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Lewis Energy Group built a community center “to celebrate the natural beauty of the area and the people who live in Encinal, Texas,” with walls of Featherlite Cordillera Stone. Cordillera concrete masonry units echo the hand-pitched natural stone of historic Texas courthouses.

Fifteen standard colors and nine custom blends include the community center’s subtle Sonora, complemented by half-height Padre Island Sand. Nominal bed depths can be 4, 6, 8, 10, or 12 inches, all with a nominal face dimension of 8x16 or 4x16 inches.

Cordillera Stone is engineered for single-wythe and veneer applications, incorporating DRY-BLOCK® integrated water repellent. Made in Converse, near San Antonio, Cordillera ships across most of Texas and neighboring states within the 500-mile radius for LEED-credited “regional materials.”

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— John Grable, FAIA
There is good architecture. And then there is good architecture … as in architecture for the public good.

This year’s statewide design award winners — 13 projects from Dallas, Houston, San Antonio, and Austin — are a case in point. I was struck, during the awards jury process, by how intent the jurors were on recognizing certain entries, not only for their merit in terms of design (even design merit as broadly defined), but also for their capacity to fulfill client aspirations for the public good. Angie Brooks, Eddie Jones, James Timberlake — all three jurors were passionately committed to the idea that great things can happen in a collaboration between discerning architects and socially responsible clients within the public realm.

“Great things” includes the concept of “human hope” — a thread that runs through several of the winning projects. The theme could be no clearer than in the very name of the Haven for Hope Homeless Transformational Center in San Antonio (page 78). The Cathedral of Hope Interfaith Peace Chapel in Dallas (page 38) — although commissioned by an institutional rather than public client — also uses its name to define “hope” as an aspiration. And in purpose if not in name, the Houston Food Bank (page 62) stands as what writer Ardis Clinton, AIA, terms “a beacon of hope, illuminating the community and working to improve quality of life for all those in need.”

In Dallas, the Brownwood Park Pavilions (page 30) and the Cotillation Park Pavilion (page 34) serve the function of modest neighborhood picnic shelters while rising, in form, to the level of public art. And in Austin, the I-35 Makeover (page 50) reclaims residual public space while symbolically stitching together the prosperous and gleaming CBD west of the freeway and the modest, historically minority neighborhoods to the east.

Human hope, accessible art, social justice. These themes that infuse our projects for the public good bring to mind the related term “public-interest design” — which emerges from the premise that design can be a way of improving the world. Sometimes it involves design initiatives funded by socially responsible agencies, by enlightened foundations and corporations, or by private individuals. Sometimes it involves pro bono or “low bono” commitments by design professionals. And, always, it involves the goal of making people’s lives better.

For inspiration, check out PublicInterestDesign.org, whose editor, John Cary, is an articulate spokesman for this rapidly growing field. And watch future editions of this magazine for accounts of how architects are contributing to the public good — how they’re actively making good design accessible to more than a tiny privileged segment of the population. This kind of change comes slowly. But, clearly, it’s something to hope for.
**Contributors**

**Emily Wiegand** is a graduate student at the University of Texas at Austin and will receive her Masters of Architecture in December. She was recently honored with the Student Design Excellence Award at UT. When not working in studio, she enjoys the live music scene in Austin and eating Mexican food in her hometown of San Antonio. View her photography collages on the Backpage.

**J. Brantley Hightower, AIA** recently traveled with his daughter to Washington, D.C., where she proved to be rather unimpressed by the architectural monuments located there. Upon his return to San Antonio, where he lives and works, Hightower visited and wrote about Fort Sam Houston's new military hospital addition on page 74.

**Jason Chan, AIA** grew up in Singapore and landed in Texas. Recently, he was responsible for the successful delivery of the award-winning Texas Children’s Jan and Dan Duncan Neurological Research Institute. He is an auto aficionado and enjoys participating in performance driving events at race tracks, including laps at the famed Nurburgring Nordschleife. See his article on page 66.

**Aaron Seward** first wanted to be an architect, then a writer. He considers himself lucky to have found a career that combines both disciplines. A native Texan and proud Houstonian, Aaron lives in Brooklyn, New York, with his wife Joan, where he is at work on his first novel. Read his profile of Laura Culpepper, AIA, on page 93.

**Eurico Francisco, AIA** believes that great architecture comes in all sizes and types. Complexity does not equal quality nor does cost necessarily correspond to quality. Read his articles on the humble but intelligent park pavilions on pages 30 and 34, and he’s pretty sure that you’ll agree with him.

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**Ardis Clinton, AIA** is an associate in the Houston office of Perkins+Will. At the office, she can be found filling the roles of Project Manager, Project Architect, Marketing Coordinator, Party Planner, and Ice Cream Dolly Operator. She enjoys a good gin and tonic, some occasional bad television, and chasing her twin three-year-old boys. Read her article on the Houston Food Bank on page 62.

**Tommy Upchurch, AIA** keeps busy in Brenham - working on a mix of project types, providing a community voice in a recently developed Downtown Master Plan, and running shuttle services for his two teenagers. Always in the back of his mind is a river in northern New Mexico. See his article on page 58.
The hits just keep on coming.

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ArCh Hosts Inaugural Texas Student Biennial Exhibition

The Architecture Center Houston (ArCH) held an opening reception July 26 for its first “Texas Student Biennial Exhibition.” The exhibit features work from the eight accredited schools of architecture in Texas and includes project boards, slide shows, and architectural models. At press time, the exhibit was scheduled to close Sept. 7, but the boards will be on display during the Texas Architects Convention in Austin, Oct. 18-20.

“The idea for the exhibit had been kicked around for some time by our Exhibitions Committee,” said AIA Houston Executive Director Rusty Bienvenue. “Rice University and the University of Houston were champions for all of the schools being included.”

Letters were sent to the deans, who were responsible for selecting the projects for display. Some of the schools’ boards featured as many as 50 projects.

“The high quality of design submitted by all eight schools is quite remarkable,” said Bienvenue. “This bodes well for the future of architecture in Texas.”

A deans’ roundtable discussion moderated by Texas Society of Architects President-elect and former University of Texas School of Architecture Dean Larry Speck, FAIA, was planned — along with AIA Houston and ArCH’s annual Back to School Bash — as the culmination of the exhibit. See the November/December edition of Texas Architect for a roundtable recap.

The high quality of design submitted by all eight schools is quite remarkable. This bodes well for the future of architecture in Texas.

73rd Annual Convention Features Revamped CE Lineup

The Texas Society of Architects Continuing Education Committee has spent the past year reviewing and selecting educational programs for the Society’s 73rd Convention in Austin, Oct. 18-20. The revamped lineup includes six tracks of Continuing Education opportunities for those seeking credit in the following areas: Sustainable Design; Design; Historic Preservation and Renovation Practice; Codes and Standards; Practice; and Emerging Professionals. A few sessions from these tracks are highlighted below. Visit www.texasarchitects.org/convention for a full list of classes, schedules, and details.

Sustainable Design
Rethinking Historic Buildings through a Green Lens
Noted architect, planner, and historian Barbara Campagna, FAIA, LEED AP, will share her experience and work developing national sustainability policies, integrating cultural and preservation metrics into the LEED rating systems, and will discuss past and current sustainable preservation projects.

Codes and Standards
Scoping Provisions of the New 2012 Texas Accessibility Standards
The 2012 Texas Accessibility Standards (TAS) came into effect in March 2012 with several key differences from the 1994 TAS. Gaila Barnett, AIA, will analyze the differences.

Design
Independent for Life: Homes and Neighborhoods for an Aging America
America is undergoing a seismic demographic shift, and families and individuals are expected to shoulder much responsibility with little coordinated help. But designers and planners can think ahead, planning safer households and adapted communities and neighborhoods. Former San Antonio Mayor Henry Cisneros and Jane Hickie of the Stanford Center on Longevity will share some key insights about how to get this started.

Historic Preservation and Renovation Practice
Architectural and Building Code Influences for Preserving Historic Buildings: Case Study
San Antonio’s Bexar County Courthouse dates back to 1896 and features Romanesque Revival design. What goes into renovating such a structure? Lewis Fisher, AIA, will use Texas’ largest and oldest historic courthouse as a case study.

Emerging Professionals
Practice
Measure Twice and Cut Once: A Fresh Approach to Integrated Project Delivery
Integrated Project Delivery (IPD) is emerging as the preferred way to organize project teams to achieve well-planned and efficient projects. Richard Markel, AIA, and David Weinberg, AIA, will discuss this method.

News
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Charles Ewing Waterhouse, Jr., Architect and Renaissance Man for the Borderland
by William Palmore

On October 26, a symposium in El Paso will explore the life and career of architect and artist Charles Ewing Waterhouse, Jr. The occasion, scheduled as part of Tom Lea Month, marks the first time a consideration of modern architecture in El Paso is included in the scholarly festivities.

Over his lengthy career, Waterhouse worked for architects William Wuerhmann and Otto Thorman, as well as for the architectural partnership of Edward Carroll and Louis Daubele — the designers who, along with Henry Trost, presented by Claudia Rivers and Laura Hollingsed of the UTEP Library Special Collections, home to the Waterhouse archive. The well-known painter Russell Waterhouse will reflect on how his father’s creativity and working methods influenced his own art. The author will focus on Waterhouse’s architecture and present supporting photographs, drawings, and models — including one of the Lakehomer House — that are components of his ongoing study of 20th century architecture in El Paso.

See “Calendar” for further details.

William Palmore is an Associate Professor at New York Institute of Technology where he teaches first year design, drawing, and history.

Waterhouse excelled at composing building form, a proclivity owing, very probably, to his earlier interests in period architecture.

defined the architecture of El Paso in the 20th century. At Carroll and Daubele, where he spent 35 years prior to retirement in 1980, he made important contributions to their best designs, most memorably to the El Paso Public Library of 1954, which is regarded by many as the city’s most beautiful building. At the library, Waterhouse incorporated ornamental motifs, including abstract hieroglyphs recessed in the concrete soffit of the entry porch, that reflected his appreciation of regional Native American art.

Waterhouse produced a sizable number of buildings independently, most of them houses. His approach evolved over the decades: his first works were designed in a Spanish Colonial idiom, while those of his mid-career are distinctly modern in style, attaining a high level of design quality equal to that of his El Paso contemporaries, Robert Garland and David Hilles.

All three were good at organizing a house with respect for the sun and geography, an architect’s obligation if modern design is to be made viable in a distinctive and difficult climate. Beyond planning, Waterhouse excelled at composing building form, a proclivity owing, very probably, to his earlier interests in period architecture.

Waterhouse was born in El Paso in 1905 and was a lifelong friend of the celebrated artist Tom Lea, sharing with him the talent for working in varying art forms. In addition to architecture, Waterhouse was an accomplished musician, photographer, and pioneering regional preservationist. He died in 2000.

The symposium will include a survey of Waterhouse’s broader artistic accomplishments presented by Claudia Rivers and Laura Hollingsed of the UTEP Library Special Collections, home to the Waterhouse archive. The well-known painter Russell Waterhouse will reflect on how his father’s creativity and working methods influenced his own art. The author will focus on Waterhouse’s architecture and present supporting photographs, drawings, and models — including one of the Lakehomer House — that are components of his ongoing study of 20th century architecture in El Paso.

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Left Waterhouse’s El Paso Public Library, of 1954, widely regarded as one of the city’s most beautiful buildings.
Below The Lakehomer House, of 1957, an outstanding example of the modernist houses built in El Paso during the two decades following World War II.

Calendar

The Kimbell at 40: An Evolving Masterpiece
Oct 7 Thru Dec 30
www.kimbellart.org

This exhibition celebrates the 40th anniversary of the opening of the Kimbell Art Museum, Fort Worth, on October 4, 1972. It looks back to the Museum’s genesis and showcases the architectural achievements, pivotal acquisitions, important exhibitions, and historic events that have made it into the world-renowned institution it is today.

Texas Architects 73rd Annual Convention and Design Expo
Oct 18-20
www.texasarchitects.org/convention

The Texas Society of Architects hosts its 73rd Annual Convention and Design Expo in Austin. This year, the convention’s theme is “Influence.” Keynote speakers are Robert Hammond, co-founder and co-executive director of Friends of the High Line — a public park built above an abandoned, elevated rail line in New York — and Roman Mars, award-winning host and radio producer of 99% Invisible.

Symposium ‘Charles Ewing Waterhouse, Jr.’ at UT El Paso
Oct 26
wplamore@nyit.edu

Multiple presenters, including former El Paso architect William Palmore, will conduct a session from 5:30 to 7:30 pm at UTEP’s Rubin Center to explore the life and career of architect and artist Charles Ewing Waterhouse, Jr., (above) as part of Tom Lea Month (www.tomlea.net). Free and open to the public.

Contact William Palmore, wplamore@nyit.edu
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Even as college football fever was beginning to intensify across the state in late July, the Baylor University Board of Regents voted to move forward with the construction of a new $250 million riverfront stadium complex pending a favorable final vote by Waco’s city council (which happened as expected August 7). Designed by Populous, recognized for sports stadium architecture worldwide, the new Baylor Stadium is expected to be ready for the opening of the 2014 season.

The 93-acre project site is located at the intersection of heavily trafficked Interstate 35 and the Brazos River, occasioning the opportunity for a bridge crossing the river connecting the stadium to campus. The 45,000-seat stadium, expandable to 55,000, will frame the entrance to Waco along the interstate, creating a visual and physical connection to downtown.

New Baylor football traditions will be created as the stadium benefits from an on-campus experience after playing off-campus since 1936, including more than 60 years at the current venue, Floyd Casey Stadium. Fans will be seen connecting to the site via bikes, boats, cars, and a sculpted main pedestrian bridge.

The stadium’s architecture is inspired by the classic Georgian architecture found on campus. A classic organization of the building form is used to inform the design experience by placing the base of the building on a concrete plinth, wrapping the architecture in serrated brick walls and capping it with a luminescent canopy. Tying the elements together is a rhythmic colonnade of white columns. Portals are used to express entries and views to and from campus and downtown Waco. The stadium opens to the south, providing spectacular physical views back to campus as well as a spiritual connection to the original heart of the campus. Balcony portals – the only elements to penetrate the brick wall encompassing the seating bowl and playing field – recall the more intimate spaces found on campus. The balcony portals and open-view concourses provide air flow and views into the stadium. A shade canopy will provide sun protection for nearly 50 percent of all seats for mid-afternoon games. The stadium will also feature the latest in technology, including two large video boards in the south end zone, LED ribbon boards, and a state-of-the-art sound system.
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In Retrospect

Architecture schools look to the future. So it’s challenging when a school has to confront a major historical milestone such as its centennial. Rice University’s School of Architecture turned one hundred years old in September, as did the university of which it is a part. In September 1912, William Ward Watkin, the sole instructor in architecture, welcomed six students to the first class admitted to the William M. Rice Institute. Watkin had come to Houston in 1910 to represent the Boston architects Cram, Goodhue & Ferguson, who planned Rice’s campus and designed its initial buildings. The university’s founding president, Edgar Odell Lovett, asked Watkin to remain at Rice and begin instruction in architecture. Following Texas A&M University (1905) and the University of Texas at Austin (1910), Rice’s architecture program was the third to be established in Texas. Until his death in 1952, Watkin directed the department, organized the curriculum, hired faculty, and mentored students. He wrote for major U.S. architecture journals in the 1930s and published two books on church architecture. Watkin also had a professional practice: he was architect of the Museum of Fine Arts, Houston, and co-architect of the Julia Ideson Building of the Houston Public Library, and the campus plan and original buildings of Texas Tech University in Lubbock. Watkin’s students — Lenard Gabert, J. T. Rather, Jr., Stayton Nunn, Milton McGinty, Eugene Werlin, Claude E. Hooton, Harvin C. Moore, Hermon Lloyd, Bailey Swenson, Lavone Dickensheets Andrews, F. Talbott Wilson, S. I. Morris, George F. Pierce, Arthur E. Jones, and Ralph A. Anderson — led Houston’s architecture profession during the mid-century decades. Rice’s most celebrated graduate of the Watkin years was E. Fay Jones (MArch ’51).

Alumni from the post-Watkin era included two future presidents of the American Institute of Architects, John M. McGinty (1976-77) and Benjamin E. Brewer, Jr. (1988), as well as architectural historian Willard B. Robinson. Yet the architecture department struggled.

Rice University’s School of Architecture Turns 100

by Stephen Fox

Above Anderson Hall as it appeared shortly after the Stirling and Wilford alterations and additions in 1981.
Right An unidentified student recovers from a charrette, Architecture at Rice 13 (1964).
In 1959 Donald Barthelme, a distinguished modern architect and the first professor of architecture at the University of Houston, was invited to head the Rice department of architecture. Barthelme sought to radically revise the curriculum, which was still based on Watkin’s structure. His failure to persuade the faculty to accept his changes led to his abrupt departure in 1961. Kenneth S. Pitzer, the new president of the university (it ceased to call itself an “institute” in 1960), turned to William W. Caudill, former professor of architecture at Texas A&M, who had moved his firm, Caudill Rowlett Scott, to Houston in 1958, to rescue the architecture department. As current professor and Houston architect William T. Cannady observes in *The Things They’ve Done* (2007), his book about Rice’s architecture graduates, Caudill had the personal skills necessary to implement Barthelme’s curriculum reforms. Caudill brought Bill Lacy from CRS to run the School of Architecture (as it became in 1966) and together they more than doubled student enrollment, recruiting Cannady, the artist Elinor Evans, Paul A. Kennon, Chuck Thomsen, O. Jack Mitchell, Peter C. Papademetriou, and Spencer W. Parsons to reinvigorate the architecture program. With characteristic energy and charisma, Caudill made a name for Rice by organizing the Rice Design Fête (an annual charrette in which well-known architects worked with teams of students), the Preceptorship program, which sent students to work in the offices of well-known architects between their fourth and fifth years, and by initiating the Architecture at Rice publication series.

In 1969 Caudill returned to CRS full-time. Anderson Todd, a brilliant modern architect who had taught at Rice since 1949, stepped in as acting director. During Todd’s tenure, Will Cannady and Peter Papademetriou began to write critically about Houston in the London-based *Architectural Design*. Papademetriou followed in 1972 with *Houston: An Architectural Guide*, the first architecture guidebook to Houston. Papademetriou’s critical writing about the local landscape brought Houston into an international discourse on urbanism in the 1970s and ‘80s. In 1972, David A. Crane, professor of architecture at the University of Pennsylvania, became the first dean of the School of Architecture. Alan Y. Taniguchi, former dean of architecture at UT-Austin, joined Crane as director of the school.

Crane, one of the founders of the discipline of urban design, sought to transform the School of Architecture into a school of urban design, an effort resisted by the faculty, who remained committed to architecture.
and Michael Wilford of London as architects. Stirling and Wilford’s alterations and additions to Anderson Hall (1981), their first building in the US, attained critical recognition, encouraging the university to hire celebrated architects to design new campus buildings.

During the 1980s, alumni and faculty members John J. Casbarian and Danny Marc Samuels, practicing with their partner Robert H. Timme as Taft Architects, became Houston’s most publicized young architects. Mitchell supported a dramatic expansion of the publicly oriented programs of the Rice Design Alliance in the late 1970s and publication of RDA’s journal Cite: The Architecture and Design Review of Houston, which began in 1982 with Gordon G. Wittenberg as editor. During Mitchell’s tenure, Drexel Turner turned the Farish Gallery in Anderson Hall into one of the foremost architecture exhibition spaces in the US. A bequest from Houston philanthropist Nina J. Cullinan in 1983 resulted in endowment of the Craig Francis Cullinan Visiting Professorship in Architecture and Art, inaugurated by Kenneth Frampton in 1985. Frampton was followed by J. B. Jackson, Spiro Kostof, Colin Rowe, Robert Irwin, Leo Steinberg, and Rem Koolhaas.

Jack Mitchell died suddenly in 1992, three years after stepping down as dean. His successor, Paul Kennon of CRS, had died suddenly in 1990 during the first year of his deanship, and Kennon’s successor, Alan Balfour, left Rice at the end of 1991 to become chairman of the Architectural Association in London. Paul Kennon’s family and friends endowed a biennial symposium in his memory; the first Kennon Symposium, “The City Imagined,” was held in 1992. Lars Lerup, a Swedish-born architect and professor of architecture at the University of California, Berkeley, was named dean of architecture in 1993. Lerup, whose sixteen-year tenure was second in length only to Watkin’s, energized the school with his faculty appointments, including Carlos Jiménez, Houston’s most publicized young architect of the 1990s. Lerup’s engagement in international architectural discourse was reflected in the dissemination of terminology he originated (“stim” and “dross”) to conceptualize Houston patterns of urban sprawl. Holders of the Cullinan professorship during Lerup’s tenure included Bruce Mau, Charles Waldheim, Roberto Segre, Luis Fernández-Galiano, Dave Hickey, Peter Cook, and two Rice alumni, New York architects Rob Rogers and Charles Renfro. Lerup also revived the Architecture at Rice series, which became a vehicle for publishing both faculty and student-generated work.

In 2010 the school of architecture welcomed its first woman dean, Sarah Whiting, who came from Princeton University. Dean Whiting shares her predecessor’s intense involvement with the global context in which architectural theory is now produced. She and her husband, associate professor Ron Witte, also maintain an architectural practice, as do professors Cannady, Casbarian and Samuels, Wittenberg, Jiménez, Nonya Grenader, Douglas Oliver, and partners Dawn Finley and Mark Wamble. Cannady, Casbarian, Grenader, Samuels, Rives Taylor, and Anderson Todd are all fellows of the AIA, Jiménez served as a juror for the Pritzker Prize in Architecture from 2001 to 2011. Dean Whiting’s faculty appointments — Grant Alford, Neeraj Bhatia, Scott Colman, Reto Geiser, Andrea Manning, Bryony Roberts, Troy Schaum, Jesús Vassallo — renew Rice students’ access to the latest trends in critical thinking. Recent books by Lerup (One Million Acres and No Zoning), Christopher Hight (Architectural Principles in the Age of Cybernetics), Witte (Counting), Farès el-Dahdah (Lúcio Costa: Brasilia’s Superquadras), and Albert Pope (Ladders) Below Rice Building
Workshop students around a model of the Menil Collection café, with Nonya Grenader (all in black), Workshop co-director, and Danny Samuels (green shirt), director. Dean Sarah Whiting (below left and also center of group, with Carlos Jiménez) poses with students in the Plaza Mayor, Madrid, Spring 2012.
as well as those edited by Whiting (Beyond Surface Appeal), Neyran Turan (New Geographies 1: After Zero), and Bhatia (Coupling) contribute to architecture’s global discourse, as does PLAT, the school’s student-edited journal. Dean Whiting has fostered closer, more structured contact between students and distinguished visitors to

Looking to the past has been facilitated by an ambitious exhibition of the school’s history, Ten Decades, organized by associate professor Dawn Finley.

facilitate exchange and has actively encouraged travel as a way to incorporate global experiences and perspectives into Rice’s design studios.

Fourteen architectural offices in the US and Europe presently participate in Rice’s Preceptorship program. The Rice School of Architecture’s Paris program, founded and directed by Casbarian, turns ten this year. The Rice Building Workshop, the school’s design-build program, headed by Samuels and Grenader, turns sixteen; its present project is the student-led design and construction of a freestanding café for The Menil Collection. The Kennon Symposium turns twenty; “Judgment” was the theme of the 2011-12 symposium. In recognition of 40 years of outstanding architecture and design programming in Houston, the Rice Design Alliance received a Collaborative Achievement Award from the American Institute of Architects this past spring. RDA’s journal Cite turns 30 in 2012.

Rice’s school of architecture and the UT-Austin school of architecture are the only two nationally ranked schools in Texas. Between 2006 and 2012 there was only one year that Rice’s undergraduate program was not listed in Design Intelligence’s top ten survey. As the only school of architecture at a private university in Texas, Rice has by far the lowest enrollment (during the 2011-12 academic year, 130 undergraduates and 79 graduate students) and the highest tuition.

Looking to the past has been facilitated by an ambitious exhibition of the school’s history, “Ten Decades,” organized by associate professor Dawn Finley. Now it’s back to the challenge of looking forward to the Rice School of Architecture’s second century, examining and envisioning the ways that architecture can, as Dean Whiting puts it, “advance a tomorrow that is better than today.”

Texas Architect contributing editor Stephen Fox is a Fellow of the Anchorage Foundation of Texas.
### Underslab Moisture Protection - Pick One

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<th>PRODUCT</th>
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**Photo courtesy of constructionphotographs.com**

*(File Name: concrete_pour_rebar_cement_truck_010.jpg) Graphics Modified*
Unparalleled customer service. EJ tree grates are architecturally appealing, ADA compliant, and promote healthy tree growth.
Our 2012 Design Awards jury met at the Texas Architects headquarters in Austin on June 7 and 8 to review the 227 entries submitted in this year’s program. As Chair of the 2012-2013 Design Committee, I enjoyed the privilege of being present during the deliberations of three distinguished and insightful jurors: Angie Brooks, AIA, of Brooks + Scarpa in LA; Eddie Jones, AIA, of Jones Studio in Phoenix; and James Timberlake, FAIA, of Kieran Timberlake in Philadelphia. The jury spent the afternoon of June 7 and the entire day of June 8 viewing the entries and vetting the 13 winners. While deliberating — even when not in total agreement — the three exhibited a remarkable sense of professional camaraderie that was inspiring to witness.

Individually, and as a group, the jurors made a point of acknowledging public sector/community-focused work by selecting several such projects for recognition. They were encouraged by the care and design energy that emerged from collaborations between award-winning architects and clients such as City of Dallas Park and Recreation Department, for its park pavilion program led by Willis Winters, FAIA; the City of Austin, for its I-35 Makeover; Haven for Hope, for its Homeless Transformational Center in San Antonio; and the Houston Food Bank, for its distribution of food and social services.

Unlikely last year, when the 2011 awards included four residential projects, none were selected as winners this year. Of particular note was a comment expressed by Timberlake and supported by the other jurors that the work presented by Texas architects represents very high levels of quality and consistency.

On behalf of the Design Committee and Texas Architects staff, I would like to thank all of those architects and firms who submitted projects for consideration and congratulate the recipients of the 2012 awards.

Brian William Kuper, AIA, serves as the 2012-2013 chair of the Texas Society of Architects Design Committee.
2012 Design Awards

Eddie Jones, AIA, Jones Studio, Phoenix  From a very early age, Jones aspired to be an architect and share a studio with his brother, Neal. Having been honored with over 185 design awards, Eddie also has the privilege of lecturing frequently around the United States and abroad. His love for discussing architecture is represented by an impressive list of conference commitments, lectures, and exhibits.

James Timberlake, FAIA, Kieran Timberlake, Philadelphia  Timberlake is a founding partner of Kieran Timberlake. The firm has received 100 design citations, including the 2008 Architecture Firm Award, the highest honor bestowed on a firm by the American Institute of Architects, and the 2010 Cooper-Hewitt National Design Award.

Angie Brooks, AIA, of Brooks + Scarpa, Los Angeles  A recognized leader in sustainable design and construction, Brooks places her firm Brooks + Scarpa at the forefront of the field that promises to dominate future design, construction, and urban planning. She is a co-founder and past president of Livable Places, Inc., a non-profit development company dedicated to building sustainable mixed-use housing.

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Brownwood Park Pavilions

by Eurico Francisco
The pavilions at Brownwood Park in north Dallas seem deceptively simple. The three structures — conceived by architect Joe McCall, FAIA, as “The Huddle” — appear at first to be a lighthearted concoction of shapes, colors, and textures. Get closer, though, and a clear idea supported by design rigor becomes evident.

“The Huddle” works at multiple levels, including the obvious reference to athletes. Decidedly vertical, it symbolically reaches to the grand sky in counterpoint to the mostly flat North Texas landscape. However, its strength lies also in the reference to archetypical forms of pioneers’ tents “huddled” together for shelter, safety and socialization. How not to be taken by it? How to resist the seduction of this clever take on context, history, and program?

At Brownwood Park, the three pyramidal structures gather around and lean towards each other. They have different heights and footprints; they lean...
at different angles on each of their sides; and they are finished in different earth tone colors. Yet, they are interdependent and probably would not make much sense if standing alone. They are set apart from each other, but not too much, so that they can be used by one large group — or two or three smaller groups of people — with the void at the center as the focus of the space. A circular concrete pad with decomposed granite unites the three different structures and defines the base plane of the composition. United, the structures form a compelling ensemble, but the small differences between them add interest to the whole and suggest that we look again and pay attention, as is always the case with great design.

With three structures there’s always that interstitial space in between that becomes very special and is celebrated here with a beautiful circular plinth.

— Juror Eddie Jones, AIA, Jones Studio, Phoenix

three smaller groups of people — with the void at the center as the focus of the space. A circular concrete pad with decomposed granite unites the three different structures and defines the base plane of the composition. The same circular connecting geometry reappears in the concrete and steel-plate tables and benches in each of the pavilions. United, the structures form a compelling ensemble, but the small differences between them add interest to the whole and suggest that we look again and pay attention, as is always the case with great design.

The Brownwood Park Pavilions are adjacent to an elementary school, and it is not difficult to imagine groups of children playing in the shade, eating their snacks or running joyfully from one pavilion to the next during recess and after school. Isn’t this the ultimate compliment that park pavilions could receive?

Eurico R. Francisco, AIA, is an architect in Dallas.
Clockwise from top left Drivers can catch a glimpse of the structures from the road. The pavilions resemble oversized lantern-like structures at night. An early concept section shows the basic skin assembly. The pavilions are placed among existing trees in an early site plan sketch.

Resources CONCRETE PAVEMENT: Scofield; PAINTS: Carboline; LIGHTING: Elliptipar (Architectural Lighting Associates)
Cotillion Park is located in northeast Dallas, just south of Highway 1-635, and is surrounded by single-family homes in a stable middle-class neighborhood. A baseball field and tennis courts occupy the majority of the park, but there is also a small playground and, adjacent to it, a new pavilion – Cotillion Park Pavilion.

Modest in its material palette, understated in shape, delicate and refined almost to a fault, Cotillion Park Pavilion is nonetheless grand in aspiration and powerfully elegant overall. Completed in 2011, the pavilion is one of the new replacement structures envisioned by the Dallas Park and Recreation Department in its 2002 master plan under the guidance of Willis Winters, FAIA, the Department’s Assistant Director.

Nestled in a small grove of trees, the pavilion rises up to the tree canopies. At its base, cast-in-place concrete piers double as informal benches and tables. Some of the piers escape the pavilion footprint, however, and loosely organize the grounds immediately next to it, mediating between pavilion and park beyond.

A grid of eight slender steel columns supports the whole structure. Some of the columns rise from the ground; others rise from the cast-in-place piers that act as literal and, beyond, as symbolic foundation for the structure. At the height of the tree tops, the steel columns morph into a space frame from which hangs a graceful steel filigree made up of light gage angles assembled in horizontal rows. The lyrical structure defines the four sides of the pavilion envelope and provides shelter from the intense Texas sun, mimicking the trees nearby. At times, pavilion envelope and trees seem to mingle and flirt with each other, almost blending to cast soft shadows on the ground below.
Resources  
*EARTHWORK / CONCRETE MATERIALS:* Quick Set Concrete;  
*STRUCTURAL STEEL:* Blake Construction;  
*STEEL ERECTION:* B&S Welding;  
*MOBILE FABRICATION:* Optimum Steel Industries;  
*ROOF/WALL PANELS:* Regal Plastic Supply;  
*MOBILE PAINT:* Tnemec (Phoenix Restoration & Construction);  
*HIGH PERFORMANCE COATINGS:* Jones-Blair;  
*ELECTRICAL:* Roderick Lee Electrical Contractors

Previous spread  
Pavilion and trees blend with each other and provide shade to park users.

This page  
The pavilion skin brings dappled light to the inside. Surface rust protects the unfinished steel structure. The ground plane extends beyond the footprint of its steel envelope.
The big surprise, however, is fully revealed when one steps under the pavilion. Somewhat visible from outside and suspended from a pivoting rod above, a big Alexander Calder-like red ellipse is the focal point of the space. In fact, by its sheer size, shape, color and the way it moves in response to the wind, the red ellipse becomes the symbolic heart of Cotillion Park and, perhaps, even of the neighborhood where it belongs.

The understated Cotillion Park Pavilion clearly responds to the program brief. It is durable, it is contextual, it functions well, and it is as safe as any other. But it does more: it brings delight to an otherwise ordinary landscape.

This is a beautiful example of a space that gives people delight ... it’s really art for the people.

— Juror Angie Brooks, AIA, Brooks + Scarpa, Los Angeles

Eurico R. Francisco, AIA, is an architect in Dallas.
Cathedral of Hope Interfaith Peace Chapel

by Lawrence Connolly, AIA

Project Cathedral of Hope Interfaith Peace Chapel, Dallas
Client Cathedral of Hope
Architect Philip Johnson; Alan Ritchie Architects with Cunningham Architects
Design team Philip Johnson, FAIA; Rizi Faruqui, AIA; Alan Ritchie, AIA; Gary Cunningham, FAIA; Tom Dohearty, AIA; John Manley, AIA; Michael Bessner; Erin Keith; Matthew Barrett
Contractor Structure Tone Southwest
Consultants Thornton Tomasetti (structural/connection design/modeling); URS Corporation (civil); The Office of James Burnett (landscape); ARS Accessibility Resource Specialists (accessibility); Pamela Hull Wilson (lighting)
Photographers James Wilson; Michael Palumbo; Cunningham Architects

“We have architecture now that pulls and bends around you — like your body — no right angles, no straight lines,” Philip Johnson proclaimed in 1996 at his 90th birthday celebration. In that announcement he was providing a clue what the Interfaith Peace Chapel (IPC) would look like when it was built 14 years later.

As the dynamic second phase of an ambitious masterplan, the chapel resembles clumps of milk-white Jello that have been jiggled and huddled together on a bed of lettuce. A derivative of several previous projects, the IPC has three hierarchal components that lean into each other to form a step stool ascending from the vestibule to the chapel and its 40-ft-tall apse.

The design awards jurors commented on the chapel’s beautiful sculptural qualities — “almost chrysalis-like in its form,” in the words of James Timberlake, FAIA. As such, there is no main façade or clear entrance to the 8,000-sf religious structure. The non-denominational chapel is void of religious imagery except for the speculation that the floor plan was configured to resemble a fish. Currently used for small services, the building is an open flexible area that can seat up to 200. The support spaces are located in the basement that echoes the footprint above.
Natural light is provided by windows in the stairwell and the teardrop skylight from the vestibule above. Lighting, supply vents, and audio/visual connections are adroitly concealed.
The chapel itself is so minimal. It was all about the light that was washing the walls; the intensity fading to shadow was beautifully handled.
— Juror Eddie Jones, AIA, Jones Studio, Phoenix

Jurors also appreciated how natural light is provided through windows, glass doors, and skylight in both vestibule areas and through the large light monitor/skylight that casts north light on the apse. The resulting illumination of the altar is reminiscent of Johnson’s St. Basil Chapel at Saint Thomas University in Houston (1995).

Conceived in the spirit of the cave-like Gate House/Visitor Center (1996) on Johnson’s estate in New Canaan, Connecticut, the larger IPC is more ambitious because it has fewer straight lines and a tighter budget. Fortunately for project team member Gary Cunningham, FAIA, the new millennium brought building information modeling software capable of dimensioning complex curves in three dimensions because it was not readily available when the chapel was conceived in the late 1990s.

The project’s multiple iterations during its protracted gestation involved the clients and Cunningham meeting Johnson several times at his Glass House to flesh out the possibilities. Johnson would have preferred more refined finishes for the chapel, but the $500-psf budget dictated a minimalist sensibility instead. The casual visitor might think that the integrally white IPC uses the same material throughout, like Johnson’s Art Museum of South Texas in Corpus Christi (1972). Actually, the finish of the exterior walls is Portland cement stucco with playfully decorative expansion joints; the roof is a sandwich of two insulated concrete slabs covered in a waterproof coating that gives a seamless monolithic appearance; and the interior walls and ceiling are finished in thin natural clay from Arizona that Cunningham describes as “alive” because it can be reactivated for patches or stain removal by wetting the surface and troweling on fresh integrally colored white clay.

The IPC’s seemingly whimsical envelope’s thickness gives a real sense of permanence. This heaviness is in contrast to the unexpected ethereal experience provided by the multiple natural light sources reflecting off the smooth white surfaces and shiny concrete floors. The walls, which taper inward, and ceiling/roof cavities adroitly conceal lighting, conduit, ductwork, and audio-visual equipment, thus ensuring the spaces’ sculptural purity.

As a component of the masterplan, the IPC follows the 1998 Bell Tower that launched the ambitious long-term project for the largest LGBT congregation in the United States. When the masterplan is completed with its third and final phase, the 110-ft-tall cathedral that seats 2,500 will dwarf the contiguous IPC at its northwest corner. The tower, chapel and cathedral ensemble have the distinction of being Johnson’s swan song projects in Texas (see Frank Welch’s Philip Johnson & Texas). Reverend Mike Piazza says the congregation “feels as though it is a trustee of a great work of art,” and they take their responsibility very seriously.

Lawrence Connolly, AIA, of Austin, is a contributing editor of Texas Architect.
TM Advertising

2012 Design Awards

by Michael Friebele, Assoc. AIA
“We believe every brand has its own unique Beautiful Truth. It’s not found in what you make or sell or provide. It’s what your brand means. Inside and outside your company. But finding it requires looking at yourself as thoroughly as you look at your customers. Which is something few agencies are capable of doing. Our passion is finding your Beautiful Truth, expressing it and spreading it far and wide. When that happens, powerful things follow. Like the hearts – and wallets – of customers.”

Finding the “Beautiful Truth” has long been the focus of TM Advertising in Dallas. It is a central notion that aims to capture the spirit and passion of their clients in a way that translates to the consumer audience. The firm of nearly 50 has been able to do so through a body of personnel that each bring their own sort of passion to the field but seamlessly come together to create a body of work that is immensely expressive and powerful. Recognizing the need for a space to define the future of the company,
TM ultimately landed in one of the flanking arms of the Victory Park Plaza adjacent to the American Airlines Center.

The space offered much to TM as one of the first major firms to locate within Victory Park, which has seen something of a resurgence in recent years. For an ad agency the platform is perfect, providing an immense amount of exposure through access to the digital displays within the park and to a number of marquee events. The space also offered an open layout in which to define their environment — a distinct change from their original space — but with it came a number of constraints.

Originally built in an architectural style to match the American Airlines Center, the structure was put in place to accommodate a number of varied articulations in the façade. However, a late design change wrapped the structure in a modern sheath, setting up a contrasting condition between the interior and the exterior of the building. For MEP systems planning and physical connections between the floor plates, the large broadcast screens became a major issue, with a large amount of structural and mechanical support impeding upon the space.

Both factors proved to be challenges for design architect Gensler. Recognizing that the space was not conducive to the typical tenant layout, and that the firm was in the process of defining an environment that supported its own “Beautiful Truth” as a practice, the designers focused on a series of studies that aimed to reveal the true desires of the employees, from their definition of “home” to glimpses into the creative mindset.

The result is a space that speaks volumes about the research. Reflecting the firm’s desire to be open and collaborative, the work area is free of obstruction. Desks are kept low and modular to facilitate interaction while responding to the mandates of the existing architectural conditions. The work area wraps itself around a central core — elliptical in plan — that houses support functions as well as main video production areas and privacy rooms. The methodical and simple spatial layout results in circulation that is clearly defined while creating a distinctive public meeting point. It also transitions into a short bicycle loop when there is a need for energy in the late hours of the night. Connecting the two-and-a-half floors of occupied space is a steel suspended staircase colored in bright yellow, influenced by the color of the scaffolding used to install it.

As important as it was to cultivate creativity, the space was also meant to give agency clients an instant feeling of what TM Advertising is about. Transparency again became the key. Through a series of open glass meeting rooms, lounge spaces, and huddle rooms, the architecture works to facilitate the interaction that is so critical to the vitality of the firm.

Material selection and detailing also became a critical factor; a number of simple texture and color changes clearly articulate the key components of the space. The furniture caps off the experience through a number of different pieces, from staple mid-century modern classics to organically inspired pieces that all work to provide a sense of the diversity and fun that the firm conveys. The marquee space on the third floor is a series of open conference rooms and lounge spaces capable of hosting major events while affording the flexibility to facilitate close interaction.

TM Advertising’s headquarters is an achievement in keeping things simple to accommodate the firm’s own imprint. In the short time that the firm has inhabited the space, the clean glass partitions are now lined with posted notes of ideas and sketched on with layers of thought. The once-clean office area is now adorned with pieces reflecting each individual. The conference rooms are occupied with impromptu meetings and classes. The project was never about imposing architecture upon the space to create the ideal environment; it was about keeping it simple to provide the platform for one. It is an admirable feat in interior design, but the true admiration relates to the abilities Gensler displayed in helping the firm define what it truly needed to move forward — the perfect home.

Michael Friebel practices at Merriman Associates Architects in Dallas.
Clockwise from top left

Third-floor meeting spaces provide ample transparency, giving clients a clear sense of agency culture. The thin space between the core and the exterior provides for small gatherings and pin-up space. Ceramic tile detailing in the break room serves a double function as a backdrop for the adjacent conference room.

Resources
SIMULATED STONE: Caesarstone; RAILINGS: Johnston Products; ARCHITECTURAL WOODWORK/SPECIALTY DOORS/LAMINATE: Paramount Millwork; LAMINATE WOOD LOCKERS: Hollman; WOOD DOORS: AC; SLIDING DOORS: Kawneer Company (Southwest Glass); ACCESS DOORS/GYPSUM BOARD/ACOUSTICAL CEILINGS/WINDOW TREATMENTS: Marek Brothers Systems; GLASS: PPG (Southwest Glass); TILE: Pinnacle Marble & Granite; ACOUSTICAL WALL TREATMENTS/SPECIAL CEILING SURFACES/BOOTH/TABLES: AEC; WOOD FLOORING: Woodwright Hardwood Floor Co.; FLUID APPLIED FLOORING: Advanced Concrete Surfaces; WALL COVERINGS: Democrat (ID Collection); SPECIAL WALL SURFACES: Corian (Associated Fabrication); ACOUSTICAL TREATMENTS: Lencore Sound Masking; PAINTS: Benjamin Moore; TEXTILE TILES: Chilewich; CARPET: Interface (Carpet Services); MANUFACTURED CASEWORK/FURNITURE: Business Environments/Lane Office; LIGHTING/ELECTRICAL SYSTEMS: EA Electric, a division of JMEG.
McGarrah Jessee Building

Adapted from “Midcentury Update,” by Stephen Sharpe, Hon. AIA
Texas Architect, March/April, 2011
McGarrah Jessee’s relocation to larger quarters in downtown Austin neatly coincided with the home-grown creative agency’s bursting out of its regional sphere of influence. Affectionately known as McJ, the company has steadily ratcheted up its staffing level as its roster of clients has expanded and its recognition has gone national. Now, after having outgrown its former offices in a converted warehouse, McJ has re-established its base of operations in the Starr Building, a modernist landmark completed in 1954 and designed by local firm Kuehne, Brooks and Barr for the offices of American National Bank. The project achieved widespread acclaim at the time for its distinctively crisp interiors by Florence Knoll and a monumental mural created in situ by Seymour Fogel.

Until recently, the Starr Building was in dire straits, having sustained years of rough handling by state employees who crammed dozens of cubicles into its marble-columned piano nobile and sullied its crystalline street facade with dark purple window film. When the Texas Comptroller’s
Office moved out in 2005, the building appeared to be destined for demolition because of its coveted downtown location on Sixth Street immediately west of Congress Avenue. But in 2009, the fear of losing one of the city’s few significant modernist structures prompted Preservation Texas to place it on the nonprofit’s 2009 Most Endangered Places list. Later that year, devotees of midcentury design welcomed the news that the Starr Building had been purchased by a local developer with a reputation for sensitively repurposing historic downtown properties.

A great modern interior was preserved here, but in the end it also had the right amount of contemporary intervention in it as well.
— Juror James Timberlake, FAIA, Kieran Timberlake, Philadelphia

In close collaboration with Mark McGarrah and Brian Jessee — also investors partnered with developer Bill Ball on the building’s ownership — McKinney York Architects of Austin set to work on a plan to salvage the best elements of the Starr Building while adapting the former bank lobby to complement McJ’s free-spirited creative culture. The project’s initial scope was confined to the building’s 25,200-sf second-level space with its double-height central volume accentuated by Fogel’s enormous fresco secco.

Renamed to reflect its new ownership, the McGarrah Jessee Building contains three levels of parking above the piano nobile. A parallel set of escalators that ascends from its front entrance are original to the building and were the first in Austin. The building also featured the city’s first drive-thru bank, which was located in the basement of the double-helix parking garage that still functions at the rear of the structure.

Heather McKinney, FAIA, describes her firm’s approach to the project as a collaboration with a highly design-savvy client to create an embodiment of “who they are and what they are becoming.” McKinney’s interior scheme emphasizes the firm’s ongoing metamorphosis: the “calm” central space “peels back” at its edges; the two-story lobby’s marble and travertine surfaces “unravel” to reveal unfinished concrete ceilings over the flanking single-height galleries where workstations are grouped beneath dangled wiring of the “spider” lights. She describes this “yin/yang” tension as a reflection of the office culture that thrives within the boundary dividing the “resolved” and the “almost raw.”

That tension is sustained within the interior by significant architectural insertions, such as the receptionist’s desk that is rotated slightly off 90 degrees and the “woven” conference room screened by partitions wrapped with white clothesline. Another example is at the top of the lobby’s marble-clad columns where the upright’s concrete core is exposed at its juncture with the ceiling that has been stripped of its acoustical tiles and roughly finished with a skim coat over bare concrete. In addition, the architects salvaged a variety of materials from the demolition.

At the street-level entry, the architects have honored the historic escalators by installing an overarching portal of red plastic laminate. Upstairs and visible from the street below, a large mobile of circular steel elements in the same rich red is suspended over one of the interior’s many common areas where creative teams meet to brainstorm. The client selected the color for both pieces and commissioned the mobile from artist Matt Richards in Portland, Oregon.

The most radical modification to the building are seven openings—six windows and an inset porch—punched into its broad west facade, which runs along Colorado Street between Fifth and Sixth. The apertures are interestingly arranged and add a touch of mystery about the internal goings-on.

Even with the updates and insertions, the architects and client have respected the overall integrity of the building. They have burnished the elegant glass and metal composition on its front facade along Sixth Street. They have renovated Florence Knoll’s interiors with restraint—and even replaced long-lost furnishings with her company’s iconic pieces. Another of the project’s outstanding aspects is the restoration of Seymour Fogel’s brightly hued abstract artwork—10’ 8” high and 28’ wide—that had once been ignominiously pierced to install a fire alarm.

Renewal of the old Starr Building represents an outstanding gift to Austin. Thanks to an enlightened client, enabled by skillful architects, the luster has returned to a once-forgotten jewel.

Stephen Sharpe, Hon. AIA, served as editor of Texas Architect from 2000 through earlier this year. He currently writes for several national design magazines.
Previous spread The street-level entrance, with its new portal of red plastic laminate, leads to the building’s original escalators. Transformation of the 1954 bank lobby included restoration of Seymour Fogel’s abstract mural.

This page, clockwise from top left The red portal serves as a bold contemporary touch. Workstations are illuminated by “spider” lights dangling from unfinished concrete ceilings. Green conference room walls were fabricated using stacked strips of plate glass cut out of material salvaged from the demolition. Client products are displayed outside a glass-enclosed conference room.

Resources CONCRETE MATERIALS: TXI; METAL DECKING: Vulcraft; ARCHITECTURAL METAL WORK: Blackhawk Metal Works; Benny Siegert, Prew Fab; LAMINATES: Wilsonart; ARCHITECTURAL WOODWORK: New York Metal; WATERPROOFING: Tremco, Henry; METAL DOORS: Kawneer, Frameworks Manufacturing, Ceco; WOOD DOORS: Marshfield Door Systems; METAL WINDOWS AND GLAZED CURTAINWALL: Kawneer; GLASS: PPG; TILE: American Olean, Daltile; ACOUSTICAL CEILINGS: USG; PAINT: Goo Systems; COUNTERTOPS: Corian; CARPET: Shaw Contract Group; SHADES: Mechoshade; SOFTWARE: DC CADD
I-35 Makeover

2012 Design Awards

by Canan Yetmen
Downtown Austin’s east-west streets are sliced in half by the north-south artery of IH-35. To the west, downtown rises, its sparkling towers radiating progress. To the east, the city of days past lingers, its neighborhoods of humble homes and local businesses resolute. The freeway, elevated at the heart of the city, creates a physical and spiritual divide that has plagued Austin for decades. Built in the 1950s, it resides on the footprint created by East Avenue, the city’s original grand north-south thoroughfare, which was 300 feet wide with a 150-ft-wide grassy median. Technically, the highway performs the same north-south circulation function, but also severs the east-west connections of the original. In many ways, it acts as a control point, a barrier separating the commercial district of the west from the historically minority neighborhoods of the east. This experience is most marked along the two-block stretch of downtown between Sixth and Eighth Streets. The property under the freeway is owned by the state, operated under the authority of the FHA,
and controlled by a joint use agreement with the City of Austin. It currently provides parking for downtown offices. And, for years, it was the urban equivalent of a broom closet; functional, but unappealing; useful, but better kept in the dark.

Cotera Reed’s intervention, sparked by a TXDOT grant, is essentially a makeover, but better renamed a “make under” by juror James Timberlake. It emphasizes the east-west axis, creating an alternative perception of the crossing, and highlighting, literally, the activity taking place underneath the freeway. Curved steel light bows, called stitches, cradle the freeway and create an uplifting motion that simultaneously draws the eyes upwards and outwards. Mimicking the geometry of familiar catenaries — a string of twinkling lights across a street, a festive garland in a doorway, a soaring suspension bridge — the lights reinterpret the gesture of connection in abstraction. Architect Phil Reed says they speak to our idea of a bridge and the notion of moving underneath an object, like water under a bridge. “We worked with many different ways to express that association,” he says. “Approaching the barrier of the freeway as a symbolic landscape that separates us, we tried all kinds of models that would encourage movement through that landscape: lights fitted on chains held up by poles, straight tubes, rectangles, plates that led from one side to the other. In the end, the solution revealed itself.”

The project is encountered differently but with equal success by its audiences. Drivers on the freeway experience the sensation of support rising from underneath the freeway. Especially at night the effect is dramatic, serving to soften the strong north-south axis at its most divisive point. From underneath, the arches provide illumination for the streetscape, strengthening and brightening the east-west pathway, drawing two sides of the city together along the communal passage that was there all along. The LED lights are fully programmable, allowing the project to become an active and interactive installation to be designed by Los Angeles-based artist Cameron McNall. The lights could change color in patterns and rhythms to respond to events and holidays, be choreographed to music, and even interact with human activity going on underneath the freeway, further changing the way people engage with the structure.

Jurors responded to the power of architecture to reclaim these lifeless, forgotten spaces in our cities and to ameliorate the unintended consequences that fester after decades of urban development. Eddie Jones praised “how the creativity of an architect can be used to respond to social issues as well as topographical and circulation conditions,” and provide solutions to the “critical goal of trying to connect one neighborhood to another through the difficult obstacle of a highway.” The project has spawned discussions and a re-examination of similar sites in the city with a view to building on their potential. As this humble intervention demonstrates, reconsidering use of neglected places and reimagining the way we interact with them can pay significant dividends, not only for the life of a city, but hopefully for its soul as well.

Canan Yetmen is principal of CYMK Group in Austin and formerly served as publisher of Texas Architect.
Support columns frame views to downtown. Cradling the elevated freeway, the makeover’s LED stitches illuminate and enliven what was once a no-man’s-land of forgotten urban space.

This spread The stitches’ sculptural quality and upward motion evoke familiar catenaries and soften the hard line of the freeway as it slices through the city. Original east-west urban connections are reinforced.
Kimber Modern B&B

2012 Design Awards

by Aaron Seward
As urban infill lots go, the roughly 12,000-sf triangular site that is now home to the Kimber Modern Bed & Breakfast presented Baldridge Architects with more than its fair share of challenges. For one, the rather small plot rose 25 feet in elevation from the curb to the back lot line, a precipitous pitch. Furthermore, neighboring establishments created conditions that most would find undesirable for a boutique design hotel. The street itself — The Circle — is used as a service road for many of the businesses on nearby South Congress, Austin’s main downtown commercial corridor. Dumpsters crowd the narrow, curving lane and during the day beer trucks regularly stop to disgorge their contents to the neighborhood bars and restaurants. At night, what might otherwise be a sleepy entrance to the Travis Heights residential district is buffeted by the clamor of the revelers who partake of that beer.

However, the plot was not without its merits. Its central location made it perfect for lodging seeking to charge its guests more than $200 per night,
and, in addition to various types of weeds, the previously undeveloped parcel was home to three mature live oak trees. With these assets in mind, Baldridge Architects set out to create an oasis in the midst of the mess.

“We tried to create a Shangri-La,” explains R. Burton Baldridge, AIA. “We thought of the building like an M&M — hard on the outside but with a sweet center.”

Rather than fight the site’s somewhat uncomfortable grade, the architects allowed their building to flow with it, laying out a sloping, zigzagging structure that approximates the lay of the land. In plan, it resembles an open-sided acute triangle. A steel truss on piers supports the street-facing wing, allowing it to span a five-car parking area with seven to eight feet of clearance. The rear wing rests on a mat slab foundation cut as much as seven feet into the hillside. Visitors climb a stair from the parking area and enter a sizable, decked courtyard that is lushly planted and shaded by two of the live oaks — the chocolaty heart of the M&M.

In addition to contending with the South Congress hubbub, the street side of the building faces southwest, putting it in the direct firing line of the grilling central Texas sun. To mitigate heat loading, and cut down on noise, the architects clad this façade with a cementitious board rain screen. The courtyard features a more open and inviting composition of materials, including slick-finish plaster, maple doors, and large, one-inch-thick insulated glass windows in custom tube-steel frames.

**Within the rooms,** the designers went through considerable effort to create a comfortable and clearly detailed space. Due to the idiosyncratic plan, they custom-designed much of the cabinetry and furniture, including powder-coated steel shelves and bathroom counter tops. The building’s HVAC — which is serviced by a sophisticated heat pump system that can call hot or cold to individual rooms — was integrated into the cabinets and, in some places, the artwork. Each room is also acoustically isolated with staggered stud walls, silent rock, and gasket-sealed doors that create a womb-like — though pleasant — environment.

When Baldridge Architects began designing the Kimber Modern the owners asked them to deliver a five-room hotel plus one suite, as well as an office for one owner’s accounting business. At the time, the owners were hoping to achieve a 30% occupancy rate, a figure that would keep the venture just above water. But their expectations were exceeded. The hotel now maintains a 70% occupancy rate — a testament in part to the success of the design, and a factor that motivated the owners to call Baldridge Architects back to transform the accounting office into a second suite.

Aaron Seward is a New York writer who focuses on architecture and construction.
Architect Baldridge likens the Kimber Modern to an M&M, “Hard on the outside but with a sweet center.”

The architects themselves installed the guestrooms’ custom-designed furniture and fittings. The sloped site led to a cascading series of rooms in a V configuration enclosing a decked courtyard sheltered by mature live oak trees.

Previous spread

This spread
In the past there has been a sense of aloofness characterizing the Art Building on the UT Austin campus. Located on the northeast corner of San Jacinto and 23rd Street, across from Royal-Memorial Stadium, the two-story building has stood at a distance from the public. Although its main entry on the west side was connected to street level by a prominent exterior stair, the building’s solid volumes revealed little about its interior activities. Yet the south elevation of this mid-century modern building expressed a slight undulation in the soft orange brick veneer, rising to a cap of contrasting white concrete barrel vaults. These details created a bit of visual interest and a hint of greater possibilities within.

Residing within the existing Art Building, the Visual Arts Center (VAC) — replacing the former Blanton Art Museum — is a newly renovated interior space created by Lake|Flato Architects. The renovation consists of 30,000 square feet for exhibition galleries, student workshop areas, and administration. These new spaces reflect a new personality as a place where students, faculty, and professional artists interact and collaborate to explore the visual arts. The Center also enhances connection to the world beyond the building through traveling exhibitions and openness to the surrounding campus.

Lake|Flato Architects clearly saw the opportunities to embrace the school’s program through a restrained architectural solution. Project Architect Bill Aylor, AIA, noted the design for the renovations was really about exposing great space already in place. Indeed, primary achievements were simple but significant. The concrete barrel vaults visible from the exterior were exposed to view from the interior gallery spaces. The interior courtyard, previously surrounded by storage rooms and offices, was opened on three sides to circulation and gallery space, providing natural light and orientation at the building’s core. Finally, a new entrance was developed on the
The Vaulted Gallery exhibits site-specific work by artists in residence and can be viewed from the Mezzanine Gallery space.

This page, clockwise from top left: The newly created Lobby linking the east Entry Arbor and interior Court serves as circulation and exhibit space. A steel arbor structure and landscaped plaza create the new East Entry that is identifiable and welcoming. Collectively, the inherent flexibility of the gallery spaces works well for department staff as they manipulate interiors for changing exhibits.

Facing page: The enhanced existing West Entrance is a place for students to gather, opening to the Vaulted Gallery and interior Court beyond.
building’s east side, creating a more identifiable and welcoming entrance at street level, as well as visually extending the Art Building to other buildings of the College of Fine Arts.

While each area of the project is an improvement for students and faculty, the more compelling spaces are those for exhibition and the new entrance. There are five new galleries in the new VAC, each with a specific exhibition purpose, and each with its unique interior space. “The Vaulted Gallery” is a double-height space adjacent to the west entrance lobby, an interactive space to exhibit site-specific works by the department’s artists in residence. Large-scale exhibits can be viewed from the first level and from the second-level’s “Mezzanine Gallery” for alternative perspectives. Also on the first level, the “Center Space” and “The Arcade” galleries wrap the building’s southeast corner and provide large windows to the outdoors, openings carved from the existing masonry. One opening recesses from

To the credit of the architects, they recognized the rarity of beautiful cast-in-place concrete vaults, preserved them, and exploited them on the interior.

— Juror Eddie Jones, AIA, Jones Studio, Phoenix

the exterior veneer and one protrudes, allowing views into the galleries and engaging the public outside. Art and student activities are visible by day, while films are projected on retractable screens at night. Above the first-floor galleries, the “East Gallery” and “Mezzanine Gallery” are dedicated to faculty use and traveling, student, and faculty exhibits.

Gallery spaces link and work in the same language of composition and materials that include polished concrete floors, white gypsum board walls, and open ceilings to expose the concrete structure, lighting, conduits, and mechanical systems above. White oak is repurposed from wall panels of the previous interior to create features such as the stairs connecting first- and second-level galleries.

The original west lobby has been expanded to include stepped seating up to the mezzanine level and opens to a second corridor connecting to the courtyard and other interior spaces. The new east entrance on Trinity Street replaces an existing loading dock. Composed of an oxidizing steel arbor structure and small landscaped plaza, a utilitarian back door has been transformed to an outdoor space and a new and inviting point of building access.

The renovations made for the Visual Arts Center are relatively modest, but they have transformed the way art is taught on the inside, and how it can be seen from the outside. To all who engage with the Art Building, art is now more accessible.

Thomas Hayne Upchurch, AIA, is founding principal of Upchurch Architects Inc. in Brenham.
Houston Food Bank

by Ardis Clinton, AIA
Hope. Simply stated, it is the message of a new facility, on a mission to ultimately end hunger. Nestled in a warehouse district outside of downtown, the Houston Food Bank (HFB) building gleams with its spirited green color and metal cladding. The new 308,000-sf facility is the nation’s largest Feeding America food bank and source of food for hunger relief charities in 18 southeast Texas counties. Beyond feeding the hungry, the Houston Food Bank provides community services and education programs aimed at promoting good nutrition, assistance with federal and state Supplemental Nutrition Assistance Programs, job training, and employment help — all in an effort to break the cycle of food insecurity. The vision for this facility is a place that promotes the notion of Hope in an energetic, efficient, and non-discriminatory workplace while acting as a good steward of the environment. The result is a building that not only advances the mission to end hunger but also allows for HFB to expand social services.
Food banks must be efficient, both in their distribution systems and with their structures. They must be responsible – effective stewards of the gifts and resources they are given. And food banks must be human; they must invite and support volunteer workers, and affirm the dignity of everyone who comes in need. The design of this new facility unifies these notions by transforming a neglected steel-and-concrete tilt-up warehouse into a symbol of hope. The exterior is a composition of concrete and metal cladding with the original panels exposed at strategic points to provide visual texture and reference the building’s history. The existing steel structure — ceilings, and concrete floors — were exposed as a reflection of HFB’s value of honesty. Volunteers, probationers, clients, and staff are welcomed by a sun-lit lobby and cafe full of colorful graphics that enhance the energy of the space. The lobby is a unique intersection — part distribution center, part office space, part volunteer center, and part community center. The notion of transparency is featured here by vista windows that showcase the bustling warehouse and custom food-sorting conveyor, emphasizing action and reinforcing a sense of purpose. Like the lobby, shared building common spaces that serve varying occupants such as correctional workers, food stamp applicants, and social service recipients are all addressed equally to convey a sense of dignity.

**Environmental sustainability** is an important part of the HFB’s goal for good stewardship, both in healthy environments for occupants and to minimize energy consumption. A comprehensive plan has been developed and executed to address life cycle cost, human comfort, building efficiency, and the impact of the project on the environment. Creative solutions have been implemented to repurpose existing materials by salvaging existing beams, storage racks, and doors for re-fabrication into benches, signage elements, and room enclosures. HFB has reduced the number of closed offices by changing to an open workstation plan, thus allowing for more effective daylighting strategies to be incorporated. Energy conservation has been optimized through the design of an energy-efficient HVAC system, motion-sensor controlled lighting, and high R-value insulation. The building’s water consumption has been minimized by the selection of low-flow water fixtures and recycled or rapidly renewable materials were selected wherever possible. These efforts have resulted in a lower than expected utility consumption (40% lower energy costs), higher volunteer rates, and increased staff satisfaction.

**Hunger is a real and serious problem for as many as one in six Americans.** With its new facility, the HFB is doing its part by effectively increasing food distribution, social services, and volunteer capacity while providing an exciting place to work. The Houston Food Bank distribution facility stands as a beacon of hope, illuminating the community and working to improve quality of life for all those in need.

Ardis Clinton, AIA, LEED AP BD+C, is an Associate with the Perkins+Will Houston office and a leader for their Higher Education studio.
With its spirited green color and metal cladding, a neglected tilt-up warehouse has been transformed.

This spread, clockwise from top left: Open office concept maximizes daylight and energy-saving strategies. Multi-purpose screens function as solar shades, equipment surrounds, and signage frames. Café dining area overlooks a food generating garden. A custom sorting system meets unique needs. The message of HOPE is expressed as visitors are greeted with super graphics and colorful spaces.

BioScience Research Collaborative at Rice University

by Jason T. Chan, AIA

At the intersection of Rice University’s historic and growth axes is the BioScience Research Collaborative, a ten-story 477,000-sf translational research facility designed to facilitate multi-institutional research collaboration between Rice and various institutes from Texas Medical Center. This interdisciplinary facility embraces a wide range of disciplines, from chemistry to bioengineering, from organizations supporting startup research companies to the National Space Biomedical Research Institute — all with emphasis on improving human wellness through research.

Many aspects of the project promote collaboration, and it starts at the plaza. This urban space receives the aforementioned axes, engages Main Street, and invites the community into the campus. Here, the axes are framed by the building form; the configuration of pavers and planters highlights the path. “The project allows the University to step out from behind the hedges and engage the community,” reflects Craig Hartman, FAIA, of SOM.

Design to foster collaboration is evident inside the building. The lobby is spacious and can double as gallery or a pre-function space for the 280-seat auditorium, which is outfitted with an advanced telecommunications system to support the interdisciplinary dialogue necessary for research in the Information Age. This trend continues into the classrooms on the second floor. The daylight-filled café here is oriented toward the outdoor plaza, encouraging occupants to venture outside. At the heart of the building is the central “collaborative hub,” which faces the campus and is expressed in the building’s cylindrical form. This hub serves as the center of intellectual and social exchange, where scientists and students can interact with one another in a more open environment. Each floor of the hub is flexible in design to accommodate student workstations, computational research, and meeting areas, and is connected by a double-height lounge.
Previous spread The cylindrical “Collaborative Hub” emerges from the urban plaza.

This page, clockwise from top left View down one of the axes, framed by building forms and planters. Pavers and lawn mirror each other. The grand entry portico. “Radiant Pathway” by Leo Villareal.

Facing page The “Collaborative Hub” where intellectual and social exchange happens.

Resources: concrete pavement: Southern Star Concrete; unit pavers/masonry units: W.W. Bartlett; limestone: Lueders Limestone; unit masonry wall assemblies: Acme Brick Company; metal materials: Steel Designs; building insulation: Thermafiber; roof/deck/exterior insulation: Owens Corning; entrances: Arrowall; glass: Viraco; metal gypsum board framing: Dietrich Metal Framing (Drake Interiors); tile: DaTile; acoustical/metal ceilings: Armstrong; high performance coatings: PPG; gypsum board: USG (Drake Interiors); door hardware/interior aluminum door frames/wood doors: Door Pro Systems; lab fume hood/casework: MGC; furniture: Allsteel (Contact Resource Group)
in the space defined by the communicating stair. This vertical connection promotes social interaction between floors, disciplines, and institutions.

The research floor arrangement is defined by layers, from the open collaboration hub to private offices; and from laboratory support/equipment zones to open laboratories. The use of mobile casework and ceiling utility connections allow the labs to be reconfigured easily to accommodate the evolving nature of research.

The building identifies with the university by the use of historic campus materials and color palette such as limestone and brick. Glass is used not only for daylight and views, but also as a median for communication — found in elevators, walls of corridors, laboratories, conference rooms, and offices with scientific formulas and messages written on it.

This is an excellent diagram of a research facility where all the scientists at one time or another can interact with the students ... and the architecture allows and encourages that to happen.
— Juror Eddie Jones, AIA, Jones Studio, Phoenix

The lobbies and main circulation are adorned with artwork. Even before one enters the building, the abstract DNA sculpture hints at the activities taking place within. The most prominent artwork is Leo Villareal’s “Radiant Pathway,” an arrangement of color-changing LED tubes strategically located on the second floor such that it can be viewed from the plaza. Throughout the laboratory floors, research images are proudly displayed — supporting the notion of science on display.

“Leading Research, Infinite Possibilities” — the facility’s guiding principles — are etched onto the glass and proudly displayed on the façade. Random placement of the vertical mullions at the central hub and vertically staggered windows at the laboratories provide a dynamic quality to the architecture, signifying movement and advancement, the objective of all research.

The building, which opened in 2009, is LEED Gold certified, a significant accomplishment for a laboratory facility. Several sustainable strategies were employed, including the use of demand-controlled ventilation to safely reduce ventilation rates when the air is clean, a green roof to reduce storm-water runoff and energy consumption, a mechanical heat wheel system to capture the energy of conditioned air, and careful selection of sustainable materials.

Kathy Jones, senior project manager for Rice University, says collaboration was exemplary. “The team worked together harmoniously, from design through construction, to make this a reality.”

The result was well-summarized by juror James Timberlake, FAIA: the project “is a beautiful piece of architecture at the edge of the Rice campus that incorporates lab spaces, wonderful learning environments, and social mixing spaces all within an environment that is daylight-filled, sustainable, and flexible.”

Jason T. Chan, AIA, LEED AP BD+C is a senior associate of Perkins+Will in Houston.
Tellepsen Family Downtown YMCA

Adapted from “The Big Picture,” by Val Glitsch, FAIA
Texas Architect, July/August, 2012
In 2008 the YMCA of Greater Houston announced the imminent replacement of Kenneth Franzheim’s Italian Renaissance-inspired ten-story edifice that had provided classrooms, exercise facilities, and 132 single-room residential units since 1941. Aspiring to move in a more “family-friendly” direction, the organization stated the primary goal of the new 115,000-sf facility would be to assume a stronger community presence in downtown Houston.

At the south end of downtown, the Tellepsen Family YMCA — sited strategically for maximum visibility and natural light — opens to the street with a two-story porch and lobby topped by three floors of activities, all with views to-and-fro downtown. Named in honor of the Tellepsen Family’s long history of service, construction, and philanthropy to both Houston and the YMCA, the new building sits less than two blocks away from the previous location.
The LEED Gold-Certified facility, designed by Kirksey Architects, provides an architectural experience that defines the YMCA’s mission of “supporting youth development, healthy living, and social responsibility.” Welcoming the community, hosting city-sponsored events, facilitating encounters, and giving a generous space back to the city, a public threshold — referred to by the architects as the "front porch" — was placed at the entrance. Beyond, a two-story glass wall reveals interior elements that continue the entry sequence: lobby, reception desk, healthy café, and “Child Watch” (a big plus for family use and appeal) — all visible from the street beyond the landscaped outdoor seating area. Supporting the central design theme of the building, “visible activity,” a 40’ fritted-glass curtain wall spans the upper three floors of the north façade. Showcasing a full-height YMCA super graphic, it serves as a window to the community, blurring the line between inside and out.

Moving inside, interior spaces open up vertically and diagonally. Events arranged around a central grand staircase encourage cross-training. Bottom to top, activities are stacked from more-public to more-private and from ground-floor ‘free’ to upper-level ‘members-only.’ West-to-east, light-loving and noisier zones such as basketball and racquetball sit west of the stair, while more individual-oriented, body-personal areas like the pool, aerobic/cardio classes, weight and machine-based equipment, sit east of it. A hanging running track at a partial fifth level ties the two types together above the main workout space.

Exterior material choices echo the organization and layering within. Upper-level activity spaces, completely glassed on the north, have opaque metal walls on the east and west to eliminate the harshest heat gains. On the east end of the ground floor, the pool — dropped 24” below grade for a more-reserved street view for swimmers — is wrapped in bands of stacked limestone. A huge bay window, doubling as an interior seating ledge, projects over the sidewalk and bounces light onto the water via strategically placed white scrim panels. Locker rooms (two floors connected by internal stairs), cleverly serving both the first-floor pool and upper workout areas, are day-lit by a continuous clerestory band that limits views into changing areas.

Interior surfaces, durable and unadorned, economically express a lean-and-mean aesthetic appropriate to a health facility. Polished concrete and maple floors and tile or white epoxy-coated masonry walls were selected to stand up to the abuse of an all-age constituency. The implausibly serene interior, quite a feat for a high-activity building, comes partly from a fairly monochromatic palette derived from revealing the true qualities of the materials used. Strong, applied color is used only for way-finding clues: lighted, high-energy orange glass welcome desks and the big orange stair.

The decision to invest in LEED certification underscores the message that “Spirit, Mind, and Body” need to work together to produce a fully healthy person. The notion that a good exterior and a good interior exist only in the presence of each other is true for both people and buildings. Extensive energy modeling identified the most effective energy strategies and helped verify LEED compliance. Almost $200,000 in energy-saving investments provided a 28.7% annual savings in energy expenditures, a three-year payback.

In 2010, just prior to the move from the old Louisiana Street location, membership at the downtown Houston Y was just under 4,000. Today the membership has grown to over 5,000, with the ability to accommodate up to 10,000 memberships. It appears that good design does facilitate good business. Members praise the new brand, new attitude, and new atmosphere in the new building, all of which support the YMCA’s age-old focus on the total person.

Val Giltsch, FAIA, practices architecture in Houston.
Resources:

Resources AWNINGS:
Avadek; FANS: Big Ass Fans; PAVERS: Pavestone; HOLLOW METAL FRAMES AND DOORS/ WOOD DOORS/HARDWARE:
Door Pro Systems; FITNESS/ CARDIO/WEIGHTS/JOGGING TRACK FLOORING: Mondo;
SPORTS/GYM SURFACES:
Action Floor Systems,
Gerflor (Vector Concepts);
PLAYGROUND TILE: Dinoflex;
BASKETBALL BACKBOARDS/ DIVIDER CURTAIN/PADS:
Porter Athletic Equipment;
RACQUETBALL COURTS: The Court Company;
LOCKERS:
Lenox Lockers by Bradley Corporation (Chumley & Associates);
STEAM ROOM/SAUNA: Am-Finn Sauna Company;
ACOUSTICAL WALL TREATMENTS: Tectum
Military Hospital Addition

by J. Brantley Hightower, AIA
Fort Sam Houston in San Antonio has served the medical needs of men and women in uniform since the 1870s. During that time, the complex grew incrementally until 1995 when a new facility was built to consolidate the Fort’s hospital operations. Containing over a million square feet of space, the massive Brooke Army Medical Center (BAMC – pronounced “Bam-See”) was clad in heavy masonry that gave it a somewhat institutional quality. While BAMC was functional, the needs of contemporary combat medical practice are constantly evolving and when the decision was made to absorb most of the operations of a nearby Air Force medical facility into the complex, a significant expansion became necessary to create what would eventually be known as the San Antonio Military Medical Center.

In 2007 the Army Corps of Engineers charged RTKL of Dallas to develop an addition to house expanded emergency facilities, trauma departments, psychiatric nursing units, teaching facilities, and a health
Previous spread

A pedestrian bridge connects the expansion to a new 5,000-car parking garage. A system of shading canopies and terra cotta “baguettes” help shade larger expanses of glass. This page, left and right

Extensive use of glazing created a facility that visually is lighter and more transparent than the original structure. Entry lobbies are located at the connection between the existing and new facility, helping to orient the visitor.

...Continued

science center for inpatient and ambulatory care, as well as a state-of-the-art burn center. In addition to all the logistic complexities that go with a health care facility of this size, the architects also inherited a site condition that was less than ideal. The existing BAMC sat in a sea of parking with very little open green space. One of RTKL’s first moves was to create a new master plan for the site that rethought the complex as a cohesive medical campus. This new vision helped make the case for consolidating all the needed additions into a single gesture that would also imbue the entire facility with a new identity.

Completed in 2011, the new Consolidated Tower consists of 760,000 square feet and is nearly two-thirds the size of the original BAMC. The original structure consisted of a four-story treatment wing sandwiched between a three-story outpatient wing and a seven-story inpatient wing. The addition keeps this arrangement and maintains the existing floor-to-floor heights that include 8-ft-tall interstitial levels to serve them. The addition is pulled away from the original structure to create an open courtyard that helps orient visitors while providing interior spaces with access to daylight and outside views.

Rather than replicate the existing architecture, RTKL played with that vocabulary to create an architecture that is visually lighter and much more transparent. A monumental canopy provides shade to the entrance and serves as an organizing element to tie together the overall composition. Externally, the building is clad in an articulated composition of brick and glass. Terra cotta screens mounted outside the glazed portions of the façade...

It’s difficult for these large buildings to have an intimate scale, but this one does a good job of bringing the scale down to humans.

— Juror Angie Brooks, AIA, Brooks + Scarpa, Los Angeles

provide varying densities of solar shading depending on the orientation of the glass in question. In conjunction with multiple site and mechanical strategies, the project is pursuing LEED certification.

The extensive use of curtain wall glazing provides more planning flexibility than would have been possible with more standard punched openings. This flexibility is necessary since each floor is operated by an individual department. Perhaps more importantly, this system allows patient rooms to have floor-to-ceiling glass. Despite its military medical setting, these individual rooms are remarkably humane and speak to a larger desire of both the owner and the architect to create a building whose very architecture is dedicated to the holistic care of the sick and injured.

The complexities of health care facilities are extreme and it is always a challenge to provide for all the technical needs while not losing sight of the individual patient. RTKL’s addition provides a compelling example of how architecture can honorably serve the wellness needs of those who have honorably served our country.

J. Brantley Hightower, AIA, practices architecture in San Antonio.
Clockwise from top. A large canopy is supported by steel columns that taper slightly over their length. In addition to providing shade, this canopy helps tie together the various masses of the expansion. In addition to providing natural light, floor-to-ceiling glass helps connect patient rooms to the outside world. Generous interior “malls” help orient visitors and patients within the 750,000-sf facility.
Haven for Hope Homeless Transformational Center is a groundbreaking project aimed at ameliorating homelessness in San Antonio. It emerged from the shared vision of two philanthropists: business leader Bill Greehey, and Phil Hardberger, Mayor of San Antonio from 2005-2009. Since its first-phase completion in 2008, Haven for Hope’s operational model has inspired other American cities to reassess their approaches to addressing homelessness.

Greehey’s and Hardberger’s progressive vision rejected the conventional norms of dealing with the effects of homelessness. Instead, it sought to address the root causes, thereby permanently transforming lives through education, job training, and behavioral health services.

Haven for Hope provides the space and facilities for numerous charities and agencies that were previously scattered around San Antonio. By consolidating services in a single location, their coordination as well as patrons’ access to these services has dramatically improved. Results are measurable not only in the effectiveness of service delivery but also in substantial savings to San Antonio taxpayers — estimated at 15 million dollars last year.

Located just west of downtown San Antonio, the Haven for Hope campus encompasses 37 acres and presently includes 15 buildings. These buildings total 500,000 square feet of program space, 998 beds, and a 500-person-capacity open courtyard. Approximately 70,000 meals are provided each month to people in need.
Clockwise from above left  Materials and forms blend masterfully into the urban center. Public Art in the Prospect’s Courtyard adds color to the simplest of sheltered environments.

Resources FENCES/GATES/HARDWARE: Ameristar Fence Products; CONCRETE MATERIALS: Alamo Cement Co.; MASONRY UNITS: Kansas Brick and Tile (Brick Selections); HANDRAILS: Central Texas Express Metal Work; ARCHITECTURAL WOODWORK/LAMINATES/PLASTIC FABRICATIONS/GLASS FIBER REINFORCED PLASTICS: Travis Millwork; WATERPROOFING/BUILDING INSULATION: BASF, Owens Corning; ROOF/DECK INSULATION: Johns Manville (Belton Roofing); ROOF/WALL PANELS/SIDING/METAL ROOFING: Berridge Manufacturing; ROOF COATING: Carlisle; METAL DOORS: H&H Door Co.; ENTRANCES: Architectural Division 8; GLASS: Associated Glass; ACoustical Ceilings: Armstrong; Fluid Applied Flooring/High Performance Coatings: Stonhard; PAINTS: Kwal Paints, Sherwin Williams; OPERABLE PARTITIONS: Hufcor; ELEVATORS: Kone; FANS: Big Ass Fans; BURNISHED CONCRETE: Amerete; SOFTWARE: Autocad, Sketchup (DC CADD)
Not only does Haven for Hope transform the lives of those who choose to participate, it also transforms a huge area of neglected and decaying urban landscape. The decision not to override the existing street pattern, and not to wipe the slate clean by “importing” new buildings, was crucial to the success of the project. Repurposing existing structures, which were mostly industrial warehouses, and integrating them back into the urban fabric was both a metaphorical and a practical decision.

All but three of the 15 buildings on campus have been adapted to their new programs. The only new structures on campus are college campus-style housing dormitories, and a non-denominational chapel, which serves as a focal point in the communal gathering space.

An active rail line divides the campus in two. The east side of the tracks contains a community courtyard, where agency services are open to the community at large, and where no housing units are located. The west side of the tracks is a secured campus, which is organized around four courtyards.

The 102-million dollar publicly and privately funded project took just 20 months from programming to completion in the spring of 2008, when the first phase of occupancy took place. With limited funds to accomplish the project and an extremely tight schedule, Rick Archer, FAIA, of Overland Partners, the lead architect of a team of five firms (Overland Partners, O’Neill Conrad Oppelt, Drewry Martin, Seventh Generation, and Valla Design), set the team’s highest priorities on satisfying the project’s budget, schedule, and functionality before any attention was directed at “design.” This decision, which required a great deal of self-discipline and focus on the project’s broader goals, is consistent with the architects’ notion that if the project was to be authentic and accepted by the neighborhood, it needed to embrace and renew existing conditions.

The impact of the Haven for Hope architecture was envisioned by the architects to be not just in form, but also in purpose. The buildings, whether repurposed or new, are physical facilitators of the transformational and rehabilitative process taking place in the open spaces between them and in the spaces within them. Their merit and beauty are not derived simply from their physical attributes but from the functions they contain and the lives they help change.

Dror Baldinger, AIA, is an architect and architectural photographer based in San Antonio.

It shows how important the architects’ role can be in collaborating with a community that realizes its social responsibility.

— Juror Eddie Jones, AIA, Jones Studio, Phoenix

Previous spread. At the heart of the campus, and visible from the entry, is the commons, which is on the west and is anchored by the Chapel.

Left: A view into the men’s courtyard captures the spirit of the campus and theme of rejuvenation, while overlooking the dilapidated Pro-Plus mill granary.
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University Branch Library

**Project** Fort Bend County University Branch Library, Sugar Land

**Client** Fort Bend County

**Architect** Bailey Architects

**Design team** Ray Bailey, FAIA; Cope Bailey; Mark Boone, AIA; Ray Leiker, AIA; Eric Rosipal, AIA; Lane Wolf

**Contractor** EE Reed Construction

**Consultants** Brown & Gay Engineers (civil); SCA Consulting Engineers (structural); Kudela & Weinheimer (landscape); Burns DeLatte & McCoy (MEP); DataCom Design Group (IT/AV); Spiker Baldwin Associates (specifications); Brian Hole & Associates (cost)

**Photographer** Aker Imaging

University Branch Library, designed by Bailey Architects, is a two-story, 40,000-sf building on approximately 4.2 acres of the University of Houston Sugar Land campus. The library — for both university and public use — includes a variety of children and young adult services, reference resources, meeting and study areas, and staff work spaces.

The building features dual entries on the ground level — a public entrance on the parking side and a university entrance from the quadrangle, which is accessible to students. A light monitor located above a central monumental stair and atrium visually connects the first and second levels, providing natural light to the core of both levels during the daytime. At night, the monitor is internally illuminated. The second level is oriented toward the student plaza and is highlighted with a reading “porch” overlook. The plaza side of the building incorporates bench seating with the landscaping to encourage a collaborative learning environment. Ground-level services include a community group meeting room, children’s “Storytime” room, children's and young adult library services, and adult fiction and browsing collections. A computer lab, adult non-fiction collection, and group study and conference facilities are housed on the second floor.

**Sustainable design strategies** include high-performance glass and use of exterior sun-shading devices; energy-efficient building materials, lighting systems, and mechanical systems; “Energy Star” roofing products; concrete paving instead of asphalt to reduce the heat island effect; exterior lighting fixtures selected to reduce light pollution in adherence to “Dark Sky” design principles; low VOC materials; and water-conserving plumbing fixtures, landscaping materials, and irrigation systems.

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**Resources**

**Concrete Materials**: Southern Star Concrete; **Fences**: Astro Fence; **Planting Grates**: Ironsmith; **Brick**: Interstate Brick (Upchurch Kimbrough Company); **Cast Stone**: Innovative Cast Stone; **Metal Materials/Stairs/Handrails/Roof Joists**: Jarco Steel; **Architectural Woodwork/Laminates**: Century Millwork; **Waterproofing**: Henry; **Roof/Deck Insulation**: Johns Manville (Universal Sheetmetal); **Wall Panels**: NOW Specialties; **Hollow Metal/Wood Doors**: Houston Builders Hardware; **Preassembled Aluminum Frame Units and Glass Metal**: Frameworks/ASSA ABLOY; **Automatic Entrance Doors**: ASSA ABLOY Entrance Systems; **Overhead Doors**: The Cookson Company; **Glass**: PPG Industries; **Glazed Curtainwall**: Kawneer; **Gypsum Fabrications**: Temple-Inland; **Vapor Retarders**: Stego Industries; **Tile**: DaTile, Thorntree slate & Marble; **Resilient Flooring**: Mannington, Armstrong; **Carpet**: Milliken; **Acoustical Ceilings**: USG; **Paints/High Performance Coatings**: Sherwin Williams; **Exterior Sun Control**: PeachTree Protective Covers; **Library Equipment**: 3M Library Systems; **Window Treatments**: Mechoshade (Katy Blinds Commercial)
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Parman Branch Library at Stone Oak

Project  The Parman Library at Stone Oak, San Antonio
Client  San Antonio Public Library
Architect  Marmon Mok Architecture
Design team  Stephen Souter, FAIA; Brian Hartkie-wicz, AIA; Larry Schmidt, AIA; Dror Baldinger, AIA; Edgar Farrera, AIA; Denise Beneke, AIA
Contractor  Swinerton Builders
Consultants  Vickrey & Associates (civil); CFZ Group (landscape); JQ (structural); CNG Engineering (MEP); Cleary Zimmermann Engineers (commissioning); Raba Kistner (geotechnical)
Photographers  Ryann Ford; Dror Baldinger, AIA

The 17,000-sf Parman Branch Library at Stone Oak, designed by Marmon Mok, is located in a rapidly growing and previously underserved section of San Antonio. Nestled within a natural clearing centered on a grove of existing live oaks, the crescent-shaped building includes a community meeting room, quiet study/meeting spaces, public-access computers, and sections for children and teenagers. The ten-acre site features a walking trail, outdoor amphitheatre, and a Rotary-funded playground.

Careful consideration was given to providing views out to the rolling Hill Country prairie populated by native grasses, prickly pears, and elms, as well as to neighboring limestone escarpments and a dry creek bed. Taking cues from local historic structures, the architects incorporated ample overhangs, screens, rambling pathways, and stone walls into the library design. Natural light has also sculpted the shape of the building, which features expanses of high-performance glazing interspersed with translucent insulated panels. Solar shading is provided by a dramatic perforated screen that tapers dynamically along the entire eastern and southern facades. The facility utilizes a variety of high-performance building features, and has been awarded LEED Gold Certification from the U.S. Green Building Council. It was completed in 2011 for $7.4 million.
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**Julia Ideson Building**

**Project** Julia Ideson Building, Houston

**Client** Julia Ideson Library Preservation Partners

**Architect** Gensler Houston

**Design team** Barry Moore, FAIA; Paul Homeyer, AIA; Lenny Camargo, AIA; Andrew Balden; Adam Ruelas; Julie Markham

**Contractor** SpawMaxwell Company, a division of Balfour Beatty Construction

**Consultants** Ward, Getz & Associates (civil); Haynes Whaley Associates (structural); Redding Linden Burr (MEP); Windrose Land Services (survey); Bos Lighting Design (lighting); TBG Partners (landscape); PCI (building envelope); Mack Finishes (furniture restoration); Houston Arts Alliance (art conservation); Whitten & Proctor Fine Art Conservation (art restoration); Evergreene Architectural Arts (historical architectural woodwork/paint restoration); Ingersoll Rand Security Technologies (hardware); Terracon Consulting Engineers & Scientists (hazardous abatement); Affiliated Engineers (commissioning)

**Photography** Courtesy of Gensler

The Julia Ideson Building — recently updated by Gensler and originally designed by Boston architects Cram & Ferguson (with associates Watkin and Glover) — opened its doors as Houston’s main library in 1926. However, Cram & Ferguson’s vision for the Ideson was not fully realized. A south wing and reading garden were eliminated due to budget constraints. In 2006, the Julia Ideson Library Preservation Partners raised $32 million to build a new archival wing for Houston Metropolitan Research Center and restore the Julia Ideson Building. The new wing opened in 2009 and follows Cram’s original plan, with some modification.

**Gensler’s restoration work** on the Spanish Renaissance building began in March 2010. In addition to the abatement of hazardous materials; electrical, plumbing, and air-handling upgrades; as well as a new elevator and a new roof; all exterior surfaces were cleaned and repaired, and the front plaza was re-landscaped with the addition of a perimeter fence. Inside, decorative ceilings, plaster walls, woodwork, lighting and original furniture and artwork were restored. Providing a repository for Houston memorabilia and rare archival material, the “new” library serves as the official city reception space and venue for exhibits, meetings, and special events. Completed in December 2011, the renovation was executed to LEED Silver standards.

**Portfolio: Libraries**

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**Resources**

**CONCRETE PAVEMENT:** Southern Star Concrete (Tas Concrete); **STONE:** Walker Zanger (Quality of Service Flooring); **CAST STONE:** Brazos Valley Stone; **MANUFACTURED STONE:** Forrglas (Drake Interiors); **BRICK:** Sioux City (Upchurch Kimbrough Company); **WELL STONE:** Upchurch Kimbrough Company; **LAMINATES:** Wilsonart (FC Designs); **ROOF TILES:** Ludowici Roof Tile (Brinkmann Roofing); **METAL DOORS:** Ceco Door; **WOOD DOORS:** VT Industries; **FIRE DOORS:** McKeon Door Company (Griesenbeck Architectural Products); **WOOD WINDOWS:** Pella; **UNIT SKYLIGHTS:** Skyline Sky-Lites (Rob Pelletier Construction); **GYPSUM BOARD:** USG (Drake Interiors); **TILE/STONE FLOORING/TERRAZZO:** DalTile (National Terrazzo Tile & Marble); **ACOUSTICAL CEILINGS:** CertainTeed Ceilings (Drake Interiors); **PAINTS:** Sherwin Williams, Benjamin Moore; **HIGH DENSITY & STATIC SHELVING:** Spacesaver Storage System (Southwest Solutions Group)
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From the outside, there is little to suggest that the two-story traditional house nestled among pine trees at the end of a county road in Nacogdoches is home to a thriving architectural practice. But there's little to suggest it on the inside either.

Knock on the door and chances are you'll be greeted by Laura Culpepper, AIA, a gentleman-mannered architect who, over the past decade plus, has plied her trade in this small East Texas town. “Thanks for driving out to the sticks,” she'll say.

If she doesn’t answer the door, it may be one of her six children – three boys and three girls – who range in age from 11 to 20. Or perhaps her husband: Robert Culpepper, a professor of international business at nearby Stephen F. Austin University.

The predominantly domestic setting that greets one on the interior – complete with the kids making tuna fish sandwiches in the kitchen and playing with Mocha, a stray puppy-rescue from a local Starbucks – is broken only in Culpepper’s office, and then only slightly. The relatively small, 12-ft by 12-ft room, which is little more than an antechamber separating the living room from the master bedroom suite, is cozily appointed. The burgundy and ochre walls, hung with the Culpeppers’ many framed diplomas, surround a crowded bookshelf; a well-worn, striped reading chair, complete with ottoman; two desks – one crowded with rolls of drawings, the other supporting a computer – and a large-format plotter. There’s also an old Herman Miller desk chair with a crater in the black leather and yellow foam of the left armrest that’s a perfect fit for Culpepper’s elbow.

“It was probably originally just a little break,” she says mildly. “But you know how kids like to pick at things once they start to come apart.”

Appearances, of course, can be deceiving. Over the last several years, from her modest home office, Culpepper has managed to keep an average of six to seven projects in the air at once, working up to 70 hours per week and raising her family at the same time.
Standing in front of the recently completed Grace Covenant Church, her favorite project to date, Culpepper says that, if she could, she'd specialize in churches because “To me, they are meant to be beautiful, to reflect the glory of God.”

I homeschooled my kids for two years. I’d have clients coming over and I didn’t want them to know I was homeschooling six kids. It made me nervous.

Culpepper wasn’t always a small-town architect. Reared in Massachusetts, the daughter of a Lutheran minister, she studied at Syracuse University and then moved to Washington, D.C., where she worked for HOK and Leo A. Daly. After marrying, she and her husband moved to Alabama. Robert pursued a PhD and Laura worked for Gresham Smith & Partners. At these large firms, Culpepper cut her teeth on big, complex projects, primarily in the corporate and healthcare sectors. In 1996, after her husband had graduated and received a professorship at SFA, they moved to Nacogdoches. Laura got a job with a firm in Lufkin.

“In the bigger firms I’ve worked for, I was encouraged to stretch and grow, but have found it more difficult to assume the same level of responsibility with smaller firms,” she says. “I had occasionally thought about starting my own practice, but when I had my fourth child, and then later had twins, it seemed to be the perfect excuse for trying out a home office.”

At the start, things were slow. Culpepper put her name in the phonebook and waited. It wasn’t a bad strategy. While there were many architects in the surrounding area – in Tyler, Longview and Lufkin – there were only two others in the Nacogdoches yellow pages. “Most people in small towns were using inexpensive draftsmen, so I initially had to start out with pretty low prices and gradually increased them as I got busier.”

As is typical, the first work that started to trickle in was residential. Culpepper would do three or four houses in a year, which was not a tremendous amount of work. That wasn’t the worst situation in the world, however, because in addition to running her own business she was also providing her children’s education. “When I homeschooled for two years, I didn’t want my clients to know that I was homeschooling six kids during the day and doing architectural projects at night,” she says, “so I sent the kids upstairs to watch a movie before meetings.”

That situation didn’t last long, though. Through simple word of mouth, and on the strength of her built work, Culpepper’s reputation grew. A major turning point came when she was commissioned to design one of her first commercial projects, an office building for a law firm. Though it was never built, people saw the drawings, and soon Culpepper was being asked to design a church, a community center, retail shopping centers, and more. “Once I started to get some commercial projects, teaching my kids became too much,” she says. “At that point I also realized I could make some money. So I sent my kids to a private school, which also turned into some work. I wound up redesigning it. I’ve been ridiculously busy since then.”

In part, Culpepper’s success can be attributed to the high level of service she offers. She tells clients that for a flat fee she’ll do as many schematic designs as it takes until they are happy. “I can do that because it’s just me,” she says. “If I had to pay a staff it would be a different issue. I’m starting to rethink that now. I don’t want to keep working 70 hours a week forever.”

She also keeps an open mind and is flexible when it comes to her clients’ wishes. “Listening is important,” she says. “I try to get a feel for the atmosphere and image that the client wants. What matters most is proportion, rhythm, balance, scale and integrity of style. You just keep refining until the look says what you want it to say.”

Culpepper’s approach takes patience, a virtue that she has honed in the course of mothering six children. But by accommodating her clients, while at the same time sticking to her own design instincts, she is slowly transforming a part of Texas hitherto unfamiliar with the elevating effects of good aesthetics. “I just hope to bring this town more beauty,” she says. “People here are used to metal buildings. It takes some doing to show them what beauty is. But if you get beautiful buildings built, they get it. They feel better about their town.”

Based in New York, Aaron Seward is a writer who focuses on architecture and construction.
These days, Culpepper spends 50-70 hours per week working from her home office on projects that include residences and commercial buildings. With home and office so closely intertwined, Culpepper’s vibrant family life with a husband, six children, and a stray dog still leaves time for a workload of about 25 projects per year. Her success in both realms is a testament to her diligence and the quality of her architecture.
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110 Sargent Dr.
New Haven CT 06511
800.377.3948
www.assaabloydss.com

A global leader in door openings, our locking solutions span from conventional mechanical key systems to campus-wide one card access control solutions and include doors and frames. We offer non-proprietary consultative and specification writing services to a variety of Design professionals across divisions 08, 27 and 28.

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Booth 750
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Rockwall, TX 75087
800.888.0165
www.avianflyawayinc.com

Our turnkey custom system is cost effective, aesthetically pleasing, and easily maintained. Guaranteed permanent solution for commercial properties, transit and highway departments, federal, state, and municipal governments; virtually invisible, permanent, guaranteed. Specified for Lincoln, Jefferson and WWII Memorials.

BAI, LLC
Booth 207
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Austin, TX 78751
512.476.3464
www.baiustin.com

BAI, LLC is an Austin, Texas based firm founded in 1935. The firm provides consulting services in architectural acoustics and audio/video systems design. Projects include theaters, arenas, stadiums, academic, corporate, music and religious facilities including the recently completed TD Ameritrade Park Omaha, home of NCAA Division College World Series.

Bell Structural Solutions
Booth 851
1508 Chretien Point Dr.
Mansfield TX 76063
214.605.3673
www.bellstructural.com

BSS offers high quality straight or curved structural/architectural glued Laminated products including roof decking for your commercial, Industrial, agricultural and residential applications. Variety of species including Southern Yellow Pine, Coastal Douglas Fir, Western Red Cedar, Port Orford Cedar and Alaskan Yellow Cedar.
Blair Corporation
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Oak Ridge North, TX 77385
832.928.9655
www.blairwirerope.com
Blair Corporation specializes in the fabrication of stainless steel cables and related hardware for cable railing projects. We offer fabrication of the cables to specified lengths, installation of the cables, and manufacturing of different types of cable railing termination ends and receivers.

Boral Building Products
Booth 640, 642
2906 Industrial Terrace
Austin, TX 78758
512.997.9955
www.boralbuildingproducts.com
Boral North America manufactures sustainable cladding and roofing products including Boral Bricks’ Architectural Design Series, Boral Stone Products’ Cultured Stone®, and Boral Roofing’s clay and concrete roof tiles. Our direct sales centers, Boral Building Products, offer these quality Boral products along with EIFS & stucco, fiber cement siding, and masonry accessories.

Burke Flooring
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2250 S. 10 St.
San Jose, CA 95112
800.669.7010
www.burkeindustries.com
Burke Flooring has been manufacturing rubber compound products for 59 years. Burke supplies commercial institutions with solutions that are durable, resilient, and eco-friendly as they are beautiful. Burke Flooring is a US manufacturer with facilities in San Jose, CA and Umatilla, FL.

Butterfield Color, Inc.
Booth 553
625 W. Illinois Ave.
Aurora IL 60506
630.906.1980
www.butterfieldcolor.com
Butterfield Color manufactures a complete line of coloring products and tools for the decorative treatment of concrete: integral colors, shake-on color hardeners, chemical stains, dyes, release agents, overlays, curing compounds, sealers, stamping tools and form liners. Products can be used for interior floors and exterior paving, horizontal or vertical applications, and commercial or residential projects.

CAD Supplies Specialty
Booth 735
13734 N. 1-35
Austin, TX 78728
512.833.9800
www.cadsupplies.com
CAD Supplies Specialty is the leader in sales of, CAD and Graphic wide format printers/plotters, scanners, plotter paper, and plotter ink for the greater Central Texas area. CS2 also has certified and experienced technicians based in San Antonio and Austin prepared to assist you with your wide format machines.

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Booth 602
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San Antonio, TX 78201
210.733.8161
www.cavallinistudios.com

CavClear/Archovations
Booth 738
PO Box 241
Hudson WI 54016
715.381.5773
www.cavclear.com

Centex Sash & Door
Booth 100
2022 Centimeter Circle
Austin, TX 78758
512.251.9290
www.centexsashanddoor.com
Centex Sash & Door LP is an Austin based high-end window and door dealer. We primarily distribute DeCarlo Italian Windows, Fleetwood Aluminum Windows, and Lincoln Wood Windows. We have a full understanding of our products and offer architectural accreditation.

Centria Architectural Systems
Booth 714
616 Memorial Heights, Ste. 17201
Houston, TX 77007
832.868.1634
www.centria.com
CENTRIA provides innovative solutions to meet the challenges of today’s commercial construction industry - solutions that help architects, contractors and owners Reimagine Metal for their building envelope. In addition to an array of options in form, color and integrated components, we offer the industry’s most advanced thermal and moisture protection technology.

Childers Carports & Structures, Inc.
Booth 205
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Houston, TX 77041
713.460.2181
www.childersonline.com
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CMC Steel Products
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Rockwall, TX 75087
972.772.0769
www.cmcsteelsystems.com
CMC Steel Products manufactures the cellular and castellated SMARTBEAM® – an innovative, economical and sustainable alternative for floor and roof framing systems. Manufactured from recycled materials, the beams are lightweight, have superior deflection properties, and can integrate MEP systems through the web openings. SMARTBEAM® – The Intelligent Alternative to an array of options in form, color and integrated components, we offer the industry’s most advanced thermal and moisture protection technology.

Cold Spring Granite Company
Booth 543
17482 Granite West Rd.
Cold Spring MN 56320
320.685.3621
www.coldspringgranite.com
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Dallas, TX 75207
972.386.4900
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Corpus Christi, TX 78401
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www.ccswsignsystems.com
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847.816.1060
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936.539.1747
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EPIC Metals Corporation is the architectural choice for structural roof and floor deck ceiling systems. Our product lines address various appearance options, uncluttered long spans up to 55 feet, interior acoustical control, and green building features. Envista®, Wideck®, Archdeck®, and Toris® offer architectural features to fit any project.

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512.341.9282  
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Exclusive Windows and Doors of Austin’s commitment to excellence is to provide the most comprehensive selection of beautiful, energy efficient, luxury windows and doors in Texas; coupled with the absolute best professional window and door services available.

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214.928.7748  
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EZ Wall Premix, Inc. is in business to provide excellent customer service and technical support to our customers and their clients. Our family owned business with over 50 years of experience in the stucco industry. EZ Wall Premix is one of the leading manufacturers of stucco products in Texas.

**Featherlite Building Products/Texas Quarries**  
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800.792.1234  
www.brick.com

Featherlite Building Products is the largest concrete masonry producer in the Southwest. Featherlite offers an economic solution for distinctive concrete masonry construction that combines concrete’s durability, and ease of maintenance with unlimited aesthetic opportunities while Texas Quarries provides unique limestone and superlative craftsmanship operating two quarries and a modern fabricating facility near Austin.

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Austin, TX 78754  
512.891.7224  
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Founded in 1908, Flintco is in its third generation of private ownership and is the largest American Indian-owned Company in the nation. Founded in values of Integrity, Stewardship and Service, Flintco provides complete commercial contracting services from the Texas Division in Austin and seven other offices across the country.

**Fugro Consultants**  
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8613 Cross Park Dr.  
Austin TX 78754  
972.484.8301  
www.fugroconsultants.com

Fugro Consultants is in business to provide excellence in geotechnical and environmental consulting services to the needs of the professional marketplace, specifically commercial painting contractors, architects and specifiers, building owners and facility managers. We are part of AkzoNobel, with more than 58,000 employees in over 80 countries, making us the largest paint and coatings company.

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Pearland, TX 77584  
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800.225.6119  
www.gypgypsum.com

Georgia-Pacific Gypsum offers Dens® brand moisture- and mold-resistant fiberglass mat panels provide construction solutions for commercial building wall and roof assemblies in exterior and interior application. Product applications are ideal for healthcare facilities, schools and universities, leisure complexes, institutional buildings and more.

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512.989-9400  
www.grandopenings.com

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713.783.7707
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Henderson Engineers, Inc. (HEI) offers mechanical, electrical and plumbing engineering, fire protection and code consulting, architectural lighting, comprehensive technology, security design, and commissioning services. With ten office locations nationwide, including Houston and Dallas, Texas, HEI is licensed in all 50 states and is comprised of over 450 employees with more than 130 licensed engineers and 100 LEED® AP’s.

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Washington DC 20001
888.422.7233
www.iccsafe.org
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Iron Doors Plus
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Tyler, TX 75703
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713.397.8098
www.headwaterscm.com
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512.247.7000
www.journeymanco.com
Journeyman Construction, Inc. was founded in 1996 to pursue consulting opportunities in the construction industry. In 2001, our firm began managing construction projects as a General Contractor. Headquartered in Austin, Journeyman Construction covers the state of Texas with regional offices in San Antonio, Diana (East Texas), Dallas, Corpus Christi, and McAllen.

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MBCI is the industry-leading manufacturer of metal roof and wall systems. Our metal product solutions include single skin metal panels for metal roof and metal wall applications, six standing seam roof systems, insulated metal panels and retrofit roof and wall systems. MBCI supplies metal roof and wall panels to the architectural, industrial, commercial, institutional and residential markets.

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Bogart, GA 30622
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www.nawkw.com

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Washington DC 20006
202.783.6500
www.ncarb.org

The National Council of Architectural Registration Boards protects the public health, safety, and welfare by leading the regulation of the practice of architecture through the development and application of standards for licensure and credentialing of architects. NCARB develops and administers the internship and examination programs that are essential to becoming an architect.

NOW Specialties, Inc.
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www.pdifire.com

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800.487.3772
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Preservation Texas recently announced its 2012 Honor Awards, which includes 10 awards and a special commendation recognizing the best of preservation in Texas. Individuals and projects in Austin, Dallas, Galveston, Houston, Marshall, San Antonio, and West Texas received awards. The awards were judged by an independent jury of distinguished professionals representing a cross-section of disciplines within the field of historic preservation. Among the recipients were Clovis and Maryann Heimsath, of Austin architecture firm Heimsath Architects, who received the Clara Driscoll Award for significant contributions to the community of Fayetteville and to Texas preservation.

The following projects received the Historic Rehabilitation Award: Dallas Area Rapid Transit (DART) Police Headquarters at Illinois Station (Monroe Shops); McGarrah Jesse Building, former American National Bank Building in Austin; and the Texas Quilt Museum in La Grange. The following projects received the Historic Restoration Award: Harris County Courthouse, Houston; Mission Nuestra Senora de la Purisma Concepcion de Acuna Interior Restoration and Mission San Jose y San Miguel de Aguayo in San Antonio; and University United Methodist Church in Austin. For a complete list of the winners and the project teams, visit the Preservation Texas website at www.preservationtexas.org.

Trends of the Trade

Dallas Area Rapid Transit (DART) Police Headquarters at Illinois Station (Monroe Shops) received the Historic Rehabilitation Award.

Preservation Texas Announces 2012 Honor Awards

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The following projects received the Historic Rehabilitation Award: Dallas Area Rapid Transit (DART) Police Headquarters at Illinois Station (Monroe Shops); McGarrah Jesse Building, former American National Bank Building in Austin; and the Texas Quilt Museum in La Grange. The following projects received the Historic Restoration Award: Harris County Courthouse, Houston; Mission Nuestra Senora de la Purisma Concepcion de Acuna Interior Restoration and Mission San Jose y San Miguel de Aguayo in San Antonio; and University United Methodist Church in Austin. For a complete list of the winners and the project teams, visit the Preservation Texas website at www.preservationtexas.org.

Trends of the Trade

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The UT Dallas Visitor Center and University Bookstore was one of 10 projects recognized in the Metal Architecture Awards.

UT Dallas Building Recognized with Metal Architecture Award

A new entrance to the University of Dallas campus, designed by Page Southerland Page, has received a 2012 Metal Architecture Design Award for “Interiors.” The Visitor Center and University Bookstore was one of 10 projects recognized in various award categories. The awards highlight creativity in the metal construction industry and the use of steel in innovative design. The 35-foot-tall, open-air glass and steel rotunda includes a giant fan to mitigate extremes in Texas weather.

Photographs of the building were published in the July issue of Metal Architecture magazine. Jurors who selected the 10 honorees were Mark Dewalt, of Chicago-based Valerio Dewalt Train Associates; Henry Tom, of Line and Space architecture firm in Tucson, Ariz.; and John Saldana, of ROJO Architecture in Tampa, Fla. For a full list of winners, visit www.metalarchitecture.com.

Trends of the Trade
Texas Architects Convention Offers ARE Study Classes

The Texas Society of Architects and AIA Austin are offering three specialized study classes on the Architect Registration Examination (ARE) during the Texas Architects 73rd Annual Convention and Design Expo, Oct. 18-20, in Austin. The classes are “Tips and Tricks for using the NCARB Practice Software”; “Archibowl - Come on Down!”; and “NCARB and You: IDP, ARE, and Certification.”

If you're an associate member and have graduated from an accredited school of architecture in the past seven years, access to these courses is free if you register for the convention by September 11. More information is available at www.texasarchitects.org/convention.
At once wistful and thought-provoking, light-hearted and profound.” That is how Dallas architect and contributing editor Max Levy, FAIA, described the set of Italy/Texas photo collages represented here in the following selections. We agree with Max that the images, created by UT School of Architecture student Emily Wiegand, are fascinating and promise to be a source of delight for our readers.

As for the back story, here it is in Emily’s own words: “While studying abroad in Italy for three-and-a-half months, I kept a photo blog as a record of my experiences. Once home I wanted to rediscover my native Texas in the same way that I captured my curiosity and wonder while in Italy. Looking through my photos, I was struck by how much the Tuscan landscape reminded me of Texas. I began to collage photos together, transitioning my blog from Italy to the Lone Star State. These mirrored images highlight the similarities and dichotomies between the architecture, landscape, and lifestyle, and serve as a dialogue between the two cultures.”

Clockwise from left Florence Duomo/Marfa Courthouse; Venice/UT Austin; Eastern Tuscany/Presidio County. Look for additional images at texasarchitects.org.

Italy/Texas
After Tuscany: rediscovering home

Photography by Emily Wiegand

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