architects. Vidal sees the spaceport typology evolving out of airports, with distinct requirements. "The trend concerning the 'air side' is trying to use preexisting aerodromes, while in the 'land side' new buildings should be developed to adapt to the new demands," he suggested. For tourism, crafting the experience is paramount: "A need will arise to create a unique space focused on preparing the passenger before the trip, and then after the trip, another place to guide and receive this new experience would be required." Spaceports will also serve as technology development centers, he believes, particularly for studies performed in microgravity environments, calling for laboratories and research facilities, along with "extreme confidentiality requirements, very different [from] those of a conventional cargo terminal."

From his work on the Colorado project, Vidal sees functionality and modularity as essential design principles for the emerging typology. The Front Range spaceport, "actually a conventional aerodrome with a regular runway," is the only one to his knowledge that will include both spaceport and general-aviation uses. He also goes against the grain in advocating site choices closer to cities and commercial airports to facilitate connections for passengers and proximity to spacecraft manufacturers; he is confident that "an evolution of

the current aviation safety protocols would be sufficient to guarantee the same levels of safety." As for aesthetics, he acknowledges that science-fiction visionaries are implicit influences on most spaceport architecture to date—"but we have to realize that sci-fi is now. These flights will soon be as common as taking a plane."

A similar conviction that space travel will eventually become routine animates the world's first academic program in the field, the University of Houston's Sasakawa International Center for Space Architecture (SICSA). The proposed spaceport at Houston's Ellington Airport draws on this center's expertise: Nejc Trost of the Slovenian firm Trost & Associates, author of *Chase for Space* (Faculty of Architecture, Ljubljana, 2011) and a graduate student at SICSA, worked with recent alumnus Sam Ximenes of Exploration Architecture Corporation to design this facility, which the Houston Airport System unveiled last fall before an annual meeting of the Commercial Space Federation. Ellington is a deactivated Air Force field a few miles from NASA's Johnson Space Center—and closer than central Houston to the Gulf of Mexico, so that rockets can minimize flight over populated areas. The proposed complex is designed as "a frame that can be modified," said Trost, "flexible according to the growth of the industry." It allows for flight operations, research and development, business incubation, and promotion of the general public's interest in aviation and space through an onsite museum.

Trost, who has flown in zero gravity himself on a Russian "vomit comet" training plane, does not flinch from recognizing that flight can be both thrilling and nerve-wracking. The design for Ellington aims to calm edgy passengers by combining natural and futuristic elements, merging the landscape of the six-acre site with gently emerging diagridged surfaces: dominant Fullerian geometries for the terminal and museum amid a verdant campus and business center. "At the same time," he said, "we pushed the open area inside the terminal, so you see a large green patch growing inside the building. This was the plan; for nature and technology to mix next to space vehicles in the hangar. So one of the main considerations in the spaceport terminal is a roof has to

have a feeling of floating. We want to encourage a feeling of the passengers, when they go through the spaceport, to give them similar experience to the space travel." Trost also wants the facility to be prepared for an eventual transition from suborbital tourism to orbital transportation. "Point-to-point is definitely the next step, after suborbital flights have been proven as safe," Trost said, "but the speeds are very high, even higher than Concorde, and much higher orbit. So you need thermal protection, and it's a completely new aviation skill." Houston's concentration of aerospace expertise, he believes, is a strong argument for developing the nation's ninth spaceport there.

Integrating rockets and their infrastructure into the global transportation network is admittedly blue-sky speculation in a non-metaphorical sense. With figures as visible as film stars signed on among Virgin Galactic's early customers, contingencies that could delay or derail the whole endeavor are obvious (no one discussing these ports and projects mentions Icarus, let alone Challenger). Yet Brooker places the field in historical context. "Jet travel doesn't begin with an enormous airport complex capable of handling 80 million passengers a year. It begins with a few incredibly brave people piloting small craft, trying them out on small fields, and then expanding the technologies from that knowledge that they're gaining."

Webber, a veteran and an optimist, summarized: "In the essence, it's a very American idea, space tourism. It's people wanting to push the boundaries, take some risks, have some fun, and other people wanting to make a buck out of it. Nobody believed it; it was impossible; but now the giggle factor is gone. Everyone knows it's going to happen in different places around the world and in the U.S. It's just a matter of how successful. Will the forecasts turn out to be correct? Once a few have done it, will they be disappointed? Will they say, 'Ah, it wasn't that great'? Or will they say 'Wow: it was transforming'? Every astronaut I've talked to—and I've talked to a lot of them—they always just tell you that they want to go up again."

BILL MILLARD IS A CONTRIBUTOR TO AN, OCULUS/EOCULUS, ARCHITECT, ARCHITECTURAL LIGHTING, LEAF REVIEW, ICON, CONTENT, AND OTHER PUBLICATIONS.



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MARCH

THURSDAY 13

FILM

Love & Air Sex

7:00 p.m.
The Modern Museum of Art
Fort Worth
3200 Darnell St.
Fort Worth
themodern.org

LECTURE

Nathaniel Donnett

6:30 p.m.
Contemporary Art
Museum Houston
5216 Montrose Blvd.
Houston
camh.org

TOUR

Skyline 360 Tour

5:30 p.m.
Dallas Center for Architecture
Klyde Warren Park;
Reading and Games Room
Dallas
dallasca.com

FRIDAY 14

FILMS

I Am Divine

7:00 p.m.
The Museum of
Fine Arts Houston
Law Building
1001 Bissonnet
Houston
mfah.org

Tim’s Vermeer

8:00 p.m.
The Modern Museum of
Art Fort Worth
3200 Darnell St.
Fort Worth
themodern.org

LECTURE

**American Artists in
the Gilded Age**

1:30 p.m.
The Museum of Fine Arts
Houston
Law Building
1001 Bissonnet
Houston
mfah.org

SATURDAY 15

EXHIBITION OPENING

**The William S. Paley
Collection: A Taste for
Modernism**

Crystal Bridges
Museum of Art
600 Museum Way
Bentonville, AR
crystalbridges.org

LECTURE

Dave Barry

7:30 p.m.
Dallas Museum of Art
1717 North Harwood St
Dallas
dma.org

TOUR

**Arts District
Walking Tour**

10:00 a.m.
Dallas Center for Architecture
Ceremonial entrance
to the Dallas Museum of
Art at Flora and Harwood
Dallas
dallasca.com

SUNDAY 16

FILM

Way Down East

2:00 p.m.
Kimbell Art Museum
Kimbell Piano
Pavilion Auditorium
3333 Camp Bowie Blvd.
Fort Worth
kimbellart.org

TUESDAY 18

LECTURE

Cynthia Daignault

7:00 p.m.
The Modern Museum of
Art Fort Worth
3200 Darnell St., Fort Worth
themodern.org

THURSDAY 20

LECTURE

**DMA Partners Light from the
Prairie: Frank Lloyd Wright
and the Francis Little House**

6:30 p.m.
Dallas Museum of Art
1717 North Harwood St
Dallas
dma.org

FRIDAY 21

TOUR

Slow Art at the Modern

5:30 p.m.
The Modern Museum of Art
Fort Worth
3200 Darnell St.
Fort Worth
themodern.org

SATURDAY 22

CONCERT

The Godfathers

2:00 p.m.
Kimbell Art Museum
Kimbell Piano Pavilion
Auditorium
3333 Camp Bowie Blvd.
Fort Worth
kimbellart.org

EXHIBITION OPENING

Melanie Smith

Contemporary Art
Museum Houston
5216 Montrose Blvd.
Houston
camh.org

SUNDAY 23

EXHIBITIONS CLOSING

Focus: Fred Tomaselli

The Modern Museum of Art
Fort Worth
3200 Darnell St., Fort Worth
themodern.org

Nature as Muse:

**Impressionist Landscapes
from the Frederic C.
Hamilton Collection and the**

Denver Art Museum
Denver Art Museum
100 West 14th Ave. Pkwy.
Denver
denverartmuseum.org

Outside the Lines

Contemporary Art
Museum Houston
5216 Montrose Blvd.
Houston
camh.org

THURSDAY 27

LECTURE

**State of the Arts
Urban Planning**

6:30 p.m.
Dallas Museum of Art
1717 North Harwood St.
Dallas
dma.org

CONCERT

Cliburn at the Kimbell

7:30 p.m.
Kimbell Art Museum
Kimbell Piano Pavilion
Auditorium
3333 Camp Bowie Blvd.
Fort Worth
kimbellart.org

SATURDAY 29

CONCERT

**Spencer Yeh AKA
Burning Star Core**

2:00 p.m.
Contemporary Art
Museum Houston
5216 Montrose Blvd.
Houston
camh.org

SUNDAY 30

EXHIBITION CLOSING

**Concentrations 56:
Stephen Laphisophon—
coffee, seasonal fruit,
root vegetables, and**

“Selected Poems”
Dallas Museum of Art
1717 North Harwood St.
Dallas
dma.org

APRIL

WEDNESDAY 2

**Citizen Architect Initiative
“A Call to Action”**

The Center for Design
1000 St. Charles Ave.
New Orleans
aianeworleans.org

THURSDAY 3

CONCERT

**Fort Worth Classic
Guitar Society**

7:30 p.m.
Kimbell Art Museum
Kimbell Piano
Pavilion Auditorium
3333 Camp Bowie Blvd.
Fort Worth
kimbellart.org

FRIDAY 4

FILM

The Life of Oharu

6:00 p.m.
Kimbell Art Museum
Kimbell Piano
Pavilion Auditorium
3333 Camp Bowie Blvd.
Fort Worth
kimbellart.org

SATURDAY 5

EVENT

**Behind the Curtain:
Conversation with the
Stars of the Fort Worth
Opera Festival**

2:00 p.m.
Kimbell Art Museum
Kimbell Piano Pavilion
Auditorium
3333 Camp Bowie Blvd.
Fort Worth
kimbellart.org

TOUR

Architecture Tour

11:00 a.m.
The Modern Museum of Art
Fort Worth
3200 Darnell St.
Fort Worth
themodern.org

SUNDAY 6

EXHIBITION OPENING

Focus:

Rirkrit Tiravanija

The Modern Museum of Art
Fort Worth
3200 Darnell St.
Fort Worth
themodern.org

FRIDAY 11

CONCERT

**Kimbell Music! Where the
Eye Meets the Ear**

7:00 p.m.
Kimbell Art Museum
Kimbell Piano Pavilion
Auditorium
3333 Camp Bowie Blvd.
Fort Worth
kimbellart.org

SUNDAY 20

FILM

Strike

2:00 p.m.
Kimbell Art Museum
Kimbell Piano Pavilion
Auditorium
3333 Camp Bowie Blvd.
Fort Worth
kimbellart.org

WEDNESDAY 23

LECTURE

Dallas Architecture

Forum Presents:

Gregg Jones

7:00 p.m.
Dallas Museum of Art
1717 North Harwood St.
Dallas
dma.org

THURSDAY 24

LECTURE

E. Hinton

7:00 p.m.
Dallas Museum of Art
1717 North Harwood St.
Dallas
dma.org

SATURDAY 26

EXHIBITION OPENING

**Trenton Doyle Hancock:
Skin & Bones, 20 Years
of Drawings**

Contemporary Art
Museum Houston
5216 Montrose Blvd.
Houston
camh.org

SUNDAY 27

EXHIBITIONS CLOSING

Robert Smithson in Texas

10:00 a.m.
Dallas Museum of Art
1717 North Harwood St.
Dallas
dma.org

Young Masters 2014

Dallas Museum of Art
1717 North Harwood St.
Dallas
dma.org

WEDNESDAY 30

EXHIBITION CLOSING

Art on the Lawn:

Joseph Havel

Contemporary Art Museum
Houston
5216 Montrose Blvd.
Houston
camh.org



COURTESY MUSEUM OF FINE ARTS HOUSTON

BEYOND CRAFT

Museum of Fine Arts Houston
1001 Bissonnet, Houston
Through May 26

The Leatrice S. and Melvin B. Eagle Collection is one of the most remarkable decorative arts collections in the world, and goes a long way toward challenging the idea that there is a difference between decorative and high art. Although primarily American in scope, it also encompasses significant pieces by acclaimed international artists. At its core are stunning examples of ceramics by groundbreaking California-based artists, such as Robert Arneson, Ralph Bacerra, Viola Frey, David Gilhooly, Ron Nagle, Ken Price, Adrian Saxe, and Peter Voulkos. Also included is furniture by Wendell Castle and Sam Maloof; textile and fiber art by Olga de Amaral, John Garrett, John McQueen, and Cynthia Schira; and jewelry and metalwork by William Harper, Albert Paley, Earl Pardon, and Joyce J. Scott. The Museum of Fine Arts Houston acquired the collection in 2010. *Beyond Craft* represents its first major showing, surveying significant artists, aesthetic principles, and art movements from the mid-1960s to the early 1990s and beyond.



COURTESY MODERN ART MUSEUM OF FORT WORTH

FOCUS: FRED TOMASELLI

Modern Art Museum of Fort Worth
3200 Darnell Street, For Worth
Through March 23

FOCUS: Fred Tomaselli highlights works created by the artist in the past ten years, including his *New York Times* collages. Tomaselli is known for his work on wood panels where he combines unorthodox materials that are suspended in a thick layer of clear, epoxy resin. The materials used in these pieces range from field guides to marijuana leaves. In Tomaselli’s hands, they form a hybrid of subjects and cultural references. The artist tries to represent the transcendental and utopian capabilities available within art. His work comments on suburbia in the 1960s and 70s and the quest for escapism. The images that are depicted relate to his California upbringing during those decades. Of his work, Tomaselli said, “It is my ultimate aim to seduce and transport the viewer into the space of these pictures while simultaneously revealing the mechanics of that seduction.”



El Ultimo Grito's *Garden Object* invites visitors to stay awhile and lounge about on its surreal, nature-inspired forms.

trptych, *Garden of Earthly Delights*. Hanging in the Museo del Prado in Madrid where Hurtado and Feo grew up, this painting left a vivid impression on the childhood memories of the duo. As with Bosch's triptych, *Garden Object* is divided into the three sections, each expressed by a different color scheme made up of a final layer of plastic that coats the packing materials and custom stickers applied by Rice students. The first is pink and dark red with green feet, the second red and blue with yellow feet, the third blue and black with red feet. The sharply contrasting bright colors combined with the Dr. Seuss-like shapes invoke a surreal feeling, one made all the more palpable by video projections on oval screens at the tops of certain pillars that show slow motion images of hummingbirds in flight. Hurtado noted that this installation is not just a piece to look at, but a piece for people to use. The other-worldly forms provide more or less functional seating and tables, as though this is not just a garden in which to glory in the bizarre surrounds of nature, but one in which to indulge in a garden party with all of your friends. Visitors are also invited into a back room occupied by a fountain illuminated in an eerie blue light.

The greatest strength of *Garden Object* is the way it welcomes people to use it. The seating and tables, at once strange and inviting, ask for those who enter to stay awhile, stretch out upon their bulbous forms, and become a part of the garden.

MEGHAN HENDLEY-LOPEZ IS A FREELANCE WRITER BASED IN HOUSTON, TEXAS.

Object of Design and Imagination

El Ultimo Grito, *Garden Object*
Rice Gallery
6100 Main Street, Houston, Texas
Through March 16, 2014

Rice Gallery in Houston is a university art space dedicated to original, site-specific installations. It is known for presenting large-scale environments that encourage direct interaction and exploration and promoting artists who use recycled and common materials. This January, the gallery has again pushed the limits of its space with an architectural marvel of an exhibition. Entitled *Garden Object*, the installation is by the husband and wife team of Roberto Feo

and Rosario Hurtado, better known as El Ultimo Grito, which, roughly translated, means The Last Shout. According to the duo, their work is "a return to a kind of primitivism." They hearken back to a time before the introduction of the tools and machines that have dictated the path of modern architecture and design. Drawing upon their background in construction and craftsmanship, Hurtado and Feo use their hands to create art installations with readily

available materials that are inexpensive and easy to manipulate. The formula has worked out well for them, and their pieces are now parts of the collections of the Museum of Modern Art in New York, the Stedelijk Museum in Amsterdam, and the Victoria and Albert Museum in London.

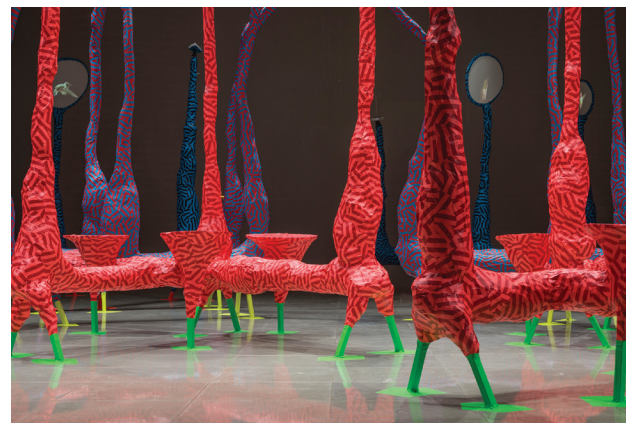
This rugged, manually hued aesthetic is at the core of Hurtado and Feo's artistic vision, an answer, they believe, to problem solving in the modern era. Instead of

relying on the philosophy of a "finished object" and the look associated with such, the duo focuses on the imaginative yet functional aspects of construction, and its untidy odds and end. Although their completed pieces are professional enough in terms of fabrication, they still reveal uncertainty and intrigue. "We always try to reflect on what design is," explained Feo. "For us, design is just the processes by which you materialize ideas. When you think about design in these terms, everything comes into design—philosophy, writing, everything—and the disciplines are just mediums within which you work. You no longer need to think about whether it's art, design, a film or whatever."

For the Rice Gallery

instillation, the husband and wife team constructed a forest of pillars and benches that are framed with timber and wrapped with packing materials, such as peanuts and bubble wrap. Instead of a rigid structure planned to every cut and connection, Hurtado and Feo allowed the installation to come together in a somewhat haphazard fashion, resulting in a loose interpretation of the vertical and horizontal forms they originally envisioned. The result not only creates functional lounge seating, but also draws undulating lines across the room.

For inspiration, El Ultimo Grito looked to the soft edges and organic forms of traditional English gardens and the profane scenes and fantastical forms of Hieronymus Bosch's famous



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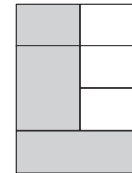
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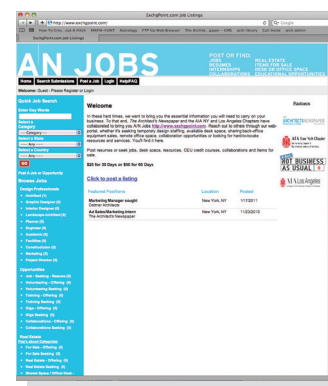
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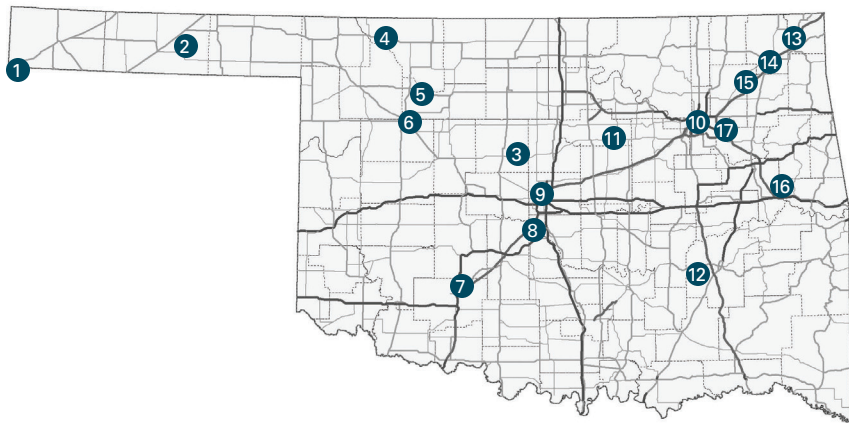
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THE GREAT STATE OF TRANSITION

GONE ACROSS OKLAHOMA

Oklahoma is a state that just keeps going. From the evacuated mining towns of Tar Creek, to the historic Dust Bowl departures on the Panhandle, to the oil and gas pipelines coursing under its rolling terrain, Oklahoma is a state of transition. From east to west, it is the third widest state in the lower 48, after Texas and Montana. Looking at a map of the USA, Oklahoma looks like a failed attempt to keep Texas from being simply too damn big. The Red River is the wiggly line along the bottom, separating it from Texas, but the rest is straight lines of longitude and latitude.

1 Initial Point

A close inspection of the state lines at the western edge Oklahoma's panhandle shows that the 35 miles of its boundary shared with New Mexico do not line up with the otherwise straight 300 mile line dividing New Mexico from Texas. This is because the boundary between New Mexico and Texas was set along the 103rd Meridian, as located by a Spanish survey in 1819. When Oklahoma Territory's panhandle was surveyed in 1890, using more modern and accurate methods, it was discovered that the 103rd Meridian was actually more than 2 miles east of where the early Spanish survey had it. New Mexico was quite upset about this discovery, as it meant that it had lost more than 600,000 acres to Texas. Over the years the state legislature has made demands for reparations, including monetary compensation, even as recently as 1991, though no action has been taken.

2 Panhandleland

The west side of the state is that curious cartographic appendage, a 165 mile-long, 35 mile-wide panhandle sitting atop Texas' panhandle (which, being square, looks alot less like a panhandle). These overlapping panhandles are similar terrain, blanketed by cattle, cotton, and wheat, irrigated by the Ogallala aquifer, below which is gas extracted and circulated in a subterranean highway of pipelines. Oklahoma's panhandle is a remnant, and the last piece of federal land in the contiguous United States to be surveyed by the federal government. Texas would have covered it, joining Kansas, Colorado, Utah, Arizona, New Mexico, and Oklahoma, all lined up along the 37th parallel of latitude, but when Texas joined the Union in 1845, a federal statute known as the Missouri Compromise was in effect, outlawing slavery north of 36½ degrees. Texas, wanting to stay a slave state, ceded its terrain north of that line to the federal government in 1850. Half a degree of latitude is 35 miles. By 1861, the boundaries of New Mexico, Colorado, Kansas, and the Oklahoma Territory were established along the 37th parallel. That left this rectangle, the former top of Texas's panhandle, a no man's land, a state without a state, a hole near the middle of the nation. A federal survey was finally made of this area in 1890, and the unassigned Public Land Strip, as it was known, was officially added to Oklahoma Territory, which joined the Union in 1907 as the 46th state.

3 Kerr McGee Cimarron Plant

This plant, located in north central Oklahoma, once made plutonium pellets for nuclear reactor fuel rods. It is famous as the site where Karen Silkwood worked and was exposed to radiation that threatened her life. She gathered what she said was evidence of corporate wrong-doing at the plant, including the possibility that she, an outspoken activist for workers at the plant, was being intentionally poisoned with radiation. In November 1974, she was on her way to a meeting with a reporter from the *New York Times* when her car veered off the road and crashed into a culvert, killing her. Suspicions of foul play abounded, and Silkwood, a film made in 1983 about her, supported them. Kerr-McGee closed its nuclear fuel plants in 1975, and this one was officially decontaminated and shuttered in 1994. Some of the buildings remain, but nobody works on-site.

4 Oklahoma Salt Works

Just after the panhandle connects to the pan of Oklahoma, near the town of Freedom, is Cargill Salt's solar production plant. It is one of only a few places in the country where salt is produced in large quantities by solar evaporation (most salt that is consumed is mined from large deposits underground). Solar evaporation requires a large amount of surface area and water to make shallow ponds, a dry and sunny atmosphere, as well as a source of salt to extract. Cargill, the largest salt company in the country, only operates in this manner at two other locations in the country: in the San Francisco Bay and at the Great Salt Lake in Utah, where the source of salt is the naturally salty water. Here, in high and dry western Oklahoma, the salt in the groundwater along the Cimarron River is high enough to be used to make salt by evaporation.

5 Lone Mountain Waste

Remoteness from anything but the local is a quality of northwestern Oklahoma, and an attraction for things that support the industries of away. It is not surprising then to find the Lone Mountain Landfill there, a hazardous waste site operating on a national scale. Operated by Clean Harbors LLC, the nation's largest hazardous waste company, Lone Mountain treats materials on-site, including liquids and PCBs, to help stabilize them before they are buried in the expansive mounds on the property. The site, near Little Sahara State Park and Wayonka, is one of seven commercial chemical waste landfill sites operated around the country by the company. Two are in California, one each in Colorado, Texas, Utah, and North Dakota.

6 Southard Gypsum Mine and Plant

Oklahoma is sometimes ranked as the largest domestic producer of gypsum, and this facility in the northwestern part of the state is one of a few major mines and plants for the material in the state. It is operated by U.S. Gypsum, the largest manufacturer of gypsum products in the country, which includes wallboard, joint compound, and ceiling panels, some of the most common materials used in building construction. Despite the nationwide reach of

the company, it operates only eight mines and quarries in the USA.

7 Fort Sill

Fort Sill is a major artillery test and training center for the Army, located on 94,220 acres (147 square miles) in southwestern Oklahoma. It was originally established in 1869, as an outpost to fight the local Plains Indians. The legendary Apache Geronimo was among the hundreds of Native Americans imprisoned here, and he is buried on the base. During World War II Japanese Americans were held here, as well as German POWs. Today at least 20,000 military and civilians work and train here every year.

8 Will Rogers Airport

Will Rogers Airport, the main airport for Oklahoma City, is the location for the Federal Aviation Administration's training site for air traffic controllers. The FAA campus, called the Mike Monroney Aeronautical Center, is on the west side of the airport, and has other training and technology programs as well, employing up to 5,500 people. The airport is named after the famous entertainer, who was from Oklahoma. The city also operates the Wiley Post Airport north of town, named after the celebrated pilot and aviation pioneer. Wiley Post and Will Rogers died together in 1935, in a plane crash.

9 Oklahoma City Memorial

The Alfred P. Murrah Federal Building in downtown Oklahoma City was destroyed in the 1995 bombing that took 168 lives. A memorial was dedicated in 2000, and includes a reflecting pool on what was once the street where the Ryder truck full of explosives was parked, and the Field of Empty Chairs, one for each of the people killed, on the ground where the damaged building once stood.

10 Tulsa Aircraft Maintenance Center

Tulsa's Airport is a major maintenance center for civilian aircraft. It is the site of American Airlines' aircraft maintenance and engineering center, likely the largest aviation maintenance facility in the country. It is the principal facility for the airline's global operations, and employs 6,400, including 4,700 licensed aircraft mechanics. Next door, Spirit Aerosystems makes wings and other parts for Boeing, in a former Rockwell aircraft plant. Next to that is a ¾-mile-long building once used to make bombs, now mostly used to make school buses.

11 Cushing Tank Farm

Though the refineries from its boom years earlier in the century are gone, the town of Cushing, northeast of Oklahoma City, is a major storage site for crude oil and gas that comes and goes by pipeline. Cushing also became famous as a trading benchmark for the industry, when in 1983 the New York Mercantile Exchange selected the price that a 42-gallon barrel of West Texas Intermediate Crude is trading for at Cushing, as an amount reflecting the general price of oil in the global marketplace. Cushing developed as a holding point between supply coming principally from Texas, and demand, the markets of the north and northeast, like Chicago, to which it is connected by transcontinental pipeline. Cushing would be the southern terminus for the Keystone Pipeline from Alberta, should it be built. Several companies operate tank farms south of town, including Magellan, Enbridge, and PXP, with a total capacity of more than 30 million barrels in around 300 above-ground tanks.

12 McAlester Ammunition Plant

An active Army ammunition plant in southeastern Oklahoma, and the principal manufacturing location for the bombs dropped by the Army, Navy, Air Force, and Marines in America's wars since at least 2002 (McAlester has grown as other federal ammunition plants have moved the work here over the years, such as Illinois' Savanna Army Depot). It was established in World War II as one of a network of Army Ammunition plants around the USA. During the Vietnam War it produced 6,000 bombs a day. Today, production amounts are classified and fluctuate based on current demands. Most of the bombs made here are outfitted with guidance control systems that

are added at contractor facilities elsewhere by Boeing, Raytheon, and other weapons makers. The 45,000-acre installation has over 2,400 explosives magazines, most of which are in use. The facility also has disposal and training functions. Around 3,000 civilian and contractor personnel are employed here.

13 Tar Creek

The northeastern corner of Oklahoma was once the largest lead and zinc mining district in the nation—perhaps half the bullets fired by Americans in World War I were made of lead from here. The mines, shut down in the 1960s, undermine the district, leading to surface collapse. Dusty piles of tailings contaminated with lead cover many square miles. These unsafe conditions, and proven health problems with residents in the area, including a high concentration of children with cognitive disabilities as the result of lead poisoning, eventually led to the evacuation of several towns. The federal government declared the region, the Tar Creek drainage area, a Superfund site in 1983. The EPA started buying out residents in 2006. Homes and businesses were moved and torn down over the following years, a process which still continues. Some refuse to leave.

14 Interstate-Spanning McDonalds

What has been called the largest McDonalds in the world spans an interstate highway in Oklahoma known as the Will Rogers Turnpike. The first restaurant to operate inside the building was the Glass House, an early chain specializing in highway travel plazas. A Howard Johnson's also operated there for a while. McDonald's has been the primary tenant occupying the 29,000 square foot space for a few decades, though it shares the space with other tenants, thus possibly disqualifying it from the "largest McDonald's" claim. A McDonald's in Orlando, Florida is said to have 25,000 square feet.

15 Totem Pole Park

An unusual park with a dozen brightly painted and sculpted totem poles made of concrete. It is the work of Ed Galloway, a former teacher at a nearby orphanage, who retired to this small farm property in 1937. He began work that year on the largest structure on-site, which he completed 11 years later when it was 90 feet tall. There are chambers inside the concrete tower, which was called "the largest totem pole in the world." Galloway died in 1962, and much of his work at the site fell into disrepair. Preservationists arrived in the 1990s, and the sculptures were repaired and repainted. It is now an officially recognized historic site. Though Ed Galloway said he made all these things just as something to do, Totem Pole Park is another landmark in the "Cowboys and Indians" identity of Oklahoma.

16 Sequoyah Fuels Gore Plant

A uranium processing plant near the town of Gore, in eastern Oklahoma, originally operated by Kerr McGee. It opened in 1970, as one of only two non-government plants in the nation processing uranium hexafluoride for the nuclear industry. A depleted uranium metal facility operated for seven years on the site as well. It became famous for an industrial accident in 1986, where a cask of material exploded, killing one worker and hospitalizing dozens more. The plant was sold to General Atomics in 1986, and was forced to close in 1992, following another accidental release of radioactive material. Clean-up of the site continues.

17 Port of Catoosa

The Port of Catoosa is an industrial park northeast of Tulsa, at the end of a constructed waterway known as the McClellan-Kerr Arkansas River Navigation System. The system is a re-engineering of the Arkansas River and portions of other rivers with dams, canals, and locks, completed by the Army Corps in 1971. It extends for 445 miles, from the Mississippi River to the Port of Catoosa, enabling ocean-going barges to travel more deeply into the interior of the country. The industrial park at the Port of Catoosa has around 60 companies and around 3,500 people working there. It is referred to as the most inland ocean going port in the nation.

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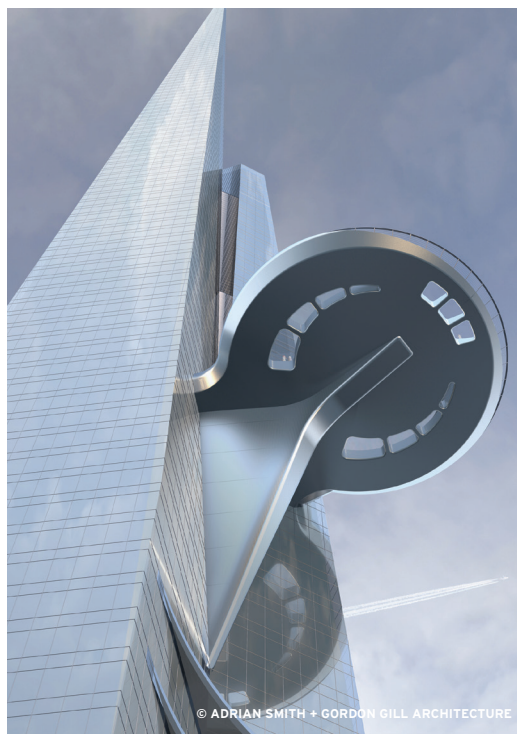
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