

THE SOUTHWEST
ARCHITECTS NEWSPAPER
03_04.30.2014

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TULSA IS BUILDING AN URBAN PARK DESIGNED BY MVVA

A Place for Gathering

Tulsa's waterfront is getting a \$300 million makeover, courtesy of New York City-based landscape architecture firm Michael Van Valkenburgh Associates (MVVA). The project, a 66.5-acre park that stretches along the Arkansas River, began with a 2011 competition sponsored by the George Kaiser Foundation. The **continued on page 6**



A series of three reservoirs could transform Dallas.

FIRST PHASE OF TRINITY LAKES PROJECT GETS UNDERWAY

WATER BODIES

Nearly a half century after its initial conception, Dallas is determined to move forward on the almost mythical Trinity Lakes project—a proposal to create three reservoirs for flood control and public amenity space along the Trinity River corridor. Earlier this month, the Dallas City Council approved a \$737,000 design contract for two smaller versions of the lakes (as large as **continued on page 10**)

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Brutalist theater is one of the finest of its era.

STUDIO RED RENOVATES HOUSTON'S ULRICH FRANZEN LANDMARK

THE ALLEY REVISITED

The Ulrich Franzen-designed 1968 Alley Theatre in Houston is among the great performance spaces of its era, standing beside such fine company as Eero Saarinen's Vivian Beaumont Theatre at Lincoln Center in New York City, Harry Weese's Arena Stage in Washington D.C., and Welton Becket's Mark Taper **continued on page 5**



LUBBOCK HOMELESS ASSISTANCE FACILITY UNVEILS MASTER PLAN

LAND OF THE COTTON

At the end of March, faith-based non-profit Link Ministries and Urban Tech, the downtown studio of the College of Architecture at Texas Tech University, announced plans for High Cotton Genesis, a homeless assistance facility on the 5-acre site of a former cotton gin in Lubbock, Texas. Designed by San Antonio architecture studios HiWorks and Urbanist Design and Dallas landscape architecture practice Studio Outside, the master plan provides a framework for phased development **continued on page 9**



THE DELICATE ART OF LIGHTING MUSEUMS. SEE PAGE 12

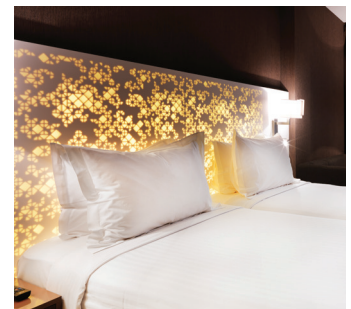
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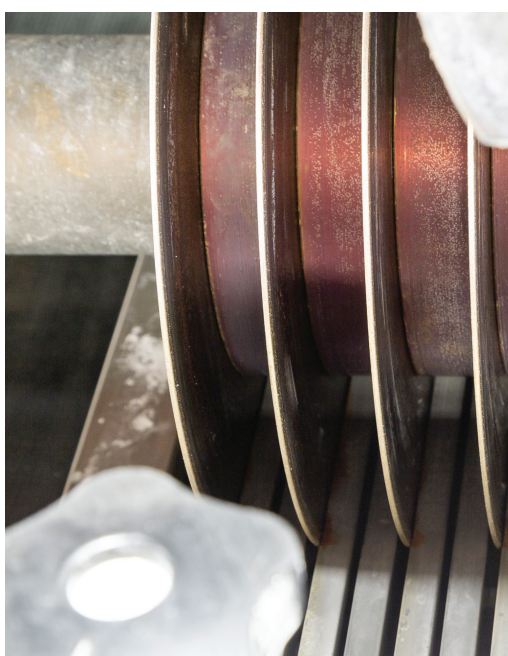
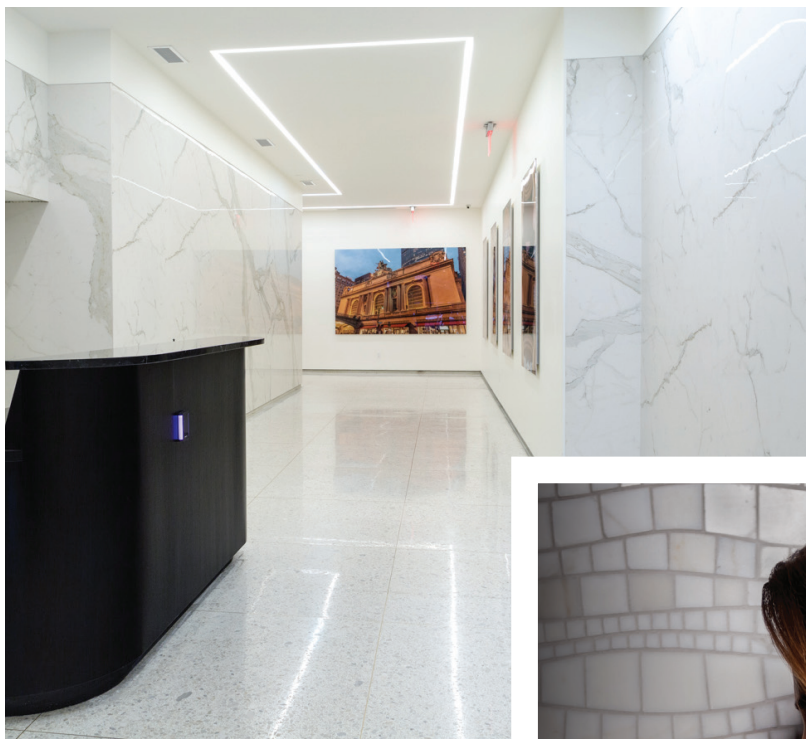


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VOLUME 2, ISSUE 3 APRIL 30, 2014. THE ARCHITECT'S NEWSPAPER
 (ISSN 1552-8081) IS PUBLISHED 20 TIMES A YEAR (SEMI-MONTHLY EXCEPT
 THE FOLLOWING: ONCE IN DECEMBER AND JANUARY AND NONE IN AUGUST) BY THE
 ARCHITECT'S NEWSPAPER, LLC, 21 MURRAY ST., 5TH FL., NEW YORK, NY 10007.
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ACCEPTABLE IF NOT NOBLE

In an interview not long before his death about Stage Center (Mummer's Theater) in Oklahoma City, which at that time was the subject of a preservation battle, John Johansen made a comment about how, in a perfect world, new architectural ideas might become common practice. "Architecture," he said, "is a language and should have its own derivations and own slang, discarding the worst and elevating the best of it to acceptable if not noble position."

Well, Stage Center is about to be discarded. In January, OKC's Downtown Design Review Committee approved plans for its demolition in a 3-2 vote. While Johansen's building still stands at this writing, it seems this wonderfully idiosyncratic structure—a true one-of-a-kind and perhaps the most important modern building in the entire state—will meet the bulldozers sometime between now and the summer. OKC's annual Festival of the Arts, which ran this year from April 22 to 27, will lose its chaotic collection of colorful ramps and floating boxes as a backdrop for the first time since 1970. In its place will rise what actually stands in for "acceptable if not noble" architecture today: a bland, glass-encased corporate headquarters for energy company OGE Corp.

What is remarkable about Stage Center is not that it is being tossed out like yesterday's papers, but that it was built to begin with. In the same interview, Johansen tells the story about how it came about. After he had done the work of completely reconceiving how a performing arts space might function and look—a design that was based upon the build up of componentry in electronic assemblies, combining the separation of services that was trending at the time with his own obtuse tendencies (such as an intentionally confusing circulation layout)—the OKC community recoiled in shock. The oilmen who had put up about half the funds for the theater threatened to withdraw their money unless a more favorable (recognizable) design was presented. In return, the Ford Foundation, which had put up the balance of the funding, got out its "big stick" and told the oilmen that it would withdraw its money so that "you don't have culture in your place." The oilmen fell back in line, Johansen's design was constructed, and OKC got to spend the next 44 years with this loved (hated) masterwork.

The idea of the solo genius blazing trails in the built environment is another thing that has been discarded from Johansen's time. Contemporary architectural discourse focuses more on ideas of public engagement and collaboration. The notion is that consulting the community/stakeholders where a building is to be constructed will lead to a true architecture of, for, and by the people/institution. While this approach (as opposed to Johansen's tale above of an elite foundation shoving culture down the throats of the Okies) can indeed produce buildings and spaces that fulfill the median of needs, like other things put together by committee the result more often than not is utter pablum.

The fact of the matter is that the heady period of wild experimentation in which Johansen produced Stage Center is long gone. What we are left with now is the question of whether or not to preserve the monuments of that time. If the answer is yes, then how do we update these structures to meet the needs of our time without rendering them as boring as the usual developer fare that proliferates across the American landscape?

To that point, Ulrich Franzen's 1968 Alley Theatre in Houston will begin a renovation project this summer ("Alley Revisited" pg. 1) at about the same time as Stage Center is put down for a dirt nap in a nearby landfill. While Houstonians can feel proud of themselves for holding onto what is considered a jewel of its kind, they should not feel too proud. The renovation promises to muddle much of Franzen's concept, adding a zinc-clad, 45-foot-high fly loft that will alter the building's exterior, swapping the concrete lobby floor for terrazzo, and inserting recessed downlights in place of the continuous coves. The changes are being made in the name of bringing the theater up to contemporary standards. While that may or may not be true, they will also make it feel a lot more like the corporate office buildings that are its neighbors. **AARON SEWARD**



GREGORY GOODE

THIRD ANNUAL DESIGN ACCESS CONFERENCE FOCUSES ON RIO GRANDE VALLEY IN SOUTH TEXAS

MEETING OF MINDS

At its third annual Design Access Conference, design advocacy group Public Architecture targeted Texas' Rio Grande Valley as the next hotspot for economic transformation. For three days in February, a nexus of disciplines convened at the Headlands Center for the Arts in Sausalito, California, with one common goal: laying out the nuts and bolts for the design of an "anchor institution" in the economically challenged region.

An anchor institution is any establishment that develops a community by grounding it with a cornerstone model of economic and cultural growth—typically represented by a hospital, university, or local government establishment. The current project aims to turn the Rio Grande Valley—where at least 30 percent of residents live beneath the poverty line—toward economic viability with the development of the University of Texas-Rio Grande Valley. The University of Texas launched the initiative in 2012. The ten-year program aims to bring high-quality education programs into the valley with four focus areas: Science, Technology, Engineering, and Mathematics.

Architects, designers, scholars, and community members all met to strategize about how developing the University of Texas-Rio Grande Valley branch might augment growth, bolster economic advances, and transform the community as a whole. Attendees covered a range of topics, including community health, local wealth creation, and sustainability. They also worked in small groups to discuss the project's impact upon the community, detailing the risks and rewards of the program through discussion as well as individually. All attendees volunteered their time for the conference, although best efforts did not go unnoticed: Those with the best ideas won prizes from the conference's sponsors, which included the Ford Foundation, Holcim Foundation, Humanscale, Shaw Contract Group, Teknion, Cannon Design, and HomeFed Corporation.

ELISIA GUERENA

THE CONTEMPORARY AUSTIN SELECTS REED HILDEBRAND FOR LAGUNA GLORIA MASTER PLAN

Lagoon Taken



COURTESY REED HILDEBRAND

On April 11, The Contemporary Austin announced that it had selected Cambridge, Massachusetts-based Reed Hildebrand Landscape Architecture to design a master plan for its historic Laguna Gloria site. The master plan will seek to reconceive the 12-acre estate on the shores of Lake Austin, which comprises woods, meadows, and waterfront zones, as well as the Italianate 1916 Driscoll Villa. The goal is to create an ideal art-in-nature experience that will include a new sculpture park.

"This is an exceptional commission," said Douglas Reed, partner of Reed Hildebrand, in a statement. "The historic character of Laguna Gloria is a legacy of its terraced landform overlooking Lake Austin, the villa, its gardens, and the site's diverse ecology. It is already exceptional among America's cultural sites, and we look forward to expanding its natural appeal

to support the Contemporary Austin's remarkable curatorial program. It is an honor to be called on to design the master plan for what will become a must-see location for the art world."

Reed Hildebrand was selected by a committee headed by Frederick Steiner, Dean of the School of Architecture and Henry Rockwell Chair in Architecture at the University of Texas at Austin. The Cambridge firm beat out two other finalists to win the job: Andrea Cochran Landscape Architecture of San Francisco, and Norwegian firm Snøhetta.

Trahan Architects of New Orleans, New York's Lord Cultural Resources, and ETM Associates of New Jersey are also on the design team. Local Austin collaborators include Urban Design Group and the Lady Bird Johnson Wildflower Center. **AS**

TISK-TISK: LAMSTER LAMBASTS DALLAS ARCHITECTS

Mark Lamster, *Dallas Morning News* architecture critic and responsible citizen, chastised the Dallas community for its poor attendance at an April 9 **James Carpenter** lecture. The 2004 MacArthur Fellow, who was speaking at the Dallas Center for Architecture about his newest installation at the Cotton Bowl, shed light on his genius to a paltry audience of 10–10, that is, if Carpenter included himself in the head count. In an open letter to Dallas architects, Lamster expressed his dismay at the poor showing, calling out the large corporate firms especially for neglecting their responsibility to the intellectual community. If Lamster's cantankerous contentions nix him from a cocktail party or three, previous experience says he will not care. Last November, Lamster tweeted a cheeky "Thanks!" in response to a snarky Texan's attack on the Brooklyn writer's roots.

POP THE CORK

The American Academy in Rome announced **Vincent L. Snyder**, Associate Professor in the School of Architecture at The University of Texas at Austin, as one of thirty recipients of its prestigious Rome Prize. Conferred annually, the award provides a fellowship with a live/work space in Rome, where the winners may reside for six months to two years. Snyder, whose study title is "Antecedent Armatures & False-Work," will delve into Ancient Roman timber structures during his time abroad. Snyder is the sixth faculty member from UT Austin's School of Architecture to receive the award.

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The new fly loft will be clad in zinc panels designed to match the building's concrete shell.



COURTESY STUDIO RED

THE ALLEY REVISITED continued from front page Forum in Los Angeles. It is also the only one of these landmarks that has not undergone a major renovation to bring it up to contemporary standards—until now. Local firm Studio RED Architects is currently preparing to overhaul the Brutalist, poured-in-place concrete structure. The plan involves a redesign of the lobby and main theater, the addition of a fly loft and below-stage trap system, and an upgrade of the building's mechanicals.

The most significant aspect of the project is the redesign of the 824-seat Hubbard Stage, the larger of the Alley's two theaters (the smaller, the 310-seat Neuhaus Stage, was refurbished following its inundation during tropical storm Allison in 2001, which included the addition of flood gates to the building's "mouse hole" drive-through). To get inspiration, the architects and the theater's managing director, Dean Gladden, visited the Vivian Beaumont Theatre. "That meant we wanted to build a stage that had a fly loft, but also a deep thrust into a typical Greek amphitheater seating diagram," said Pete Ed Garrett, partner-in-charge of the project at Studio RED. "Vivian Beaumont has a full stage, full trap rooms, so there's complete 3D flexibility."

Studio RED's design also rearranges the

seating diagram. "The existing theater had a really steep seating rake," said Garrett. "Everybody from the 5th row to the last row was looking down hill. They weren't seeing the facial expressions of the actors. They were seeing the tops of their foreheads." The architects are demolishing the existing stage, building the new one five feet higher, and inserting a new seating bowl on top of the existing one to flatten the sightlines. Those changes, in addition to the removal of some cubic footage to improve acoustics, and added wheel chair accessibility, will reduce the number of seats to 777.

The only sign of the renovation on the exterior, besides a planned cleaning of the smog-blackened concrete, is the 45-foot-high fly loft, which rises above the building's castle-like turrets. This steel framed structure is being clad in a zinc panel that mimics the existing building's coloration. The long faces of the rectangular volume also bow out, mimicking the curved profiles of Franzen's design. While not an exact replica of the existing building's materiality and form, the gesture does recognize its status as a local monument. "The building is not on the historical record, but it is a landmark," said Garrett. "If you keep a building 40 years in Houston it's historical. I've torn down buildings that were some of my first projects." **AS**

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BRIANA PURSER

Built completely out of shipping containers, Container Bar was conceived by business mogul Bridget Dunlap in 2011. The design began as a collaboration between Dunlap, designer Jay Knowles, and mutual friend Jeff Poss, whose temporary art project, *stacked studios*, employed a similar structure to Container Bar's final form. After permit acquisition, Knowles stepped back and Francisco Arredondo of North Arrow Studio carried the project to completion.

Eight shipping containers come together to form two levels: a courtyard, a bar, sitting areas, and an indoor/outdoor flow between all three to facilitate quicker bar service. The flow, explains Knowles, is as business savvy as it is aesthetically functional. "It wasn't as much about what you can do inside the container," he said, but rather, how you arrange them to create space.

The design stacks and overlaps the shipping containers to form inside and outside spaces that are whimsical, while maintaining a tight functionality. The design team balanced the roughness of the industrial materials with quirky decor. Bold, solid exterior colors give way to eclectic interior compositional choices, such as mosaic tile, recycled wood, wallpaper, and paper collage. The diverse use of materials creates distinct zones throughout the establishment—a "more is more" approach to breaking apart the orthogonal rigidity of the relatively small space. **EG**

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COURTESY MVVA

A PLACE FOR GATHERING continued from front page foundation's invitation was met by over 100 applications, out of which MVVA and four other firms were chosen as finalists. MVVA won out in the summer of 2011 and began designing the project that fall.

Chris Gates, a senior associate at MVVA, knew that the park's greatest challenge—and what he would also deem to be its greatest success—would be accommodating the various needs of the Tulsa community in one relatively small space. The community expressed a strong need for the park to accommodate not just children, but the whole family unit. Having a variety of activities for a wide age range became a primary factor in the development of the design. Upping the ante on community expectations was the fact that virtually everyone in Tulsa has a backyard—or, as Gates put it, "his or her own special park." As a result, a large part of the challenge focused on drawing people from their backyards into the wider community.

Several outdoor eating amenities respond directly to that need. Picnic tables and outdoor barbeque grills pepper the park's landscape. Of even greater import are two central buildings that house food and recreational options. "The Lodge" offers indoor fireplaces, open rooms for inclement weather, and an informal beer garden nestled beneath a grove of trees. Downstairs is a country store that holds, in Gates' words, "everything you would imagine in a country store": ice cream, kites, and fishing lures for the nearby pond. The Boat House, located near the pond, is the second

Two 300-foot-long land bridges span the roadways that bisect the park, offering visitors an uninterrupted experience of nature.

central building. This multi-level structure accommodates a restaurant and open-air pavilion on the top floor, with kayaks and canoes underneath.

Four and a half acres are dedicated to the playground alone, which includes 45-foot-tall lookout towers, bridges, and activities appealing to children of all ages. But the most exciting development—especially given Tulsa's roasting summers—might be the water park area, which "is really more of a water garden," said Gates. Dams, a water labyrinth, and jumping jets are all standout features, enhanced by a unique interactive feature that requires children to physically engage with the park in order to initiate water play.

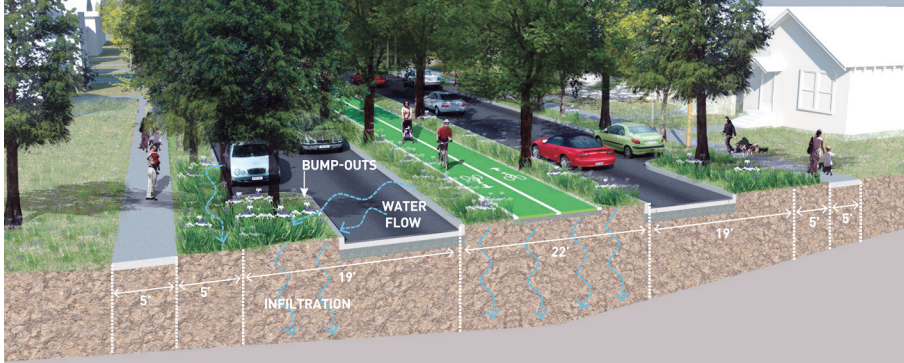
What makes MVVA's design especially unique, however, and what Chris believes won them the competition, are the two 300-foot-long land bridges that seamlessly transition over two roadways that bisect the park. The bridges incorporate earth and plantings so that the roadways do not interrupt the continuity of nature. "It's like you never leave the park," said Chris.

The bridges also connect to two land-masses that push out onto the waterfront, thereby creating more real estate and maximizing on the park's natural resources. A Gathering Place currently has \$59.5 million in backing from seven major donors and is slated for completion in late 2017.

ELISIA GUERENA

SMM PREPARES MASTER PLANS FOR BATON ROUGE AND NEW ORLEANS

Tactical Landscapes



Baton Rouge and New Orleans are both working with New Orleans/Sydney-based landscape architecture firm, Spackman Mossop Michaels (SMM), to respond to landscape issues within each city. In Baton Rouge, SMM has provided a vision for a greenway that connects City-Brooks Park near LSU's campus on the south side of the city to the State Capitol grounds to the north, while stitching together adjoining neighborhoods and other smaller landscaped areas along the way. The project received seed funding in 2012 from the EPA's Greening America's Capitals program, which also funded similar projects in four other state capitals. In what might be considered Louisiana's cultural capital, The New Orleans Redevelopment Authority (NORA) is also working with SMM to develop landscape strategies to manage the more than 2,300 lots that have been vacated since Hurricane Katrina in 2005. Current maintenance methods consist of an average of eighteen mows per year. The low-cost sustainable design solutions produced by SMM look to reduce long-term ground maintenance of these lots, enhance the streetscapes in their often blighted neighborhoods, and improve the perception of lot management done by NORA.

Both projects work with large existing landscapes—several existing parks in Baton Rouge and in New Orleans the vast number of empty lots—though the design response works at a local and tactical scale. "As landscape architects we are often dealing with limited means and strategic deployment of resources to achieve design outcomes that contribute to fairly ambitious urban goals. Both of the projects are about retrofitting existing landscapes to enhance green infrastructure," stated Elizabeth Mossop and Wes Michaels of SMM.

The Greenway is about making connections. "We are always looking for ways to make

green networks of public space in the city; connecting streets, parks, greenways, waterfront, infrastructure corridors, and other urban spaces," said Mossop and Michaels. This green network presents a rethinking of urbanism from a landscape perspective. Both projects focus on retooling existing infrastructure to perform more complex functions that will make them economically and ecologically sustainable, while also transforming the public's experience of urban living. Regarding the performance of the vacant lots design, Mossop and Michaels said, "We are looking for solutions that will transform the vacant lands from a management problem into an opportunity for better urban performance. Solutions that will require less energy-intensive maintenance and that will carry the benefits of increased tree canopy, more biodiversity, greater urban amenity, better stormwater management, and higher property values."

For the Greenway project, a three-day community workshop was held connecting a variety of constituents and local agencies. Out of the workshop, SMM found a "very strong and well organized support for urban cycling in Baton Rouge, and a population of people interested in downtown living and getting around car free." Additionally, participants desired a design that allowed for implementation in the short-term. Currently, the Baton Rouge Greenway visioning phase has been completed and the city plans to issue RFPs for sections of the project over the coming years. The New Orleans vacant lots program is in design development and will begin construction on 23 lots within the next month, with additional planting to occur in November of this year. The lots will be studied and evaluated after two years to consider implementation at a wider scale.

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A BEVY OF NEW DENVER HOTELS PUSH DESIGN TO THE FOREFRONT

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For years, downtown Denver practically shut down at night, as daytime workers retreated to suburban bedroom communities. Today, the city's urban core is thriving, thanks in part to an influx of transit-friendly millennials and startup companies. Former parking lots and industrial sites have been filled with stylish apartment buildings, and now there is a full-blown hotel boom, with at least eight new projects either in the works or opening soon. Many are boutique hotels with architectural aspirations that go beyond the typical cookie-cutter property.

The demand for such facilities, said Brian Phetteplace, senior manager of economic development for the nonprofit Downtown Denver Partnership, has a lot to do with an increased demand for conventions and trade shows. "We've actually had to turn away some conventions because we don't have enough rooms," he said. Meanwhile in 2012 (the most recent figures available), Denver saw more than 13 million overnight visitors—a record number of tourists. Additionally, said Rich Grant, director of communications for Visit Denver, the city's travel and convention bureau, there has been a pent-up demand for boutique hotels that offer guests a unique experience.

First out of the gate is The Renaissance Denver Downtown City Center Hotel, which opens in April in the historic Colorado

National Bank Building. Empty for years, the neoclassical edifice was constructed in 1915, with three additional floors awkwardly added in 1963. Denver-based Klipp Architecture (a division of gkkworks) designed another, more contemporary addition to accommodate the hotel's 230 rooms. The building's spectacular marble-columned lobby has been restored. It includes the massive original bank vaults and a series of murals installed in 1924 by Denver artist Allen Tupper True that depict scenes of Native Americans.

Eight blocks away, another historic building—the 1914 Beaux Arts Union Station depot—is being restored and transformed into the 112-room Crawford Hotel, which opens in July. It is part of a massive redevelopment effort led by Skidmore, Owings & Merrill to create a multimodal transit hub for buses, light rail, commuter rail, and Amtrak service in the former rail yard behind the terminal. Developer Union Station Alliance hired Denver firms Tryba Architects and JG Johnson Architects for the adaptive reuse project, which will include shops, offices, and restaurants. The station's grand waiting room will serve as the hotel lobby and remain open to the public 24 hours a day. (Amtrak, which once controlled the entire 21,000-square-foot space, now has a much smaller area for passengers.)

The Crawford will have some neighborly

competition starting in late 2015 when San Francisco-based Kimpton Hotels & Restaurants opens a new 200-room hotel directly adjacent to the Union Station depot. (It will be Kimpton's second Denver property.) When the Regional Transportation District's new commuter rail line to Denver International Airport opens in 2016, travelers will be able to step off the train and walk directly to the hotel's entrance. Semple Brown Design, of Denver, and BOKA Powell, of Dallas, will design the 12-story hotel, part of a \$98 million hotel-office-retail complex. Denver developer Continuum Partners, part of the Union Station development team, is bankrolling the project.

Also in late 2015, a 500-room Westin Hotel will open at the Denver International Airport, part of a \$544 expansion project that includes the transit link to Union Station. Spanish architect Santiago Calatrava originally proposed a design of a narrow, white concrete-and-steel building with a V-shaped notch in the center, evoking wings in flight, along with an open-air train station covered by a dramatic vaulted glass-and-steel canopy. But when Calatrava walked away from the project in 2011—citing "financial constraints, unnecessary time delays, and deep division" among design and engineering partners—firms Gensler and Anderson Mason Dale took over the project. Gensler's design for the hotel retains some elements of Calatrava's proposal, but with modifications. For one thing, it is no longer all white—Calatrava's signature color.

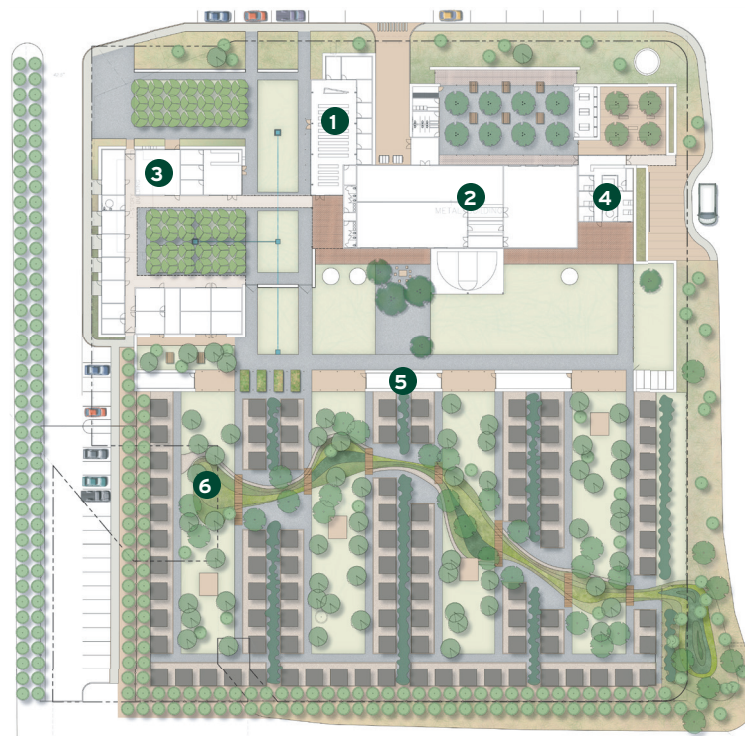
Perhaps the most unusual project on the horizon is the Art Hotel, located in Denver's Golden Triangle neighborhood near the

Clockwise from top left: The Art Hotel, Davis Partnership Architects; Westin Hotel Denver International Airport, Gensler and Anderson Mason Dale; Kimpton Hotel, Semple Brown Design and BOKA Powell; The Renaissance Denver Downtown City Center Hotel, Klipp Architecture.

Denver Art Museum and the Clyfford Still Museum. Now under construction, the 165-room hotel occupies a narrow, three-sided property adjacent Daniel Libeskind's 2006 DAM addition and museum condos. Architect Guadalupe Cantu of Denver-based Davis Partnership Architects previously worked with Libeskind, and his design for the hotel shares some of Libeskind's sharply angled geometry. The Art will have its own curator, Dianne Vanderlip, who was the Denver Art Museum's longtime curator of modern and contemporary art.

Last year, Zeppelin Developments opened The Source, a European-style food market, in a former iron foundry in Denver's River North (RiNo) district, northeast of downtown. The company recently announced plans to build a new 12-story, 100-room hotel next door. Dynia Architects, which has offices in Jackson, Wyoming, and Denver, is designing the project.

Denver, of course, has a long history of boom-and-bust economic cycles, and there is always the possibility that too many developers are jumping on the boutique hotel bandwagon. But for now, the boom is on, and construction cranes are proliferating on the skyline. If there happens to be a bust down the road, well, said Grant, "that's the free market." **DAVID HILL**



1. chapel
2. kitchen and banking quarters
3. multi-use buildings
4. intake area
5. tent city service building
6. vegetated wash/biofilter

centers in former cotton industry buildings in the area, donated the property. The facility—the first of its kind in Lubbock—turned out to tap quite a need. “Every day I get at least one call from a potential resident that I have to turn down because we’re at capacity and have a waiting list. It’s a good sign that our services are helping people in the community, but it’s also a sign that it’s time to grow,” said Link Ministries director Les Burrus in a statement.

To determine how best to improve the project, Link Ministries and Urban Tech formed an advisory group (the High Cotton Core) and held an information gathering session in January 2012. In the fall of that year, Lake Flato Architects led a design charrette with the High Cotton community to further flesh out a vision for the site. In fall 2013, the stakeholders reached out to the design team, inviting them for a two-day site visit and two more charrettes. In order to get a better idea of the experience of residents, Brantley Hightower, founder and principal of HiWorks, spent a night in Tent City.

The master plan builds on the



COURTESY HIWORKS/URBANIST DESIGN/STUDIO OUTSIDE

assets that High Cotton has in place, making strategic additions to diversify and improve the level of services offered so that it can help a broader range of the homeless population. One key element that was maintained is Tent City. “The whole idea of using tents started because that was all they had,” said Hightower. “But what they found is that they were nice enough and permanent enough to be an improvement over the street, but you didn’t want to stay there forever.”

“When you start getting into physical architecture for this kind of use it has to be durable and can get dehumanizing pretty quick,” said Jonathan Card of Urbanist Design. “The tents are no substitute to your own house, but they do offer some dignity.”

The most prominent architectural

aspect of the project is the chapel, a 45-foot high extension of the existing cotton gin building, which will become a landmark in the flat landscape. The lower-slung service buildings and a perimeter wall, based on a Spanish Mission precedent, are planned to be constructed from rammed earth.

The landscape design mixes various drought-resistant grasses and other arid plants with wind-breaks and lush vegetation to create a soothing retreat from the surrounding windswept plains. “We ended up blending orthogonal lines and letting nature eat its way through the site to give it more interest,” said Tary Arterburn of Studio Outside. “The client said that part of West Texas is like walking into a definition of hell and wanted it to be an oasis for residents.” **AS**

LAND OF THE COTTON continued from front page of new service buildings and a chapel, the adaptive reuse of existing agricultural structures, and landscape elements that will soften the harsh West Texas environment.

High Cotton has already been in operation on the site for three years in a military-like array of tents, which has become known as “Tent City.” It was set up after the Lubbock City Council made it illegal for the

homeless to occupy the city’s central library as a 90-day assistance program geared toward helping the housing impaired to get back on their feet, find a job, and move into their own residence. “We came at it not trying to be nice to anybody, we were just trying to get them out of downtown,” said Urban Tech director David Driskill.

Link Ministries, which owns and operates several community



© Arnold Childers / Studio Kalise

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WATER BODIES continued from front page 23 acres) as the first phase to construct three larger reservoirs over time. The future reservoirs include a 90-acre Urban Lake, the 56-acre Natural Lake, and the 128-acre West Dallas Lake. In comparison,

Dallas' long-treasured White Rock Lake measures in at around 1,250 acres. The city council will vote later in the year whether or not to approve the \$44 million needed to start constructing the reservoirs, which could begin as early as

next year. The lakes were initially allotted \$31.5 million in bond money, a fairly large chunk of a \$246 million bond package from 1998, yet less than a third is actually available today to help fund the smaller version

The locations, phases, and sizes of the proposed reservoirs.

of Urban Lake. The rest of that has been spent on design and various studies for the 2003 Balanced Vision Plan, which includes the lakes, park roads, trails, and other amenities. Through this process a few key factors were revealed about the lakes: The Trinity lakes cannot be deeper than 10 feet. Excavating deeper than ten feet would penetrate the sand layers beneath the clay cap, a permeable geologic zone that would cause the water to drain away underground. The lakes cannot be a part of the Trinity River, but must be fed through water wells, which could cost up to \$1 million for each. The lakes have to be at least 200 feet from the Trinity River or the Corps of engineers will require full-scale dams between them. The lakes can't connect to each other because water cannot flow below bridge piers.

Moreover, opponents to the lakes contract, like councilwoman Sandy Greyson, are concerned that the only way to bring the lakes to full fruition is to tie the lakes together with a toll road along the east levee. That money, nearly \$28 million of an underfunded \$1.5 billion, is now protected, but could be spent on excavation for the lakes and

shoring up the bench for the toll road. Councilman Philip Kingston said that the project was "so far off-track" that the city should not waste any more time and money entertaining it, and that the project might not be best coined in terms of "lakes."

So why move forward? Lakes or not, the Trinity River corridor is picking up steam, and the park plan proposed by landscape architecture firm Wallace Roberts & Todd (WRT) would benefit Dallas as whole. The proposal includes, along with the three off-channel "lakes," the relocation of nine miles of river channel with meanders and riparian terraces, 30 miles of trails, a mile-long promenade, overlooks, plazas, pavilions, amphitheaters, playfields, and a whitewater run, which has already been built, tested, and is currently in limbo. As part of the largest public works project in the history of the city, WRT has helped raise money for the \$700 million project along the Trinity River.

For most in Dallas, the lakes symbolize progress; the sort of forward-thinking "big" ideas that armchair urbanists and designers use to illustrate the magnificent opportunities that exist in the city. The current approval might not be as grand as the project's boosters hoped, but it is a step toward turning the Trinity River corridor into an amenity. **RYAN FLENER**

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ALESSANDRA HOTEL

"Iconic" is the word that design architect Kap Malik of Gensler emphasized while describing Hotel Alessandra, the latest luxury accommodation set to rise in downtown Houston. Developer Midway Companies commissioned the 25-story, 225-room hotel, which will

also feature retail, residential, and entertainment space. Slated for completion in time for Superbowl LI in 2017, the project's sleek design "looks toward the future," said Malik.

Client check-in is in a 24th-floor sky lobby. A wine bar, pool deck with a retractable roof, and fine dining restaurant on the 25th floor immerse guests in both luxury and a panoramic view

of the city. The ground floor boasts conference facilities. Malik designed the hotel with "something on every level" and each room will be decked out with the latest technology.

Glass ceilings permit guests in the lobby to see through to the top floor restaurant. Visual continuity is a motif that Malik incorporated throughout the design, most noticeably with the use of the "eyebrow," a unifying design element that stretches from the top of the hotel to the bottom. The swooping line, highlighted at night by LEDs, seeks to communicate elegance and luxury.

Malik's use of exterior materials dovetails with the eyebrow's profile, with rough textures graduating to more delicate surfaces up the elevation. The base of the building incorporates stone, glass, and metal, while the tower skin features dichroic glass that emits colored hues when struck by light. The result is a unique pattern that changes throughout the course of each day—a kaleidoscopic effect that offers a uniform brilliance to the whole design. **EG**

Architect: Gensler
Client: Midway Companies
Location: Houston, TX
Completion Date: Fall 2016



MATTHEW T. RADER

NEW CITIES SUMMIT 2014 COMES TO DALLAS

Re-imagine the Metropolis

This summer, designers, academics, politicians, and advocates from around the globe will gather in Dallas for the third annual New Cities Summit (NCS), a project of the New Cities Foundation. AN is the media sponsor for the event, which takes place June 17–19 at the Foster + Partners-designed Winspear Opera House.

Themed "Re-imagining Cities: Transforming the 21st Century Metropolis," NCS 2014 will examine strategies and tactics that enable lasting urban change through a series of keynotes, workshops, and site visits. Mike Rawlings, Mayor of Dallas, will deliver the

opening keynote address. Other keynotes include a look at global air hubs, a re-examination of the "smart city" trope, and a conversation on inclusive cities. Joe Allison, CEO, Baylor Health Care System; Betsy Price, Mayor of Fort Worth; Alex Krieger, Principal, NBBJ and Professor, Harvard University Graduate School of Design; and Sean Donohue, CEO, Dallas-Fort Worth International Airport, are among the confirmed speakers.

NCS workshops will cover topics like technology and the green city, the shared city, financing transformation, and innovations in urban

June 17-19 at the Winspear Opera House.

data. Other highlights include the WhatWorks series of inspirational short talks, featuring urban innovators like David Auerbach, the founder of Sanergy (Nairobi) and Meenu Vader, of Sakha Consulting Wings (Delhi). On day two of the conference, attendees will select the winner of the annual AppMyCity! Prize, which rewards new apps targeting the urban experience.

The role of culture in cities is a major theme of NCS 2014, which spotlights the Dallas Arts District. The Global Cultural Districts Network, which formed at NCS 2013, will convene during the conference. Arts leaders slated to speak include Karen Brooks Hopkins, President, Brooklyn Academy of Music, and Jamie Bennett, Executive Director, ArtPlace America. Participants will also have access to local events coinciding with the conference, including the Dallas debut of Shen Wei Dance Arts on June 19 at Winspear Opera House.

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AN looks into four naturally lit contemporary gallery spaces and talks to Andy Sedgwick of Arup—which completed the lighting schemes of all of these projects—who Thomas Phifer calls, “the premier daylight designer in the world.”

THE ART OF DAYLIGHT

NIC LEHOU; DRAWING: COURTESY ARUP

**RENZO PIANO PAVILION,
KIMBELL ART MUSEUM
FORT WORTH, TEXAS**

**ARCHITECTS: RENZO PIANO
BUILDING WORKSHOP, KENDALL/
HEATON ASSOCIATES
LIGHTING DESIGNER: ARUP**

Louis Kahn’s Kimbell Art Museum building in Fort Worth, Texas, is widely considered to be one of the best spaces in the world for viewing art, largely because of the silvery ambient light that seems almost magically to fill the concrete vaults of its roof. When the museum commissioned Renzo Piano Building Workshop to design an expansion to this lauded facility, it requested a continuation of that light condition. “I think the light in the Kahn building is just about the most ideal light I’ve ever seen for viewing paintings and other art,” said Eric Lee, director of the Kimbell Art Museum. “That’s the gold standard for us.”

Of course, the Kimbell did not want a knock-off. The institution wanted the addition to be very much grounded in the 21st century, and sustainability was central to this goal and a large part of the lighting design.

The new building, known as the

Piano Pavilion, bears a close kinship with the architect’s other Texas art spaces—The Menil Collection in Houston and The Nasher Sculpture Center in Dallas—in that it features skylit galleries with sunlight modulating hardware on the roof. While the previous projects feature static shading systems—baffles and perforated screens—the Kimbell addition’s skylights are shaded by a motorized louver system outfitted with photovoltaic arrays. The louvers open to face south, for the PVs, at five-degree increments. Arup provided the museum with a table indicating the number of footcandles of daylight a setting will provide at any time of year, giving curators the flexibility to set the amount of light for an exhibition’s needs. The louvers are also capable of rotating 180 degrees to protect the skylight and the PV arrays from North Texas’ not infrequent hailstorms.

While the louver system opens and closes, it does not react to changes in sunlight throughout the day. “We didn’t want to sanitize the daylight so much,” said Andy Sedgwick, a partner in Arup’s building engineering team, which designed the project’s lighting scheme. “One of the special features of natural light is the fact that it is

variable and it changes all the time. If you have a system that is too reactive you can kill that dynamism and you lose some of the special character.” It does however close completely during off hours and opens minutes before the museum begins accepting visitors. This cuts down on heat gain from the sun during the long summer mornings, reducing demand on the HVAC system.

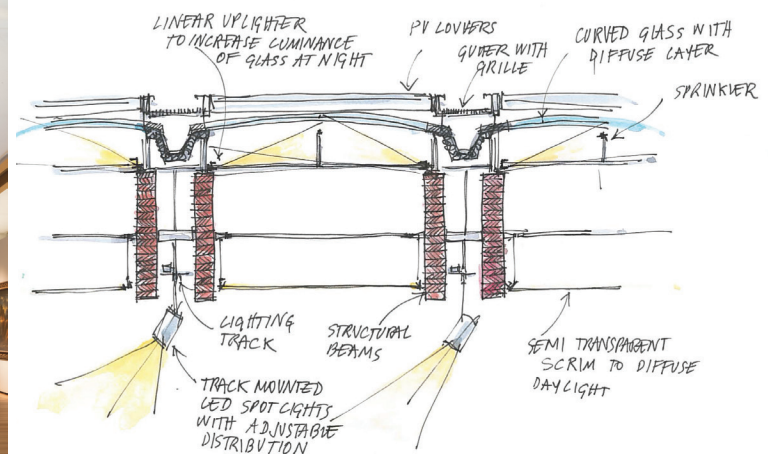
As with the Kahn building, the Piano Pavilion features a mix of daylight and electric light. The tops

of the structure’s 100-foot-long, 54-inch-deep, 8-inch-wide, laminated, twinned Douglas fir beams are outfitted with LED strips that project 3000K white light up at the bottom of the fritted, low-iron, UV-filtered IGUs that makeup the skylight. This maintains a gentle glow that shines down into the galleries during cloudy days and in the evening. Fabric scrims span between the beams, further diffusing the light.

The galleries’ art lighting is provided by a set of track-mounted LED fixtures from California company

Xicato. The luminaire provides high color rendering (95 CRI, which is phenomenal for an LED product) and show consistent color from fixture to fixture, even after years of use. “We’ve found it very compelling among museum professionals,” said Sedgwick. “They like it at least as much as tungsten halogen.” These are 3000K, which is apparently Piano’s favorite color temperature. “Everything that Piano does is 3000K,” continued Sedgwick. “We normally don’t have to ask.” **AARON SEWARD**

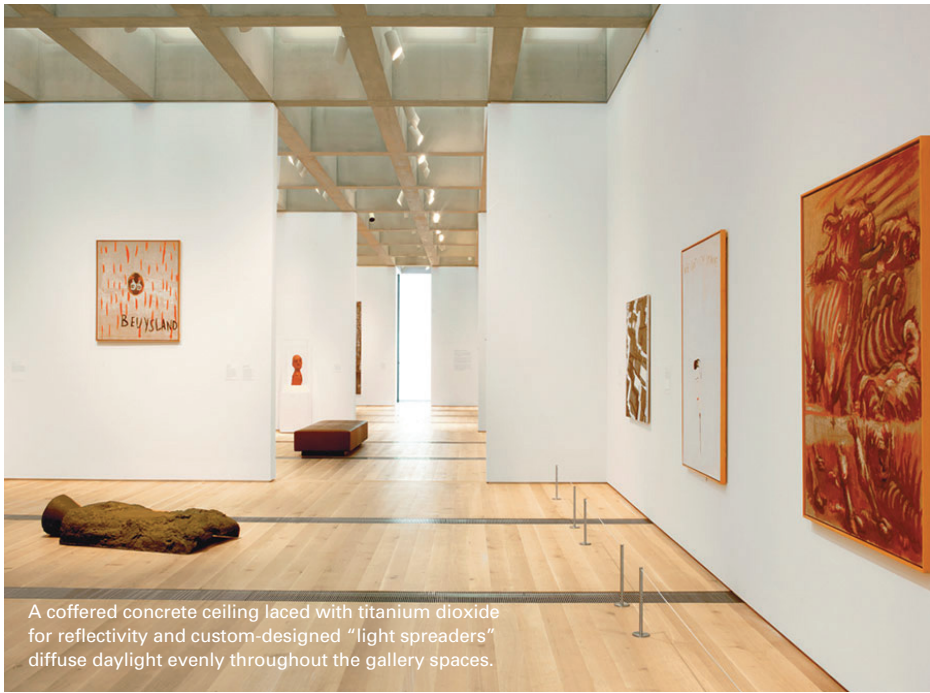
A motorized louver system outfitted with PVs allows curators to dial-in the ideal amount of natural light for any exhibition.





ST. LOUIS ART MUSEUM EXPANSION
ST. LOUIS, MISSOURI

ARCHITECTS: DAVID CHIPPERFIELD
ARCHITECTS, HOK
LIGHTING DESIGNER: ARUP



A coffered concrete ceiling laced with titanium dioxide for reflectivity and custom-designed "light spreaders" diffuse daylight evenly throughout the gallery spaces.



TOP TWO: ALISE O'BRIEN; BOTTOM LEFT: WESLEY LAW; BOTTOM RIGHT: J.J. LANE

A recent expansion of the historic St. Louis Art Museum by David Chipperfield Architects and HOK features a sophisticated daylighting system that fills the galleries with diffused natural light without adversely affecting the art on display. "It is so natural that you can feel a cloud go over head," said HOK's Roger McFarland. Designed with Arup, the system pipes in natural light through a coffered concrete ceiling, diffusing it throughout the galleries with a custom tool dubbed the "light spreader."

The building's 16-foot-high, 40,000-square-foot cast architectural concrete ceiling is divided into a grid of 680 rectangular coffers, each four feet deep. Centered above each coffer is a skylight made of double-glazed, low-iron glass. Light enters through the skylights and bounces off the concrete, which is infused with titanium dioxide to lend the material 55 percent reflectance—nearly twice

that of typical concrete.

The field of skylights cannot be seen from outside. Adjoining the Cass Gilbert-designed "Palace of Fine Arts" constructed for the 1904 World's Fair, the new East building does not trumpet its presence. Instead it is low and flat, in deference to its historic neighbor.

Once light enters the skylights and bounces around among the reflective concrete, it meets the light spreaders, which are suspended within each coffer. The spreaders diffuse the daylight further, creating an even distribution of light throughout the space. The light spreaders were made by St. Louis-based fabrication studio Troco. They consist of two layers—a 3form plastic light-diffusing material and a micro-perforated Barrisol fabric layer underneath—held in a rectangular aluminum frame. Between the two layers is a void that traps sound, so it also serves as an acoustical panel. By varying the density

of the fabric, the design team fine-tuned the amount of light and sound reduction necessary across the ceiling grid.

The light spreaders also conceal the addition's mechanical systems, which are floated within the space between the coffers and the skylights. "So it acts as a light diffuser, the light fixture holder, the sprinkler containment portion, the acoustical panel, and the track to hold exit signs, speakers, security cameras, and motion detectors," said McFarland. "It's a work horse. It hides all of the stuff that you have to have in a museum."

To test the system, the design team made a full-scale, 20-by-30-foot mock-up of the gallery and ceiling grid, even drawing up Mondrianesque paintings to test the appearance of different colors under the diffused light. Even after the real thing was built, museum workers tested each surface with humidity and light meters for months

before the space opened to the public.

The unique lighting system traps heat near the ceiling, which helped the new wing achieve a 29 percent reduction in energy use compared to a museum with conventional systems, helping it earn LEED Gold certification.

After viewing hours, the building's automation system pulls shades over the skylights and the addition's two floor-to-ceiling glass walls that look out over St. Louis' Forest Park. A Hyperium software system tracks the movement of the sun throughout the day, fine-tuning with shade controllers manufactured by Lutron an assemblage of translucent and blackout shades to maintain a consistent level of light within the interior. The system also supplements the Midwestern daylight with fluorescent fixtures positioned above the ceiling coffers, which fill in for daylight during evening hours.

CHRIS BENTLEY

Q&A> ANDY SEDGWICK

Andy Sedgwick is a director of Arup's building engineering team with a specialty in designing natural lighting schemes for art spaces. He spoke to *AN* about recent trends in daylighting galleries, the technologies that are enabling this movement, and how

his team works with architects.

AN: It seems that there is a trend in contemporary museum design to bring more and more daylight into gallery spaces. Do you think this is true and, if so, why do you think it is a growing tendency?

Andy Sedgwick: In the mid 20th century there were two contrasting

approaches. To be overly black and white about it, there was a Northern European approach that used daylight to create a well-lit room, a place where light fell more or less evenly on all the walls, creating a setting to show art in a neutral way. On the other end of the spectrum was the North American approach, where, in the 1940s and 50s, following the great

Beaux Arts Museums that included natural light, there was a tendency to go black box for museum space, partly to allow the curators to create much more mediated viewing experiences. When you just have electric light you can create a story, you can emphasize things or deemphasize others using light. There was also a feeling that using electric light was

safer and would expose the works of art to less damage, or the threat of damage, from natural light. I think we've seen things swing the other way for a number of reasons. One is a lot of European architects who have found favor for large cultural projects in North America—Piano, Chipperfield, Herzog & de Meuron, and others—they have brought that Northern



A concrete and wood canopy protects the museum's extensive glazing from direct exposure to the intense Miami sun.

of the other 14 museums we built," said partner in charge Christine Binswanger. "To balance the intimate and concentrated experience of contemporary art with exposure to the sea and the park was one of the things we wanted to achieve."

Achieving this balance between openness and intimacy was a particular challenge when it came to the museum's lighting design. Herzog & de Meuron and executive architect Handel Architects employed the canopy not just to shade the outdoor spaces, but also to protect PAMM's extensive glazing from the Miami sun. Inside the museum's galleries, the architects opted for a combination of incandescent track lights (by Litelab) for highlighting the artworks and four-foot-long fluorescents (by Bartco) for ambient light. The addition of the fluorescent lights was "done both as a lighting strategy and as an energy-saving strategy," said Matt Franks of Arup, the project's lighting designer. An automated dimming system adjusts the artificial light according to the amount of daylight coming in.

The fluorescent lighting system extends throughout many of the museum's non-gallery spaces, including the shops and bar. For the cafe, Herzog & de Meuron designed a simple custom pendant fixture—"really just a suspended lamp with a simple bulb in it," said Franks. Daltile manufactured custom ceramic escutcheon plates, again designed by Herzog & de Meuron, for the ceiling and pendant lights in the museum's restrooms and secondary corridors. For PAMM's third-floor offices, Litelab fabricated an aluminum pendant task light based on the PAR-38 spotlight. Similar lights, also by Litelab, hang in the museum gift shop.

"In the outdoor space, within the space of the canopy, we made the conscious decision to not continue the same lighting from inside, but rather create a space that would be darker, more comfortable, and more environmentally friendly," said Herzog & de Meuron. "The contrast of the lighting from outside to inside also allows the interior spaces to glow from within." To diffuse the light from the column-mounted fixtures (BEGA-US), the designers commissioned custom bent steel plate light reflectors from American Architectural Metals and Glass.

The straightforwardness of PAMM's lighting strategy belies the extent to which Herzog & de Meuron's inside-out approach to museum design depends on its success. "The design concept is pretty simple," concluded Franks, "but there's a lot of thought that went into how everything fit together." **ANNA BERGREN MILLER**

IWAN BAAH

**PÉREZ ART MUSEUM MIAMI
MIAMI, FLORIDA**

**ARCHITECTS: HERZOG & DE MEURON,
HANDEL ARCHITECTS
LIGHTING DESIGNER: ARUP**

In Miami, "art" usually means "art deco." But that is exactly what Herzog & de Meuron did not want for their Pérez Art Museum Miami (PAMM), formerly the Miami Art Museum. "Art deco was about decorated boxes with no great relationship and exchange between inside and outside," said senior partner Jacques Herzog. "The greatest thing,

however, that makes Miami so extraordinary is its amazing climate, lush vegetation, and cultural diversity." The firm's design, a glass cube nestled inside a concrete and wood canopy, rejects the interiority of most art museums in favor of direct engagement with its surroundings. "Given the spectacular location, PAMM offers more views than any



European approach to gallery design. Another part of it is that when you're investing in a major new cultural building, you want to see it, not just from outside, but on the inside too. Using daylight in an ambient way means you can see the rooms and see the architecture. It's a more enriching experience for those visiting as well as those funding the spaces. You get more bang for your buck. I'd like to

think that some of it has to do with understanding daylight better, how to handle UV radiation and quantify exposure of art to light. Daylight is a complex science and such a variable phenomenon—the sun moves in sky, clouds move under sun, it varies where in the world you are. We can be very responsible with daylight now. Finally, there is an imperative on many projects now to work toward

more sustainable design solutions. Historically, tungsten halogen or incandescent light sources have been used every operating hour of the day to light gallery spaces. They're energy intensive and bring a lot of heat that has to be taken out with AC. A museum with a good daylighting design can run without electric light for much of the year.

Do you find that clients and architects are more receptive to daylighting galleries these days? Generally I find that to be the case. Sometimes the role of daylight is still an open question. There are still some institutions who, perhaps because they require complete flexibility, may need designs that are very safe in terms of light. Sometimes that may be designed as a daylit gallery with

ways of blacking out the light. I find it's helpful to take clients on a tour of recent and contemporary projects to get informed about the value and the risks of natural light. My experience is that, after those tours, everyone had fallen in love with the daylit space.

Have there been recent technical innovations that have made it easier to use daylight in gallery



CORNING MUSEUM OF GLASS EXPANSION

ARCHITECT: THOMAS PHIFER
AND PARTNERS
LIGHTING DESIGNER: ARUP

On sunny days, the museum's glazed, translucent roof will allow as many as 425 footcandles of natural light into the gallery spaces, eliminating the need for electric lighting.

Unlike paintings, drawings, or photography, glass can take a lot of natural light. So for the planned addition to the Corning Museum of Glass, Thomas Phifer and Partners decided to make natural light a central idea of their

design. An enclosed "porch," offering views out to the museum campus, rings the glass-walled pavilion. The galleries are set within entirely opaque, load bearing concrete walls, focusing visitors' attention on the

works inside.

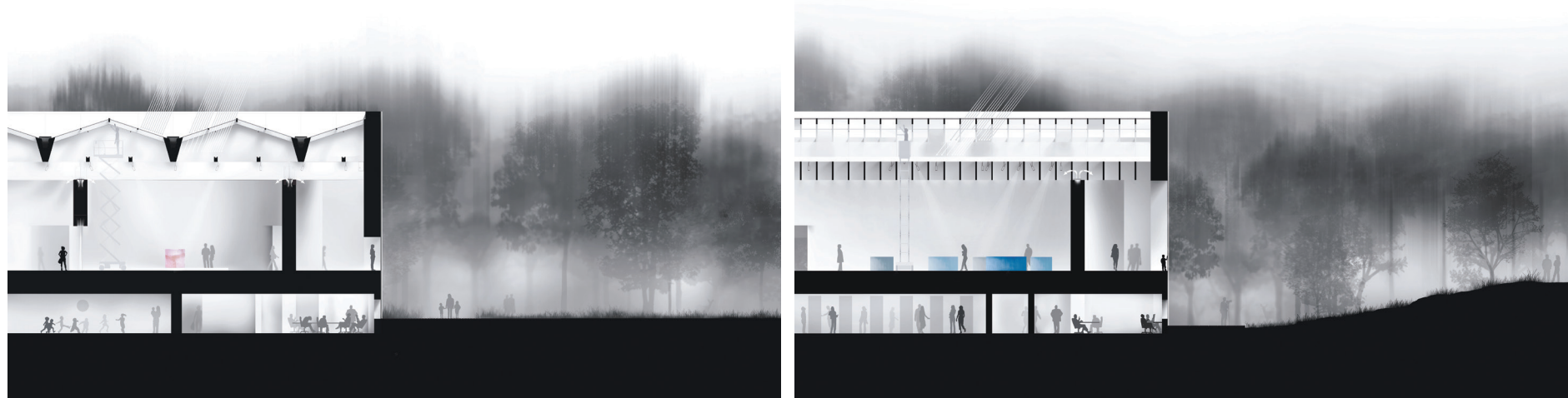
Phifer worked closely with Arup's lighting design studio to study the particular qualities that daylight brings to the medium. "Glass loves light, it throws it and becomes

luminous," said Phifer. Because most of the works will be displayed on pedestals or on the floor, rather than hung from the wall, the architects wanted the light to come directly from above, rather than through pointed spots. This helps to diminish shadows and silhouettes.

An entirely glazed ceiling of 4-by-6-foot glass panels, roughly 10 percent transparent, 80 percent translucent, and 10 percent opaque, will flood the space with daylight, while also creating a "dappled light effect," according to Phifer. On sunny days light levels could reach up to 425 footcandles, and most days the galleries will require no artificial light at all.

Massive 4-foot-tall, 60-foot-long concrete beams support the glass ceiling. At only three and a half inches thick, the beams act like fins or diffusers, and rest on top of the gallery walls, which curve and bend to create highly irregular, sculptural spaces. The ventilation and climate control systems, embedded within the concrete, circulate air through the top of the walls, eliminating visible vents. The height of the beams also allows the electric lighting—necessary at night on the occasional dark day—to be similarly concealed. Placed at the top of the beams, LSI halogen track lights will only be visible when looking directly up at the ceiling. The designers considered LEDs, but did not feel that the technology at this point was capable of producing an even distribution of light across the roughly 24-foot distance from tops of the beams to the floor. "It needs to be as seamless as possible, and we aren't sure the technology is there yet," said Phifer.

On working with Arup, and Andy Sedgwick in particular, Phifer said: "Andy is the premiere daylight designer in the world." And on the importance of bringing natural light into museums: "It brings a full spectrum of color into viewing art and it grounds the architecture and the art in the place where you are." **ALAN G. BRAKE**



COURTESY THOMAS PHIFER AND PARTNERS

spaces?

There are now a lot of laminates that can go into a glazing system that do a very effective job of filtering out UV radiation without coloring the light. Twenty years ago it was a real battle to find something that met the sweet spot. Now there's a range of products that have a high light transmission while reflecting heat back out. Natural light can be very energy

efficient if it doesn't bring heat with it.

When does your team typically get involved in a project?

We're normally in right at the beginning because there are discussions to be had around things like whether the gallery spaces need special flexibility, whether they have partition walls, or a fixed lot of rooms that are

there forever. It changes very much the approach to designing the roof, and there are many modern systems that need integrating into the roof. The AC needs to work in a compatible way with the lighting, as do the sprinklers and so on. These things need to be worked on together.

What other daylight art spaces does Arup have in the pipeline?

There are three or four in North America. The Broad Museum in Los Angeles with DS+R, which is well on in construction. It has a very extensive top lit third floor gallery space, which is fully flexible. There's the Harvard Art Museum with Piano that is close to completion. It has a lot of daylight galleries, but also a major conservation space on the top floor that is the pièce de résistance.

We're also working on the Whitney with Piano in New York. Here in Europe we have the second phase of the Tate Modern with Herzog & de Meuron, which is half way through construction now. We have a private museum in Holland, The Caldic Museum, for a very fine collection of late 20th century modern and contemporary art.



NEW CITIES
SUMMIT
DALLAS 2014

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MAY

**THURSDAY 1
EXHIBITION OPENING**
Allan Houser: On The Roof
The Oklahoma City
Museum of Art
415 Couch Dr., Oklahoma City
okcmoa.com

**FRIDAY 2
EVENT**
**Michael G. Meyers Design
Competition Awards
Ceremony & Exhibition**
6:00 p.m.
Architecture Center Houston
315 Capitol, Houston
aiahouston.org

SYMPOSIUM
Women & Leadership
9:00 a.m.
The Center for Design
1000 St. Charles Ave.
New Orleans
aianeworleans.org

**WEDNESDAY 7
LECTURE**
**BEC Presentation: Design
Considerations for Air Barriers**
12:00 p.m.
AIA Colorado
303 East 17th Ave., Denver
aiacolorado.org

**THURSDAY 8
EVENT**
Authors in Architecture:
Michelangelo Sabatino
5:30 p.m.
Architecture Center Houston
315 Capitol, Houston
aiahouston.org

LECTURE
Huevos Rancheros:
**Architect and
Cartoonist Comic Jam**
5:30 p.m.
MCA Denver
1485 Delgany St.
Denver
mcadenver.org

**THURSDAY 10
LECTURE**
Gary Panter
2:00 p.m.
Contemporary Art
Museum Houston
5216 Montrose Blvd., Houston
camh.org

**TUESDAY 13
LECTURE**
"Destination: Architect"
by Gary Dunn
6:00 p.m.
Architecture Center Houston
315 Capitol, Houston
aiahouston.org

**WEDNESDAY 14
SYMPOSIUM**
**Getting Hired: a panel
discussion and Q&A**
6:00 p.m.
Architecture Center Houston
315 Capitol, Houston
aiahouston.org

**FRIDAY 16
Exhibition Opening**
**Rising Up: Hale Woodruff's
Murals at Talladega College**
New Orleans Museum of Art
One Collins Diboll Cir., City Park
New Orleans
noma.org

**SATURDAY 17
EVENTS**
2014 AIA Crawfish Boil
1:30 p.m.
The Rusty Nail
1100 Constance St.
New Orleans
aianeworleans.org

Build Your City!
11:00 a.m.
Klyde Warren Park-Games
and Reading Room
Dallas
dallasca.org

**THURSDAY 22
LECTURE**
Fred Oberkircher:
**The IES and Disruptive
Technology in the
Lighting Industry**
4:30 p.m.
The Center for Design
1000 St. Charles Ave.
New Orleans
aianeworleans.org

**SATURDAY 31
EVENT**
AIA Sandcastle
7:00 a.m.
1923 Boddeker Dr.
Galveston, TX
aiahouston.org

EXHIBITION OPENING
Global Citizen:
**The Architecture
of Moshe Safdie**
Crystal Bridges Museum
600 Museum Way
Bentonville, AR
crystalbridges.org

JUNE

**FRIDAY 6
EXHIBITION OPENING**
**Local Color: Judy Chicago in
New Mexico 1984-2014**
New Mexico Museum of Art
107 West Place Ave.
Santa Fe, NM
nmartmuseum.org

**MONDAY 9
EVENT**
**Happy Hour with Patrick
Walsh, Director of Planning,
City of Houston**
5:30 p.m.
Architecture Center Houston
315 Capitol
Houston
aiahouston.org

**TUESDAY 17
CONFERENCE**
New Cities Summit
Winspear Opera House
2403 Flora St.
Dallas
newcitysummit2014.org

FILM
Coogan's Bluff
Briscoe Western Art Museum
Jack Guenther Pavilion
210 West Market St.
San Antonio
briscoemuseum.org

**THURSDAY 19
CONFERENCE**
Gulf Coast Green 2014
The Monarch School
2815 Rosefield Dr.
Houston
aiahouston.org



COURTESY MUSEUM OF FINE ARTS HOUSTON

SOTO:
THE HOUSTON PENETRABLE
The Museum of Fine Arts, Houston
1001 Bissonnet
May 8 to September 1

The final installation in Jesús Rafael Soto's Penetrables series—*Houston Penetrable*—will be on view at The Museum of Fine Arts, Houston, as of May 8. An interactive display of 24,000 PVC tubes, each hand painted and tied, will hang from the second story of the museum's Cullinan Hall. The strands' collective visual expression is of a floating yellow orb visible upon a transparent background. The installation's kinetic quality defies the idea that viewers look only with their eyes. The interaction of museum visitors playing with and among the strands is, in fact, the final element that completes Soto's work.

The installation, which took almost a decade to finish, is one of the few that Soto created for the indoors. The piece will be accompanied by a neighboring exhibition of eight other pieces that exemplify the artist's career, including Plexiglas boxes, and selections from his *Agujas* (*Needles*), *Vibraciones* (*Vibrations*), and *Ambivalencias* (*Ambivalences*) series.

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GARDEN SUBURB OF GOOD AND EVIL

Paradise Planned: The Garden Suburb and the Modern City
By Robert A.M. Stern, David Fishman, and Jacob Tilove
The Monacelli Press, \$95.00

In his 1908 thriller, *The Man Who Was Thursday*, G. K. Chesterton placed his novel on London's Ealing outskirts in a place he called Saffron Park as a scarcely concealed stand in for the renowned crucible of the garden suburb planning template called

Bedford Park (1875). His approval crescendos from, "But although its pretensions to be an intellectual center were a little vague, its pretensions to be a pleasant place were indisputable," to "It was not only pleasant, but perfect, once there the

stranger who looked for the first time could regard it not as a deception but rather a dream." Nothing its pretentious residents did could diminish the place they had the good fortune to inhabit as pioneers in a whole new manner of place. If not utopia, it was still dream-like in its shared grace.

Such passionate regard for a suburban paradigm as evolved throughout history from its English origins, across Europe, occasionally into Asia, and especially in ever accumulating form and frequency in America enlivens Robert A.M. Stern

and his co-authors through this seminal enterprise to dispel "the impression that the garden suburb movement was something of a minor distraction in the history of the modern city."

The writers reveal to denigrators and tougher still to disdainful deniers that there is a great divide between good suburban planning and the banal sprawl too often seen as its inevitable by-product. In instances ranging from the rustic—like West Orange, New Jersey's precedent-setting Llewellyn Park—to the more interstitially urban—like Kew Gardens and Forest Hills Garden in New York's borough of Queens—the true garden suburb incorporates a civic overlay of connection, shared amenity, and hopeful aspiration as point of formal departure as absent from the cookie-cutter zoning of the McMansion-dotted subdivision where the ground plan seems more like an *abattoir*.

Nearly one thousand pages unfold chronologically with site descriptions laced by broad era-defining thematic chapter heads that provide theoretical reference points for what would otherwise prove an overwhelming sweep of planning enterprise. All of the more than one hundred case studies propel a story of an

underappreciated and often overlooked design at its optimistic best. Lewis Mumford's ode in his book *The City in History* to those planners and builders "accepting the co-operation of nature instead of stamping out every trace of environmental character" as the prototype of a new form of community here finally get the detailed historic monograph he specifically called for.

At the outset of one of the most anchoring chapters, "The Garden City in Europe and America 1869–1940," the text traces back from Mumford to one of the many unknown and under known planning masters this door-stop volume underscores. In this instance, it is a self-trained Englishman named Ebenezer Howard, whose 1898 book, *To-morrow: A Peaceful Path to Real Reform* promoted a suburban great chain of being that in turn spawned the Garden City Association and along the way a codified system with roots back to no less than 1490s Leonardo and his schemes for satellite cities ringing Milan. Howard distinguished the garden city as a self-contained town with zones of industry and housing alike buffering a continued influx into overcrowded and filthy urban capitals from a garden

suburb as a place reliant on the economic energies of a nearby city, yet allows that the continued growth of the central polestar might unfurl in a more "healthy line" as a result of the garden suburb's advent. (He also adds "garden villages" as dependencies on specific far-off companies or symbiotic industries with an according array of contiguous employee housing.)

It is of course the garden suburb as urban satellite that takes center stage in the ensuing continuum of place-making. Those the authors deem as most precedential enjoy extended prose, such as the great resort garden suburbs of southern Florida, which set the stage for a way of life and later the seeds of sprawl despite intact plans here uncovered and critically illuminated.

Another is Hampstead Garden Suburb in North London, which was conceived by another emergent planning pioneer, Raymond Unwin, and later enhanced by Edwin Lutyens' civic center, free of commerce and truly the common refuge of collective cultural enlightenment and refreshment: The garden suburb at its finest. Another place that interrupts the summary flow are such American models **continued on page 19**

THE ARCHITECT'S BIBLE

The Architect's Handbook of Professional Practice, Fifteenth Edition
Various authors
Wiley, \$250.00

With great fanfare, the AIA launched its Repositioning Initiative a year ago as a way of making the institute more valued and relevant to its members and to the public. Consultants have been retained; repositioning ambassadors have been appointed; reports have been written; committees have been convened; innovation grants have been doled out. And there is more to come. Everything is on the table and nothing is sacred from the macro-scale of the national board composition to the fine grain of chapter programming. There is no question that the massive soul searching and navel gazing extravaganza underway is long overdue.

As the profession's bible, the 2014 *AIA Handbook of Professional Practice, Fifteenth Edition* should be scrutinized under the same magnifying glass. I welcomed the opportunity to reexamine or examine a tome I hadn't carefully looked at in years. I took an informal survey and realized that I am not unique. Most of my peers proudly confided in me that they too hadn't opened it since they got their licenses. What a mistake.

The book itself weighs in at over 1,000

pages and could only be described as a comprehensive. The list of contributors and editors alone fills the first two pages. Their ranks include many architects, supplemented by a bevy of lawyers, insurance brokers, educators, economists, and assorted specialists in marketing, in cad, in management. Many of them teach and lecture about their topics. Many of them consult. With this many authors, the prose varies ranging from informative to straightforward to thorough. It is a textbook and not a novel. It is definitely not lively.

Organized in four parts beginning with Practice and followed by Firm Management, Project Delivery, and Contracts, it is stuffed with useful information. Each author was given a topic supplemented by case studies and backgrounders.

The book itself exemplifies what is right and wrong with the AIA. The broad scope pretty much assures that nothing is dealt with in depth. In an effort to be inclusive, many of the articles became too basic and generic, assuming that the audience has no background or knowledge of the subject,

which is impossible since they are actually practicing architects dealing with cad, social media, LEED, etc. on a daily basis. From this perspective, the first part, Practice, is the weakest. By the time the *Handbook* hits its stride and gets to the meatier topics of running firms and project delivery, the approach makes considerably more sense.

The amount and caliber of reference material goes beyond helpful. Since architects do not take any classes in business management in architectural school, here is B School lite. Similarly, what they learn of project management comes from how it was done in offices in which they worked, which is certainly not comprehensive. This will help. At a time when architects are struggling to master design build and BIM, discussions about the issues are relevant. It goes without saying that the section on when to use which contract and how to modify it is fundamental. There is so much stuff, that if one topic does not resonate with one architect at a moment in time, another will.

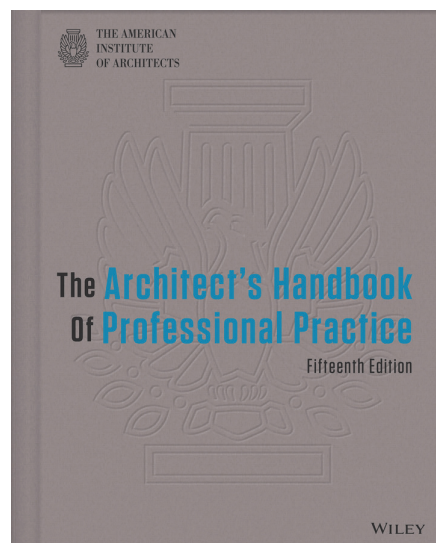
The book also sidesteps many thorny hot button issues, which are treated in a more cursory fashion than they really warrant. The IDP as it is currently designed puts a huge amount of pressure on practitioners (employers) to create an appropriate apprenticeship experience. Admonishing them in print probably does not help mitigate this. Extolling the virtues of mentoring is conventional wisdom. But the real issue is about the best way of training the next

generation. At the other end of the career scale, the discussion of project credit is a very complex issue because it deals with how you can present yourself and get work. But it is not addressed with anywhere near the sympathy and nuance that is required.

Some of the advice is simplistic. Suggestions that you tell employees honestly what you are looking for when you hire them and people do not want to work overtime on a daily basis seem a bit flatfooted. As do paragraphs promoting keeping good project records. Case studies are oddly selected; there should have been a concerted effort to draw from projects that are more significant buildings architecturally and to do it in a more formalized manner.

The book itself looks dull; the layout is a very traditional, and very tired. We are a visual profession. In our own practices, we strive to make everything we touch beautiful to look at. We respond to good graphics. The Handbook is filled with charts, most of which look like they were lifted from PowerPoint presentations by management consultants. There are practically no photographs whatsoever, even in the section about architectural photography and how it helps win design awards. The handful of photos are black and white and very small.

It is, for the most part, business as usual. The sticker price alone hovers around \$250 (including the downloadable sample contracts) with some discounts for online versions. That virtually **continued on page 19**



THE ARCHITECT'S BIBLE continued from page 18 guarantees the *Handbook* a place on the reference shelves of the firms who need it the least. Those are the offices most likely to have access to myriad consultants to help them navigate potential minefields. It virtually ensures that the tome is a deal breaker for the smaller, less financially stable practices who could benefit from its collective wisdom the most.

There is no question that much of the information contained in the *Handbook* belongs in every architectural practice and should be included with membership. Architects already complain bitterly about the high cost of joining the AIA. As part of the repositioning, the AIA should make the grand gesture of focusing on its core mission of member service and realize that

they are sitting on a gold mine. The wealth of content is extraordinary. The advice is plentiful and by any metric useful.

This is an incredible resource that has been compiled. It should be delivered online, not in print, with each section supplemented by case studies showcasing the buildings and the firms that have won AIA Honor Awards. There should be more thorough discussions about critical issues that we face that are open ended: ethics, project credit, mentoring. There should be links to appropriate websites with supplemental material. The contracts should be annotated in a way that would make it easy for practitioners to choose the most appropriate. The graphics and photography should mirror the caliber of presentation material routinely generated by architects in a way that more accurately reflects who we are. Rather than educating your first time client, there should be sections you could point your client to about mutual expectations.

Providing the toolset to strongly support their members and position them to effectively serve their clients and communities will do far more to endear the AIA to the architectural community and, in turn, the larger public than any advertising campaign, no matter how well conceived. This is an extraordinary opportunity to achieve that.

ABBY SUCKLE IS THE PRINCIPAL OF ABBY SUCKLE ARCHITECTS.

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GARDEN SUBURB OF GOOD AND EVIL continued from page 18 as Radburn, New Jersey, and Valley Stream, New York, where initial promise in part went fallow through tougher Depression-laden times. Economic forces thus left the land-use door open just enough to later accommodate the sprawl of cheaper construction costs and the automobile and its disconnection from the systems of rail and trolley access that played such a key part in the garden suburb prototype flourishing throughout this now essential reference compendium.

Bob Stern with John Massengale set this career-long consideration of the garden suburb as a vital ingredient in a healthy modern city with a small 1981 Cooper-Hewitt Museum exhibition and catalog (published as a special volume of Britain's *Architectural Design* magazine) entitled simply enough *Suburb*. Just as then when many critical elites ignored if not delighted in the open space, landscape devouring, equal opportunity despoliation of land (a holy trinity of cheap

real estate, cheap gas, and unregulated zoning) that defined sprawl, the two curators looked to the brighter angels of cohesive and ennobling urban plans. To that end, they gathered and interpreted a sample record for those willing to look. These two trained architects put such planning excellence ahead of individual structure design despite their professional credentials and proved to be well ahead of their time even as the urban rediscovery of gentrification gained full steam and the cost of fuel had long ceased its status as inevitable bargain.

Now with the Traditional Town movement of the New Urbanists, which serves as subject of the book's forward-looking epilogue of future practice as informed by all the history that goes before it, there is an ever greater community of modern practitioners who will keep *Paradise Planned* in ready, well-thumbed proximity to their desks. There could be no better prop for prospective client meetings, especially when among elected and appointed officials making

land-use decisions at a time of shrinking available land and rising property values.

Who could have imagined 30 years on from the *Suburb* exhibition that plugged-in, grid-dependent hipsters, whose idea of hell is sitting behind the lonesome wheel of a traffic-choked highway, would come around to demand the trains and connectivity of cities and of garden suburbs. *Paradise Planned* reminds its readers that modernism comes in waves and is not a liner progression. Sometimes past precedent cannot be dismissed as nostalgia, but must be accepted as a template of reinterpretation grounded in proven civic value.

As the authors conclude, "Suburbs will not go away, nor should they. Planned as part of a metropolitan city, the garden suburb is the best template yet devised to achieve a habitable earthy paradise." And while the order may be a tall one, the evidence so abundantly and densely arrayed here provides a long list of well-tested recipes.

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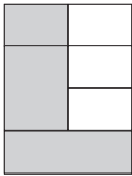
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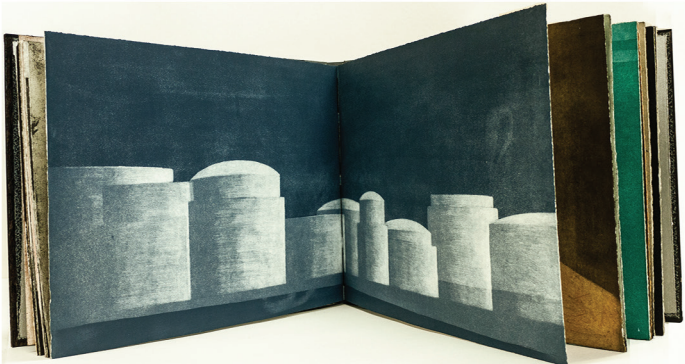
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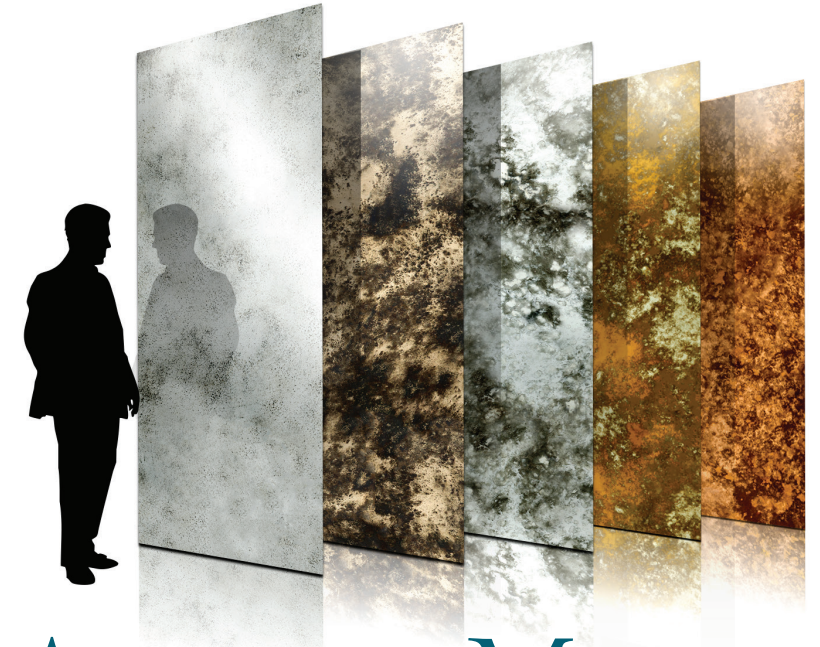
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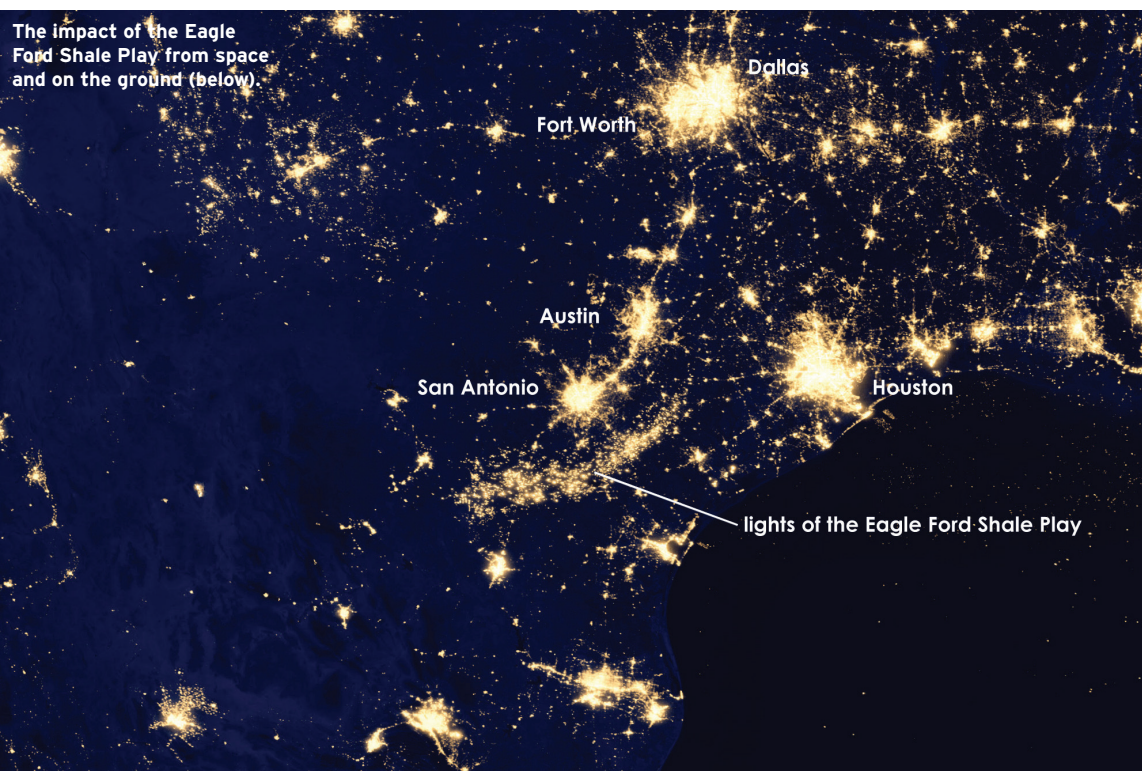
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The impact of the Eagle Ford Shale Play from space and on the ground (below).



COURTESY NASA

THE ARCHITECTURE OF FRACKING

At the dawn of the twentieth century Texas was a poor and rural state. Over the course of the next 100 years, the discovery of vast petroleum deposits hidden beneath its expansive landscape fueled the growth of the state's economy and transformed it into the modern home of three of the nation's ten largest cities. Wealth from the oil industry has bankrolled the skylines, cultural institutions, and politicians that have come to define the state.

Texas has experienced its fair share of oil booms over the past century and it is currently in the midst of what may prove to be one of the largest. Although oil and natural gas have been known to exist in shale formations for some time, until recently these deposits were too difficult to profitably extract.

Induced hydraulic fracturing—or “fracking” as it has come to be called—is the process by which a mixture of water, sand, and chemicals is injected underground at high pressures, creating a network of small fractures that allows the embedded oil or natural gas to be removed. The technique itself is not new but the advent of directional drilling technologies made thin shale strata accessible to a degree never before possible.

The infrastructure required for these operations is large, complex, and proprietary. In order to shield the undertaking from prying eyes, many of the early drilling operations that tapped the Barnett Shale deposit in the Dallas–Fort Worth metropolitan area attempted to conceal themselves behind large privacy screens that resembled the abstract land-art of Christo and Jeanne-Claude.

If the Barnett Shale acted as a proving ground for induced hydraulic fracturing and directional drilling, the Eagle Ford Shale demonstrated that the technique could be adapted for the extraction of oil on a vast scale. The formation itself is a 400-mile-long subterranean rock stratum that has proven to be one of the largest plays in recent memory. Although

there is no obvious visible surface delineation of this particular underground formation, the activity occurring above it has made the region clearly visible from space. NASA imagery shows the lights and gas flares associated with drilling operations illuminating a wide swath of land between San Antonio and Laredo.

Even if the mobile drilling rigs and pump jacks directly associated with oil extraction are perhaps the most obvious relics of an oil boom, they are not the most significant. The true architecture of fracking is much more banal.

In just a few short years, small towns such as Pleasanton, Three Rivers, and Cotulla have seen their populations explode as drilling operations expanded in the region. Undeveloped tracts of land on the once deserted highways leading into these and other towns are now home to a myriad of structures hastily built to support the wells and those drilling them. In addition to vast quantities of water, sand, and chemicals, drilling for oil requires steel pipe as well as welders to connect it and trucks to transport it. Towns that once had a single stoplight now sport multiple hotels and restaurants that constantly operate at capacity. Billboards now display advertisements for trucking services as well as for attorneys representing those injured in trucking accidents. In just a few short years these small towns have developed sprawling edges of suburban development.

Even if most of this pattern of development is familiar, the boom has given rise to at least one new building typology—the man camp. Filling a need for housing in between a hotel and an apartment, these camps exist as arrays of RVs or low-end mobile home trailers and offer minimal accommodations for subcontractors working far from home. These temporary villages sit empty for most of the day until a shift change occurs and the parking lots fill with dusty pickup trucks returning from the oil field. Rents at these Spartan villages might run as high as \$1,200 for

a 400-square-foot cabin although this can be reduced if a single bed is shared between a day and night shift worker.

Inflated prices burden local residents and transient workers alike. Gasoline, groceries, and rent have become more expensive and traffic has become considerably worse than it ever was before the boom. Some local residents might benefit by selling land, its mineral rights, or by entering the service industry, but those who rent or are on fixed incomes have a much harder time.

The Institute for Economic Development at the University of Texas at San Antonio has conducted research on the impact of the Eagle Ford Shale. In 2013, it released a study that reported that drilling in the Eagle Ford added more than \$61 billion to the economy of a 20-county region in Central and South Texas in the previous year. The study forecasted that drilling operations would directly or indirectly generate 127,000 jobs in the coming years.

Of course, this prediction is predicated on the notion that the demand for oil remains high and the price of oil remains constant. The profitability of a drilling operation in the Eagle Ford play or anywhere else ends as soon as the price of a barrel of oil drops below the cost of its extraction. And when it falls below that level, companies will begin to pull out of the region. It is thus a race against time to extract as much oil or natural gas as possible before the price drops.

The challenge for towns such as Pleasanton, Three Rivers, and Cotulla is to ride the wave of the boom while building a sustainable community that will survive after it has subsided. While these communities now have the funds to invest in schools, parks, and other public amenities, they also are facing infrastructure demands unlike anything they have seen before. Managing this sort of rapid growth is difficult, but planning for a post-boom future is harder still. Making matters worse, the kinds of structures currently going up are not easily repurposed. When the boom ends these small towns will have little need for all the hotels, restaurants, and big box retail stores that are now proliferating across the landscape, and the long-term environmental effects of the chemicals associated with induced hydraulic fracturing are as yet unknown.

Located in the Permian Basin in west Texas, much of Midland's surprisingly well-developed skyline sat empty through the oil busts of the 1980s. The recent tapping of the shale deposits of the region has reignited its economy and, in what promises to be one of the more obvious symbols of the manic optimism of a boom mentality, developers have proposed building a 58-story mixed-use tower in this city of 111,000 (“Boom Town” *ANSW01_11.26.2013*). Designed by Edmonds International and dubbed the “Energy Tower at City Center,” this structure would be more than twice the height of its tallest neighbor, not to mention the sixth-tallest tower in the state.

Needless to say, this monument to the most recent oil boom would radically transform the skyline of a city that is itself a product of an earlier boom. But the real architecture of fracking is much more mundane. It is the Chili's restaurant built on what a year ago was an open pasture. It is a cheaply built man camp where oil workers spend their evening alone in their rooms. It is the small south Texas town whose population has ballooned with the boom and, in the process, become unrecognizable to the people who once called it home.

BRANTLEY HIGHTOWER IS THE FOUNDER OF HIWORKS, AN ARCHITECTURE OFFICE BASED IN SAN ANTONIO. IN ADDITION TO TEACHING AT TRINITY UNIVERSITY, HIS FORTHCOMING BOOK ON THE COURTHOUSES OF CENTRAL TEXAS WILL BE RELEASED BY THE UNIVERSITY OF TEXAS PRESS IN 2015.



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