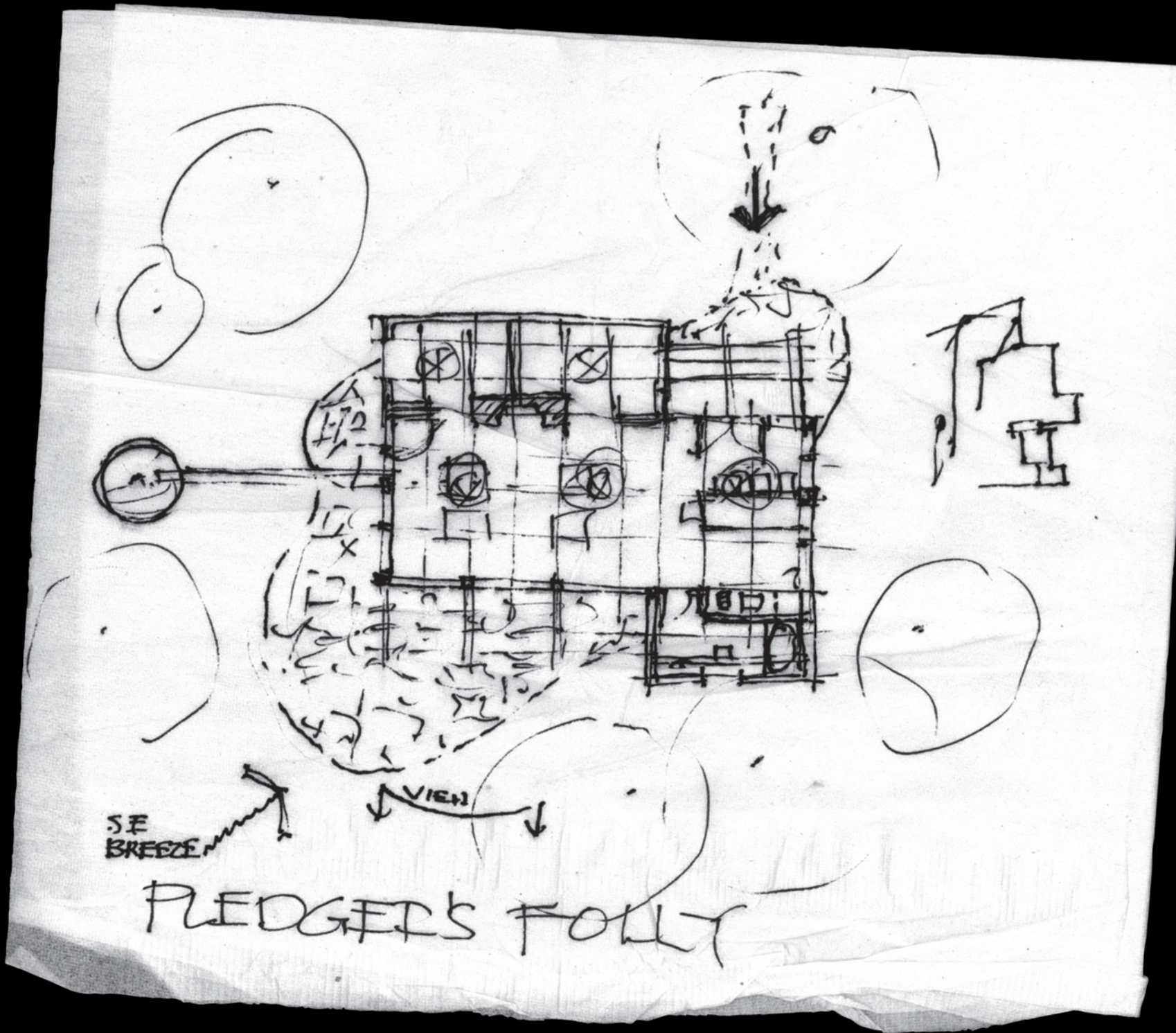


TexasArchitect



SE
BREEZE

VIEW

PLEDGERS FOLLY



2002 TSA DESIGN AWARDS

SATENGLAS
100%

SATENLUX
80%

SATENLUXII
60%

LUX-X
40%

LUXMAT
20%

LUX
10%

SIX DEGREES OF SEPARATION



CALIFORNIA



CAROLINA



COLORADO



INDIANA



OREGON



TEXAS



SHOWROOM/WAREHOUSE: 100 PAYNE STREET • DALLAS, TEXAS
75207

214.939.2690 • 214.939.2689 FAX

WWW.SEVASA.COM • EMAIL: SEVASA@SWBELL.NET

Circle 27 on the reader service card



bulthaup kitchen architecture

bulthaup dallas 1617 hi line drive, suite 200 dallas, TX 75214 214.752.2000tel 214.752.2027fax www.bulthaup.com

Circle 5 on the reader service card

Temple of stone creates divine architecture



A 1930s menorrah blended with new limestone.

Ancient Jerusalem inspired gated entries and courtyards.

A brush-hammered finish created an aged texture.

Beth-El Congregation Temple, Fort Worth architect Hahnfeld Hoffer Stanford, Fort Worth general contractor DeMoss Co., Fort Worth masonry contractor DMG Masonry, Arlington



Photography: Roy Don Tilley, Bastrop, TX

Without history, no other building material has earned the endearing and enduring beauty of natural stone. Since 1929, architects have specified Texas Quarries' distinctive limestone for prominent projects around the world. Cordova Cream, Cordova Shell, and Lueders varieties blend beautifully today with limestone taken from our quarries decades ago. You can trust Texas Quarries for natural materials that define our past and ensure a beautiful future for today's finest buildings.

"Beth-El is an established congregation, so the design for its new temple had to reflect a sense of permanence. We used Texas Quarries Cordova Cream limestone with a brush hammered finish to recall antiquity. We even integrated carved limestone menorahs from the original building seamlessly into the new design. The layout was inspired by Solomon's Temple. Gated entries lead you from street to courtyard to the sequence of spaces inside, which progressively become more sacred. Each enclosure opens onto a courtyard and is scaled to create a sense of ancient Jerusalem. Despite these allusions, this is clearly a modern structure, one particularly well-suited to the timeless and comforting qualities of Texas Quarries limestone."

— David Stanford, AIA, Hahnfeld Hoffer Stanford, Fort Worth



**TEXAS
QUARRIES**

an Acme Brick company

Please call or visit us on the internet:
www.texasquarries.com
512-258-1474 800-792-1234
bseidel@acmebrick.com

28 Passing Judgment

by VAL GLITSCH, FAIA

30 The Carver Academy

by GREGORY PAPAY, AIA
Lake/Flato Architects

34 Casa Caja

by GARY CUNNINGHAM, FAIA
Cunningham Architects

38 Congressman Solomon P. Ortiz International Conference Center

by MARK J. HULINGS
Richter Architects

42 FD2S Offices

by LARRY PAUL FULLER
Stern and Bucek Architects

46 Lake Austin Boat Dock

by JUAN MIRÓ, AIA
Miró Rivera Architects

50 Lakeside Residence

by RICHARD M. ARCHER, FAIA
Overland Partners

54 Mustang Island Episcopal Conference Center

by DAVID RICHTER, FAIA
Richter Architects

58 Pledger Guest Cabin

by WILLIAM BARBEE, AIA
Barbee Associates

62 Texas & Pacific Railroad Station Restoration

by ROBERT G. ADAMS, AIA
Gideon Toal

66 TxDOT Kenedy County Safety Rest Area

by ELIZABETH CHU RICHTER, AIA
Richter Architects

70 Valeo Electronics Systems Assembly Facility

by GREG IBAÑEZ, AIA
Gideon Toal

2002 TSA DESIGN AWARDS

5 Editor's Note

12 News

21 Book

In Moore's Own Words

74 Portfolio

2002 TSA Design Award
Merit Winners

81 Texas' Best Places

98 Special Section

Professional Liability Insurance

110 Expo Review

64 Terminus

UPCOMING ISSUES

We invite submissions of project and story ideas
for upcoming issues of *Texas Architect*.

January/February 2003 – Play and Learn
(deadline: September 13)

March/April 2003 – The Arts
(deadline: November 8)

(on the cover) A sketch of William Barbee's Pledger Guest
Cabin. Photo by Patrick Y. Wong/Atelier Wong Photography.

Reprints Reprints Reprints Reprints

Reprints of select articles are available in bulk orders of 500 or more copies. The price varies based on size of article. Reprints are only available for articles from the past year of *Texas Architect*. To order article reprints only, call Judey Dozeto at 512/478-7386 or email judey@texasarchitect.org.

"Even in the blistering Texas sun, the ambient temperature of my warehouse was 17 degrees cooler than identical buildings surrounding it!"

—Gaylan Beavers, Tejas Logistics Warehouse CEO and Gaco Western customer

GACO WESTERN INC.

Energy-Efficient Insulating Foam and Reflective Coatings

- Parking Decks
- Walking Decks
- Chiller Tanks
- New Roofs and Retrofits
- Metal Roofs
- Waterproofing



Energy-Star Certified Roofs may qualify for rebates up to 20¢ per square foot

Call us or visit our website at www.gaco.com/texas to learn more.

Texas: 1-214-902-8940 • Seattle, WA: 1-800-456-4226 • Waukesha, WI: 1-800-331-0196

Circle 90 on the reader service card or visit booth 539 in Austin

Your South Texas Building Partner for Over 50 Years.

Valley Block & Brick supplies a diverse range of quality masonry products and a bonus that no one can manufacture—our people—local professionals serving you and your project.

- Standard and Architectural CMU
- Face Brick and Masonry Accessories
- Local Expertise and History

Valley BUILDERS SUPPLY inc. BLOCK & BRICK

Pharr 956-787-3223 11/8-mi. E. on Bus. 83
 San Benito 956-399-5373 Expwy. 83 & FM 732
 Laredo 956-725-1818 13511 Regional Dr.

Circle 3 on the reader service card

TexasArchitect

September/October 2002

Volume 52, Number 5

The Official Publication of the Texas Society of Architects

Texas Architect (ISSN: 0040-4179) is published seven times per year (bimonthly and in April) by the Texas Society of Architects (TSA), 816 Congress Ave., Suite 970, Austin, Texas 78701, www.texasarchitect.org. TSA is the official Texas state organization of the American Institute of Architects (AIA). Copyright 2002 by the Texas Society of Architects.

Stephen Sharpe
EDITOR

Adam Fortner
ART DIRECTOR

CONTRIBUTING EDITORS

David Dillon, Dallas; Stephen Fox, Houston; Lisa Germany, Austin; Mike Greenberg, San Antonio; Nestor Infanzón, AIA, Dallas; Barbara Koerble, Fort Worth; Max Levy, AIA, Dallas; Gerald Moorhead, FAIA, Houston; Frank Welch, FAIA, Dallas; Willis Winters, AIA, Dallas; David Woodcock, FAIA, RIBA, College Station

Judey Dozeto
ASSOCIATE PUBLISHER

Carolyn Baker
ADVERTISING REPRESENTATIVE
512/249-7012

David Lancaster, Hon. AIA
EXECUTIVE VICE PRESIDENT

TSA PUBLICATIONS COMMITTEE

Bill Reeves, AIA, San Antonio (chair); J. Tom Ashley, III, FAIA, McAllen; Lawrence Connolly, AIA, Austin; Duncan Fulton, FAIA, Dallas; Justin Howard, Assoc. AIA, Beaumont; Elizabeth Danze, AIA, Austin; Val Glitsch, FAIA, Houston; Julius Gribou, AIA, San Antonio; Melinda Koester Poss, AIA, Dallas; Jeff Potter, AIA, Longview; David Richter, FAIA, Corpus Christi; Ed Soltero, AIA, El Paso; Thomas Hayne Upchurch, AIA, Brenham

TSA OFFICERS

Bryce Weigand, FAIA, Dallas, President; John Nyfeler, FAIA, Austin, President-Elect; Dick Bundy, AIA, Wichita Falls, Vice President; Julius Gribou, AIA, San Antonio, Vice President; Jack Harkins, AIA, Abilene, Vice President; Ken Ross, AIA, Houston, Vice President; Jeff Potter, AIA, Longview, Secretary; James Nader, AIA, Fort Worth, Treasurer; Bill Smith, FAIA, Dallas, AIA Senior Director

TSA BOARD OF DIRECTORS BY CHAPTER

Rupert Rangel, AIA, Abilene Chapter; Garrett Pendergraft, AIA, Amarillo Chapter; William Massingill, AIA, Austin Chapter; Chad Grauke, AIA, Brazos Chapter; William Holland, AIA, Corpus Christi Chapter; Robert James, AIA, Dallas Chapter; Edward E. McCormick, AIA, El Paso Chapter; Alan R. Magee, AIA, Fort Worth Chapter; Pam Vassallo, AIA, Houston Chapter; Marta Salinas-Hovar, AIA, Lower Rio Grande Valley Chapter; Mary Crites, AIA, Lubbock Chapter; Phillip Thacker, AIA, Northeast Texas Chapter; Bob Cotton, AIA, San Antonio Chapter; Greg Wall, AIA, Southeast Texas Chapter; Donald Rose, AIA, Waco Chapter; Troy Secord, AIA, Wichita Falls Chapter; David Watkins, FAIA, Houston, AIA Regional Director; Lawrence Speck, FAIA, Austin, Educator Member; Elaine Petrus, Hon. TSA, Public Member; Shannon Kraus, Assoc. AIA, Regional Associate Director; Andy Mata, Assoc. AIA, Intern/Associate Member Director

Periodicals Postage Paid at Austin, TX, and additional mailing offices. POSTMASTER: Send address changes to *Texas Architect*, 816 Congress Ave., Suite 970, Austin, Texas 78701-2443. Phone: (512) 478-7386. Printed in the U.S.A.

Subscription price is \$20 per year for TSA members, \$21 for nonmembers with addresses in the continental U.S. Reproduction of editorial content without written permission is prohibited. Use of names and images of products and services in either editorial or advertising does not constitute an endorsement by TSA or AIA, nor does comment necessarily reflect an official opinion of either organization. TA is indexed by the Avery Index of Architectural Periodicals, available in major libraries.

WITH A RECORD NUMBER OF 293 ENTRIES in this year's Design Awards you would think business was booming. And you'd be right: it *was* booming. But those heady times during the late 1990s through mid-2001 when most of these projects were in design or under construction are now a splendid but fading memory. Yes, those *were* the days when financial markets appeared unstoppable and consumer confidence seemed unshakable. Back then, architects across the nation were busier than ever and forecasts called for even more robust days ahead.

There's an echo effect to each year's Design Awards, a reverberation from three, four, maybe five years earlier that gives all of us involved in the competition a privileged perspective on the relative state of the profession. This year is a very good example. The 293 projects entered was by far the highest number ever, exceeding last year's total of 240 by 22 percent and the previous year's 183 by 60 percent. But this summer, as the stacks of slide carousels mushroomed around the TSA offices, no one really needed to be reminded that the bubble had indeed burst. Markets were jittery and consumers were anxious, the headlines and broadcasts persistently warned, as the nation's economy continued to reel from the trauma of the 9/11 terrorist attacks while also absorbing the shocks of an inconclusive military campaign overseas and high-profile corporate scandals that undermined investors' faith in Wall Street.

So, if this year's competition was essentially a snapshot of our most recent boom taken at the start of our most recent downturn, what can we expect next year? Another record number of entries because many of the projects were already underway before things turned sour? Or will the number drop to reflect the current decline in construction, attributable either to nervous clients who have put projects on hold as they reassess their fiscal vitality or to disquiet boardrooms as companies halt capital improvements while they reevaluate security concerns.

An informal survey of several architects from this year's award-winning firms found general agreement with the conventional wisdom that business overall has slowed significantly. But they responded differently when asked how their own firms were affected by the slowdown and what turnout they expect in the 2003 Design Awards.

"We're not seeing as many projects in the pipeline right now," reports Randy Gideon, FAIA, of Gideon Toal. He estimates that firms will enter fewer proj-

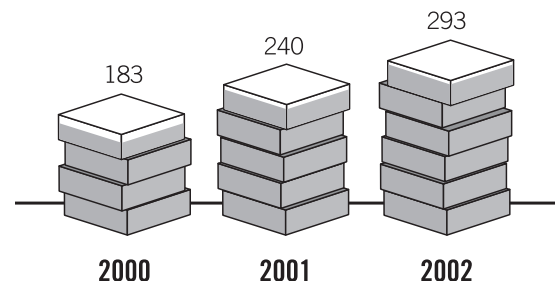
ects next year, due in part to market attrition and partly to firms opting to save the thousands of dollars they might otherwise spend in more profitable times putting together each competition submittal.

"My guess would be maybe next year it flattens out," speculates Greg Papay, AIA, of Lake/Flato Architects, who believes that a number of large projects approved in 2000 and 2001 were not funded and ultimately were shelved. Lake/Flato typically enters five or six projects each year in the TSA contest, and Papay foresees no immediate change: "We'll probably do the same in the next few years."

Bill Stern, FAIA, of Stern and Bucek, however, thinks a little more time must pass before the current slowdown affects whether most firms decide to enter projects they've recently completed and are confident in their chances of winning. He recalls the high number of entries during the mid-1980s

despite that era's bust which abruptly stifled construction in Texas. As it did then, he suggests, this slowdown will eventually echo in from the past. "I suspect that in the years 2004 or 2005 you're going to see that again," Stern surmises.

David Richter, FAIA, of Richter Architects, also sees the competition's time-delay phenomenon carrying over at least through next year, noting the eight-year window which next year will allow firms to submit projects completed as long ago as 1996, well before business began to dry up. "There are a lot of projects that are still in the pool," he says. "The pool doesn't shrink that quickly." Still, while describing himself as "cautiously optimistic" on the nation's long-term economic health, Richter points out that architects have plenty to worry about even in the best of times. "Although our workload is generally not very cyclical, when the economy goes soft we get anxious like everyone else," says Richter, adding that his uneasiness is ever-present and unmitigated by the boom-bust cycle. "It always seems that you're stressed about something."



Carousel boxes in this year's Design Awards stacked up to a 60-percent increase from two years ago and a 22-percent increase from last year.

STEPHEN SHARPE



Solid Solutions

VERSA-LOK® Retaining Wall Systems has been creating "Solid Solutions™" for architects since 1987 by offering the only solid, pinned segmental retaining wall system on the market. Solid-unit construction allows you to design a limitless array of curves, corners, tiers, columns, and freestanding walls with just one unit. For more information, call Southwest Concrete Products at 1.888.464.9341.

SCP
Southwest
Concrete
Products, L.P.

VERSA-LOK®
Retaining Wall Systems
Solid Solutions™
www.versa-lok.com

Circle 85 on the reader service card

*Your Source
For
Selection...*

BEAUTIFUL STONE FROM
AROUND THE WORLD

Available in SLAB or TILE

**STONE
MARKETING
INTERNATIONAL**

HOUSTON
(713) 956-1616
(800) 245-9556
FAX (713) 956-4808

SAN ANTONIO
(210) 657-6988

DALLAS
(972) 501-0260

PORCELAIN TILE:

CAESAR Ceramiche
GRANITIFIANDRE
CASALGRANDE -MARTE
PASTORELLI

GLAZED TILE:

BUCHTAL Architectural Ceramics
VOGUE Ceramic Tiles
LATCO Products
IMAGINE Tiles
EUREKA Tiles

GLASS Mosaics:

BISAZZA Glass Mosaics

GRANITE:

Including COLD SPRINGS,
AFTON Series, UQUALLA Series

MARBLE

LIMESTONE:

Including KARL GLAUDO JURASTONE

SLATE

Revolutionary new anti-slip material
K-GRIP

Circle 80 on the reader service card or visit booth 413 in Austin

texasarchitect.org

THE WORLD'S BEST
DESIGNS START WITH
BORAL BRICKS.



With Boral Bricks, there's no limit on how far you can take your designs. We lead the industry with the capacity to produce approximately 1.5 billion architectural and residential clay brick annually. Headquartered in Atlanta with 14 manufacturing facilities located in the Southeast, Texas and Oklahoma, Boral Bricks is in close proximity to raw material resources and strategically positioned to take advantage of a vast network of distribution and sales locations for our finished products. For more information call **1-800-5-BORAL-5** or visit **www.boralbricks.com**. Take your imagination further — start with Boral.

BRING HOME THE POSSIBILITIES.

1400 N. Broadway Street
Carrollton, TX 75006
(972) 245-1542

5611 Kelley Street
Houston, TX 77026
(713) 635-2435

 **BORAL BRICKS**
 **Studio**SM

Are you aware of all the member benefits available through the AIA Trust?

Visit us on the web at:

www.theaiatrust.com



Sponsored by

AIA Trust

Member Insurance & Financial Program

AIA Trust - For Every Risk You Take

[About these Products/Services](#)

[Register](#)

[Contact Us](#)

[Back to Main Site](#)

[Home](#)

Healthcare Insurance

GO

What You Should Know

Evaluate Your Benefits

Download Insurance Forms

Tell Us

More Products & Services

Business Insurance

Retirement Program

Professional Liability Insurance

Auto & Home Insurance

Healthcare Insurance



High Deductible Catastrophic Plan - MSA Qualified

A group plan helps you qualify for some of the best coverage available. Do you know what your medical benefits are? Do you know how to make sure you take the best advantage of your coverage?

MORE INFO Learn more about the coverage available to you.

Overhead Expense



AIA Trust Business Overhead Expense Plan

If you can't work because of an illness or injury, how will you pay the rent or mortgage, utilities, salaries, and other business expenses? With a Business Overhead Expense Plan.

MORE INFO Learn more about the coverage available to you.

Disability Income



AIA Income Guard Disability Insurance

Would your paycheck continue if you became disabled? It happens to more and more Americans every year. Help protect yourself and your income, your most valuable asset with Disability Income Insurance.

MORE INFO Learn more about the coverage available to you.

AD&D



AIA Trust Accident Plan

An accident happens, suddenly your financial situation is drastically affected. With Accidental Death & Dismemberment Insurance, you're protected around the clock, around the world.

MORE INFO Learn more about the coverage available to you.

or call us toll-free at:

1-800-255-8215

(plan information is available 24-hours a day)

www.theaiatrust.com - your complete online source for member insurance and financial program information!

www.theaiatrust.com

In last issue's feature on the Texas Masonry Council's Golden Trowel awards (*TA 7/8 2002*, p. 46), some winners were inadvertently omitted. The following projects won awards at the regional level but did not compete at the state level:

Brick

Project: American Airlines Center
Architect: David M. Schwarz and HKS

CMU

Project: Richardson Service Center
Architect: Quorum Architects

Stone

Project: Fort Worth Federal Credit Union
Architect: McCleary/Geiman

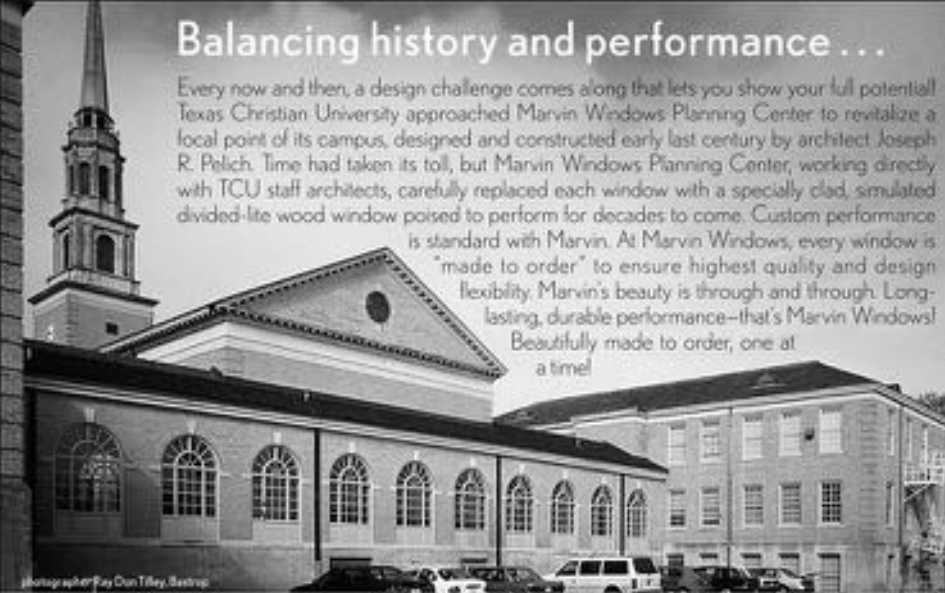
Residential/Other

Project: West Village
Architect: King Architects and David M. Schwarz

Also in our last issue (p. 13), the name of the Fort Worth firm Hahnfeld Hoffer Stanford Architects Planners Interiors was misspelled in the news briefs column.

Balancing history and performance . . .

Every now and then, a design challenge comes along that lets you show your full potential. Texas Christian University approached Marvin Windows Planning Center to revitalize a local point of its campus, designed and constructed early last century by architect Joseph R. Pelich. Time had taken its toll, but Marvin Windows Planning Center, working directly with TCU staff architects, carefully replaced each window with a specially clad, simulated divided-lite wood window poised to perform for decades to come. Custom performance is standard with Marvin. At Marvin Windows, every window is "made to order" to ensure highest quality and design flexibility. Marvin's beauty is through and through. Long-lasting, durable performance—that's Marvin Windows! Beautifully made to order, one at a time!




Photographer: Ray Don Tilley, Beavron

Cary Chapel, Moore Building, Beasley Hall, Texas Christian University, Fort Worth replacement windows by Marvin Windows Planning Center, Dallas

MARVIN WINDOWS PLANNING CENTER
A BMC WEST Company
The Ultimate Window Source

For a free product brochure, or to speak with a Marvin Windows Planning Center professional, call 800-888-3667. mwpc@bmcwest.com www.marvin.com

MARVIN 
Windows and Doors
Made for you.

"Marvin solved structural problems and fire-code violations, added comfort and energy savings, and ended continuous maintenance, and yet the biggest measure of success for this project is that today very few people realize the original windows were replaced."
— Willett Stallworth, Director, Physical Plant, Texas Christian University

Circle 24 on the reader service card or visit booth 519 in Austin

ARCHITECTURE IN TEXAS

YESTERDAY AND TODAY



UNIVERSITY OF TEXAS PRESS
800-252-3206
WWW.UTEXAS.EDU/UTPRESS
Browse our complete architecture catalog online at www.utexas.edu/utpress/subjects/archi.html

THE ART AND ARCHITECTURE OF THE TEXAS MISSIONS

BY JACINTO QUIARTE

To recapture the colonial-era beauty and craftsmanship of the Spanish missions in Texas, Quirarte uses old photographs, drawings, and paintings, as well as church records and other historical accounts, to reconstruct and describe the original art and architecture of the six remaining missions.

Jack and Doris Smothers Series in Texas History, Life, and Culture
262 pp., 25 color and 108 B&W illus., \$60.00 cloth

A revised edition of PIONEER TEXAS BUILDINGS

GEOMETRY IN ARCHITECTURE TEXAS BUILDINGS YESTERDAY AND TODAY

BY CLOVIS HEIMSATH

FOREWORD TO ORIGINAL EDITION BY LOUIS I. KAHN

ORIGINAL EDITION PHOTOGRAPHY

BY MARYANN HEIMSATH

REVISED EDITION PHOTOGRAPHY COORDINATED
BY LISA HARDAWAY

This book juxtaposes historic Texas structures with works by thirty-six contemporary architects who are inspired by the pioneer tradition. It shows how seamlessly the basic geometries used in architecture translate from one era to another, producing timeless architectural designs.

280 pp., 170 B&W photos, 27 line drawings, \$40.00 cloth

Circle 37 on the reader service card

7+8=15

Mold 101:

Poor wall insulation + Excessive moisture build-up = Toxic mold growth

Mold growth causes "Sick Building Syndrome" = Potential health problems

4+4=8

Potential health problems + Potential lawsuits = School closing

2+2=4

School closing + Clean-up to re-open school = \$\$\$

8x9=72

*I will not design my school so mold grows.
I will not design my school so mold grows.*

Mold 101 states that...



Many buildings, including schools, have been closed all across the country because of "Sick Building Syndrome." Excessive moisture build-up caused by improper insulation provides the perfect breeding ground for toxic mold, in a building's wall. And when toxic mold takes over a building, health problems in adults and children will soon follow.

The THERMOMASS® Building Insulation System has been specifically engineered to impede moisture build-up within a building's walls and help in the fight against mold. THERMOMASS® has also been engineered to resist fires, hurricanes, tornados and earthquakes.

Think about your health.

Choose THERMOMASS®...the healthy choice in insulation systems.



**CompositeTechnologies
CORPORATION**



1000 Technology Drive
Boone, IA 50036

1-800-232-1748
www.thermomass.com



Circle 60 on the reader service card

Break Our Panel? Chances Are Going, Going, Gone!

TECTUM acoustical wall and ceiling panels are the only ones guaranteed never to break, even where strange objects are flying around. Like baseballs. During indoor practice, TECTUM panels in the gym can mean pitch, swing, the crack of the bat...then silence. No matter how many major-league caliber homers are hit, you won't hear the sound of broken panels – or we replace them, free.

Think of the places where your ceilings and walls take abuse and heavy hits. Seem like good spots for TECTUM panels, don't they? For details, visit our Web site or call toll free. Then the need to ever replace broken panels will be going, going, gone. No other acoustical panel has the strength to make that promise.

TECTUM
Since 1949

888-977-9691
www.tectum.com

Guaranteed for Life

Circle 111 on the reader service card



sights of the city center

**YOUR SINGLE SOURCE SUPPLIER FOR COMMERCIAL, HEAVY COMMERCIAL,
ARCHITECTURAL, AND RESIDENTIAL WINDOWS**

Rienzi Luxury Residences Dallas, Texas

In designing Rienzi, Womack-Hampton Architects, Dallas, created a lacework of fixed windows with undivided lites that perfectly frame the nearby Dallas skyline. The flexibility and superior performance of commercial windows from All Seasons Commercial Division were important to the success of this luxury residential development.

"We wanted a very good window," says Marvin Myers of M Myers Development Inc., Dallas, the developer and general contractor for Rienzi. "All Seasons delivered the commercial window we wanted at a cost that worked."

Texas-owned All Seasons manufactures high-quality yet competitively priced commercial and residential window and door systems. We are dedicated to customer satisfaction.

Whether your needs are commercial, heavy-commercial, architectural grade, or residential window systems, All Seasons manufactures doors and windows you may specify with pride. Throughout our product line you will find intrinsic beauty and optimum performance. Please call us today for more information from your single source window and door supplier.

ALL SEASONS
COMMERCIAL DIVISION INC

1 800 444 1444 979 823 1005 fax
1293 N. Harvey Mitchell Parkway, Bryan, Texas 77803

- AAMA 101 "C" rated systems (commercial)
- AAMA 101 "HC" rated systems (heavy commercial)
- AAMA 101 "AW" rated systems (architectural window)

ALL SEASONS 1 800 752 SASH
SASH & DOOR MFG INC 400 Ambassador Row, Longview, TX

- Light and heavy commercial windows with optional, built-in louvers for the hotel/motel industry
- Steel entry doors, storm windows, and storm doors

Trinity Razes Ford's Original Building 12

Local Students Design for Solar Power 13

Lost World Glimpsed Through Ancient Frescoes 16

2002 Honor Awards Announced 17

(top) The Youtz-Slick Lift-Slab technique employed in building Northrup Hall was its first use in a major construction project; courtesy Alexander Architectural Archive. (bottom) The replacement Northrup Hall will be a new focal point for the campus; rendering by Thomas Schaller for Robert A.M. Stern Architects.

Trinity Razes Ford's Original Building

SAN ANTONIO When Trinity University decided two years ago to replace Northrup Hall – an experimental lift-slab structure designed by O’Neil Ford and completed in 1951 – Boone Powell, FAIA, was offered the job of overseeing its demolition. Powell, a founding principal of Ford Powell & Carson, didn’t have to think very long or very hard before he answered. Recalling his decision recently, Powell said, “I just didn’t see how we could do that.”

With or without the involvement of Ford’s firm, Northrup Hall has been demolished. One of three original structures designed by Ford for the opening of Trinity’s new campus in 1951, Northrup Hall was razed in July to make way for a building designed by Robert A.M. Stern Architects of New York City. The new structure will also be called Northrup Hall and will be sited in the same prominent location near the campus’ signature T. Frank Murchison Memorial Tower. The new \$23 million administration and academic building will become the “front door” to the campus and will join the Margarite B. Parker Chapel and the Murchison campanile – both designed by Ford – as its architectural focal points.

The Trinity campus became a showcase for Ford’s design work. Jerry Rogers and Ford formed Trinity Architects as a joint venture partnership with Bartlett Cocke and Associates to plan the campus and create 46 buildings over a period of 25 years. After Trinity’s board approved a \$15 million program of construction in 1948 for a new campus on high ground north of downtown, Ford was hired and soon began planning the campus’ first three buildings. One was the multi-purpose classroom and administration building completed in April 1951 at a cost of \$340,000. In 1962, a three-story administrative wing also designed by Ford was added to enlarge the structure to 55,000 square feet. Mrs. Preston Northrup donated the \$125,000 for the addition.

“It was probably the first Modern building in Texas on a university campus,” recalled Boone Powell, describing Ford’s Northrup Hall as a “very simple, lean building.” Known for more than its architectural design, the original structure was the first full-sized building erected by the innovative Youtz-Slick Lift-Slab technology whereby the concrete floor and roof slabs were poured at ground-level, one atop the other, and jacked up steel columns to their proper heights. Ford and his fellow architects employed the same process in many other buildings designed for the campus.

Stern Architects’ new Northrup Hall will contain 90,000 square feet within five levels, four above grade and one below ground, according to Trinity University’s physical plant director John Green. While the replacement building will be sited in the same general area as its predecessor, Green said the new Northrup is designed to better facilitate pedestrian traffic through campus. “The old building was a very long east-west building,” he said. “It really served as a barrier to the pedestrian north-south flow.” In addition, Green said the old Northrup’s air conditioning system (retrofitted after 1951) was never satisfactory and its numerous support columns posed some constraints. He said demolition began in early July and the site was cleared by mid-August.

Trinity selected Stern Architects in March 2001 following a national architectural design competition. “This design best complemented the existing campus architecture, it fit the site well, and did a superior job of integrating the academic and administrative areas,” Trinity President John Brazil said when he announced Stern’s selection. Kell Muñoz of San Antonio was later hired as architect of record for the project. Construction is expected to take between 18 and 24 months. In a summary of the new project, Stern’s office states, “The design builds upon and expands the architectural language of the University’s other buildings, using similar building materials . . . to create a building uniquely suited to its site and to Trinity.”

While Stern’s office and Trinity officials express pride in the new building, the impending demise of the original Northrup Hall saddened many of the school’s faculty, staff, and alumni who gathered on July 1 to toast a communal farewell.

Significant background information for this article came from O’Neil Ford, Architect by Mary Carolyn Hollers George, published in 1992 by Texas A&M University Press.

STEPHEN SHARPE



Local Students Design for Solar Power

WASHINGTON, D.C. During September and October, students from two Texas architecture schools will build and operate experimental solar-powered houses on the National Mall as part of a national competition. Sponsored by the U.S. Department of Energy (DOE), the Solar Decathlon is intended to demonstrate the effectiveness of solar technologies as applied to innovative building design and construction. Among the 14 teams in the competition's final stage are teams from Texas A&M University's College of Architecture and the University of Texas at Austin's School of Architecture. Both teams have worked for almost 15 months refining designs for an 800-square-foot solar-powered house.

The Solar Decathlon showcases new concepts for harnessing the power of the sun to facilitate contemporary lifestyles—complete with air conditioning, heating, computers, television, and transportation. Organized by the DOE's National Renewable Energy Laboratory, the competition is expected to demonstrate that available technologies are cost effective, environmentally sound.

Each team will erect their own solar-powered house by September 25, then over the next several days will demonstrate to the competition's jurors how their structure captures, stores, and supplies enough energy to serve the household's domestic needs. In addition, as part of the competition's criteria, each house must generate enough solar energy to power an electric vehicle for daily transportation and a computer for a home-based business.

The UT team is co-directed by Michael Garrison, an associate professor of architecture, and Pliny Fisk III, co-director of the Center for Maximum Potential Building Systems in Austin. Team members conferred weekly during the past year to plan and design the project, with each design issue decided through democratic vote. Over the summer months, the team met daily to fabricate the final product which integrates photovoltaics, passive solar heating, solar-induced ventilation, daylighting, water-use efficiency, regenerative waste-management, "smart" energy-management systems, and a low-entropy open-building system. "Our investigations suggest that progressive technologies offer solutions to the serious emerging challenges of energy efficiency and sustainable development and thereby become a strong design-shaping force," Garrison says.

The most striking feature of the UT project is its incorporation of a modified Airstream trailer that provides kitchen, bathroom, and laundry facilities. The trailer has been modified through collaboration



Renderings of the Solar Decathlon entries depict two schools of thought on solar-powered design. (top) Texas A&M University's team have taken a more traditional approach. (bottom) The University of Texas' team designed its house around a modified Airstream travel trailer. Images courtesy each respective architecture school.

with Airstream to provide highly energy-efficient appliances powered by photovoltaic arrays. Once on site, the open-building system will be erected around the trailer to form the house.

The A&M team is led by Keith Sylvester, Ph.D., of the College of Architecture's Department of Construction Science. They have taken a slightly more traditional – yet no less experimental – approach. Their project integrates new technologies from a systems construction perspective. Specifically, they will investigate the incorporation of radiant heating and cooling via a heat pump system with integrated water storage, solar water-heating and DC-powered air-conditioning and food refrigeration.

According to Sylvester, "From the students' point of view, the most challenging issue has been designing from a whole-building standpoint, which requires comprehensive knowledge of the building and systems design and engineering."

Updates are available on each team's Web site (mather.ar.utexas.edu/cadlab/decathlon/ and archnt2.tamu.edu/solardecathlon/). The DOE's Web site (eren.doe.gov/solar_decathlon/home) also provides information on the competition.

J. MARK FRYAR, AIA

In celebration of the **Kimbell Art Museum's** thirtieth anniversary, an exhibit will feature sketches and drawings of the Kimbell by its architect, **Louis I. Kahn** (1901-1974). The exhibition, *Light is the Theme: The Design and Construction of the Kimbell Art Museum*, will be on view from Sept. 21 through Nov. 3. In addition, architectural historian Kenneth Frampton will present a lecture, *Louis Kahn and the Mediation of Modernity*, at 10:30 a.m. on Oct. 5.

The **Texas Historical Commission** is asking the public to identify significant works of architecture built during the last 50 years. To participate in the **Nifty from the Last Fifty**, visit the THC Web site (thc.state.tx.us) to print the survey form.

On Sept. 11 at the Texas State Cemetery in Austin, Gov. Rick Perry will unveil the winning design for a memorial to commemorate last year's terrorist attacks. Texas artists, architects, and engineers were invited to submit conceptual plans which incorporate two steel beams recovered from the wreckage of the World Trade Center.

Dallas County commissioners voted in July to fund half of the \$6 million in design costs for a second **Santiago Calatrava** bridge across the Trinity River just south of downtown Dallas.

Architecture students at Texas A&M University took first place in the **LEGO Architectural Design Competition** sponsored by the Houston Chapter of the Construction Specifications Institute. The winning team included **Chris Kanipe, Kurt Phillips, Tiffany Rogers, Jason Tanton, and Nicholas McWhirter.**

Six students at the University of Houston Gerald D. Hines College of Architecture recently received awards in the **International Competition of Ideas** organized by the Luigi Bocconi Business School based in Milan, Italy. The three winning teams were **Ruth Plascencia and Hannah F. Ruppel, Jonah Sendelbach and David S. Shively, and Amna Ansari and Jayena Mistry.**

R. Scott Ziegler, AIA, and Michael Cooper, AIA, of Ziegler Cooper Architects have received the **Ernst & Young Entrepreneur of the Year Award** for 2002.

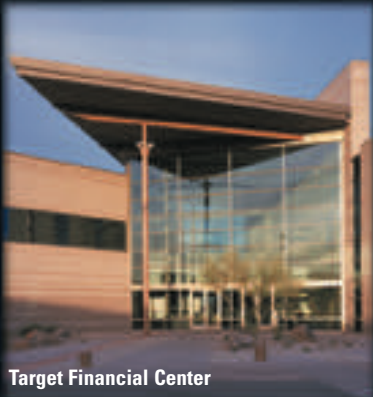
Forth Worth Chamber of Commerce's Spirit of Enterprise Award was presented in June to **Carter & Burgess** for making a significant impact on the local community.

what architect was named

"A National Historical Monument"



Find out the answer to this and many more questions on "The Shape of Texas." THE SHAPE OF TEXAS. Brought to you by Texas Architect and your local public radio station.



Target Financial Center



Lemont High School



University of Maryland

TRENWYTH

an Oldcastle® company

Design Flexibility

Trenwyth is the Designer's choice in Architectural Concrete Masonry offering more creative design opportunities with its top of the line architectural concrete masonry units.

Safety & Strength of Concrete

Delivering quality products for over 30 years, all Trenwyth units are manufactured with W.R. Grace DRY-BLOCK® to resist moisture.

Trenwyth's complete product line includes:

- ASTRA-GLAZE-SW®+ glazed masonry units
- TRENDSTONE® ground face units
- TRENDSTONE PLUS® filled and polished units
- MESASTONE® textured masonry units
- ACOUSTA-WAL® sound-absorbing units
- PRAIRIE STONE masonry units by Northfield Block Co.

Monumental size units are available in Trendstone and Trendstone Plus finishes.

For more information on designing with Concrete Masonry Units contact your local representative at **214-697-2608**, or contact Trenwyth at **800-358-3003**. Visit us on the web at www.Trenwyth.com.

texasarchitect.org

Circle 87 on the reader service card or visit booth 208 in Austin

Dur-A-Flex® Flooring Solutions

You only need ONE source
for ALL your flooring projects
to provide high performance
functionality, versatility and
unmatched quality.



- Schools
- Restaurants
- Retail
- Grocery
- Labs
- Pharmaceuticals
- Manufacturing
- Automotive
- Food Processing
- Plastics
- Food Service



1-800-253-3539
www.dur-a-flex.com

PERFORMANCE FLOORING SOLUTIONS

DUR-A-FLEX® Inc.

EPOXIES • MMA • URETHANES
COLORED QUARTZ AGGREGATES

Lost World Glimpsed Through Ancient Frescoes

LUBBOCK *Traditions and Renewal: Medieval Frescoes from the Vatican Museums Collection* provides an interesting insight into the world of design by “workshop” during the Middle Ages. Those involved and interested in ecclesiastical architecture will be challenged by the conceptual usage of wall finish as a “storyboard” for educational purposes. These symbolic portrayals of historical events help us to understand the culture of that period on several levels, through concepts of belief, architecture, and couture.

That we, in this modern day, can learn through the stories of these “descriptive cycles” the traditions of the early Christian era, speaks to the eternal value of the exposure to the graphic arts through architecture in public places.

These works, many “lost” until accidentally rediscovered 150 years ago, have been tenderly restored for posterity by the artisans of the Vatican museums. The 31 pieces currently on display came from two chapels constructed in Rome during the twelfth and thirteenth centuries. The earliest works – and also the most symbolic in nature – were taken from the Chapel of St. Nicola in Carcere (“St. Nicholas in prison”) which was located within the ancient city’s fortified walls. The later frescoes – and the more figurative – came from the Chapel of St. Agnese fuori le Muri (“St. Agnes outside the walls”). Legend says the latter works languished under white wash until the 1850s when, under the weight of a visit from the papal entourage, the floor partially collapsed, exposing the forgotten frescoed finish beneath cracked and flaking white wash. The uncovered works were removed *stacco a massello* (by block detachment) to the Vatican for preservation.

Today, ancient frescoes are removed from their original location as a thin layer by the adherence of canvas to the face and mechanically shaving the finish layer away from the substrate. This method, called *strappo* (“pull”), removes the overlaying image, often revealing earlier original images, much like the discovery of hidden original paintings beneath later “improvements” by the artist.

Although the identities of the artisans are largely unknown, it is generally thought that these works were executed by workshops of skilled craftsmen, possibly organized around family centers, similar to those who worked in wood, masonry, and textile at that time. It is thought by the use of color, motifs, and style of drawing that the latest of the works exhibited were created by the workshop of one Lello da Orvieto in the period of 1322-1340. This



The prophet Amos



St. Benedict



St. Catherine

identification is further hinted at by the techniques of drawing, specifically the use of ornate bordering of each separate scene in the cycle of “St. Benedict of Hursia,” a part of the exhibit’s frescoes from the Chapel of St. Agnese. The most primitive of the works, found in the collection from the Chapel of San Nicola, appear to have been inspired by early expressions of Christian symbolism found in mosaic works in subterranean tombs and meeting places during the early Christian persecution period. Just as the secret faith ultimately found legitimacy through decree of the Roman Empire and establishment of the organized church, so now the secret application of mosaic to cave wall has become an open expression of pigment applied in an orderly way to the curing plaster wall finish of a public building.

It is unfortunate that no documentation exists to show exactly where these works were located within their respective former homes. To know how the images related to each other *in situ*, we could learn so much more about their contextual significance. (To see how this contextual relationship can help the viewer understand the interplay among the images, as well as between the images and the architecture, visit the Byzantine Fresco Chapel Museum at the Menil Collection in Houston. There, in a reconstruction by Francois de Menil of a thirteenth-century sanctuary, dome and apse frescoes – stolen by art thieves from a church in Cyprus – are displayed in a re-created setting that itself is a work worth study.)

The Vatican frescoes will remain on exhibit through Sept. 15 at the Museum of Texas Tech University in Lubbock. Visit vaticanexhibit.org for more information.

JAMES R. NADER, AIA



St Catherine, martyred after torture on the wheel

IMAGES COURTESY MUSEUM OF TEXAS TECH UNIVERSITY

2002 Honor Awards Announced

A U S T I N In recognition of significant contributions to the architectural profession, the Texas Society of Architects will present its annual Honor Awards to 12 individuals and eight organizations. Presentations will be made during TSA's annual convention scheduled Oct. 24-26 in Austin.

TSA's highest award is the Llewellyn W. Pitts Award, given each year to a member for a lifetime of achievement in the profession of architecture and in the community. This year's recipient is Charles Harper, FAIA, of Harper Perkins Architects, who has been involved for many years with TSA, including serving as vice president and a member of its board of directors. A former mayor of Wichita Falls, he also has served his local community through leadership on many boards, committees, and task forces.

The Firm of the Year is HKS which was established in Dallas in 1939 by Harwood K. and Kate Smith and has grown into firm with 525 employees in seven offices around the United States. Its principals and employees have provided leadership within the architectural industry at local, state, and national levels. Because of the firm's technical and management skills, HKS has worked as architect of record in associations with Cesar Pelli, Philip Johnson, Michael Graves, Ricardo Legoretta, and other well-known architects.

Randall C. "Randy" Gideon, FAIA, will receive the James D. Pfluger, FAIA, Award for community service. Gideon has led efforts in Fort Worth to advance urban planning, environmental issues, and fine arts.

David Heymann, a faculty member of The University of Texas at Austin School of Architecture, will receive the Edward J. Romieniec, FAIA, Award for distinguished achievement in architectural education. He has earned numerous teaching awards and was recently inducted into the prestigious University of Texas Academy of Distinguished Teachers.

Chris Noack, AIA, of Noack Little Architects in Austin, will receive the William W. Caudill, FAIA, Award for young professional achievement. Noack is the immediate past president of AIA Austin and now serves on its board. Among his many volunteer activities, he is the chapter's liaison on the local Construction Industry Alliance.

Two individuals and two groups will receive the John G. Flowers Award for excellence in the promotion of architecture through the media. They are:

- the *Austin Chronicle*, for covering issues that affect the built environment, such as planning and zoning issues, transportation, and environmental resources;

- Mary Carolyn Hollers George, architectural historian, and author of *Alfred Giles: An English Architect in Texas & Mexico*; *Mary Bonner: Impressions of a Printmaker*; and *O'Neil Ford, Architect*;

- W. Mark Gunderson, AIA, former chair of TSA's Publications Committee who has contributed frequently to *Texas Architect* and is co-author of the forthcoming *Buildings of Texas*; and

- KERA 90.1 FM which provides extensive coverage of architectural and urban design issues, including the TSA-sponsored "The Shape of Texas" radio series.

TSA will also bestow a Citation of Honor to:

- Avenue Community Development Corporation of Houston for its commitment to preserving the cultural and economic diversity by developing housing and increasing economic opportunities;

- Austin Art in Public Places for working closely on civic projects with architects, city officials, and community representatives to ensure that high-quality works of art represent a broad range of media, styles, and cultural sensibilities;

- Dallas Independent School District's Skyline Architectural Cluster Magnet High School which guides students toward careers in the architecture profession; and

- City of San Antonio's Public Art & Design Enhancement Program for ensuring that large- and small-scale public projects contribute to the historical, cultural, and social landscape of San Antonio.

A Citation of Honor (Artisan) will go to Smith Studios of Fort Worth, an architectural arts firm led by Gordon W. Smith and J. Hulbert Smith which has produced significant stained-glass windows for projects across the South and Southwest.

TSA also will grant Honorary Memberships to the following:

- Lauren Y. Austin, a marketing strategist, who now serves on AIA Austin board;

- Torrey Carleton, executive director of AIA San Antonio since 1993;

- David Crossley, president and founder of Gulf Coast Institute;

- Patsy Lacy Griffith, who before her death in 2000, worked with design professionals on architectural projects in Dallas and East Texas;

- Jill Harrison Souter, current president of the San Antonio Conservation Society, who was instrumental in lobbying for legislation authorizing restoration of Texas courthouses; and

- Jerry Thomas, Acme Brick Company's district manager, who has played an important role in promoting programs sponsored by AIA Fort Worth.

LRGV Sponsors Conference

The Lower Rio Grande Valley chapter of the AIA sponsors its tenth annual Building Communities Conference in South Padre Island. Numerous presentations and seminars are scheduled, as well as tours of island homes and local historical places. Call (956) 994-0939. SEPTEMBER 20 – 21

RDA: Pastoral Influences on Cities

Rice Design Alliance fall lecture series, Town and Country: Inventing the American City, will explore the influence of pastoral ideals on urban development during the nineteenth and early twentieth centuries. William Cronon presents the first lecture, "Chicago and the Great West: The Dialectics of Town and Country in 19th-Century America," in the Brown Auditorium at The Museum of Fine Arts, Houston. Three other lectures are scheduled in October. Visit rda.rice.edu or call (713) 348-4876. SEPTEMBER 25

Code Council Confers in Fort Worth

Public hearings for "Final Action Consideration" are scheduled in Fort Worth during a International Code Council joint meeting of Building Officials and Code Administrators International, International Conference of Building Officials, and Southern Building Code Congress International. Visit intlcode.org for more information. SEPTEMBER 29 – OCTOBER 4

Williams and Tsien Speak to DAF

Architects Tod Williams and Billie Tsien discuss their latest work, including the newly opened American Museum of Fork Art in New York City. Their presentation, sponsored by The Dallas Architecture Forum, will begin at 7 p.m. at the Magnolia Theater in the West Village. Visit dallasarchitectureforum.org or call (214) 740-0644. OCTOBER 3

Chinati Celebrates with Open House

The Chinati Foundation in Marfa will celebrate its sixteenth annual open house with public viewings of the permanent collection and new temporary exhibitions. Call (915) 729-4362 or visit chinati.org for more information. OCTOBER 12 – 13

CANstruction 2002 in Fort Worth

Volunteers in CANstruction 2002, sponsored by the Fort Worth chapters of the AIA and the Society of Design Administrators, will build sculptures and structures using more than 50,000 pounds of canned food. Free to the public, the competition will take place at Ridgmar Mall. Visit tarrantfoodbank.org or call (817) 332-9177. OCTOBER 13

Congratulations to the 2002 **Texas Masonry Council** Golden Trowel Award Winners

Brick



CENTRAL TEXAS MASONRY
CONTRACTORS ASSOCIATION

Project: Sheila & Walter Umphrey Law Center, Baylor
University School of Law

Masonry Contractor: Brazos Masonry, Inc.

Supplier: Jewell Concrete, Acme Brick Co. and
Advanced Cast Stone

Architect: The SmithGroup

CMU



UNITED MASONRY CONTRACTORS ASSOCIATION

Project: Sachse High School

Masonry Contractor: Skinner Masonry, Inc.

Supplier: Leito's Supply, Acme Building Brands, Palestine
Concrete Tile

Architect: WRA Architects, Inc.

Stone



SAN ANTONIO MASONRY
CONTRACTORS ASSOCIATION

Project: St. Francis of Assisi Catholic Church

Masonry Contractor: Shadrock & Williams Masonry, Ltd.

Supplier: Brick Selections

Architect: O'Neill Conrad Oppelt Architects, Inc.

Residential/Other



UNITED MASONRY CONTRACTORS ASSOCIATION

Project: Baron Residence

Masonry Contractor: Metro Masonry Construction, Inc.

Supplier: Leito's Supply, Bob Meals Sand & Gravel,
Boral/Bicherstaff Brick, Hohmann & Barnard, United Rentals

Architect: Robert A.M. Stern Architects

Masonry.

Exceeding your expectations. Satisfying your clients.



texasmasonrycouncil.org

Circle 207 on the reader service card or visit booth 205 in Austin



Building TEXAS Inside & Out



GATE CONSTRUCTION MATERIALS GROUP

ARCHITECTURAL PRECAST
(251) 575-2803

HOLLOWCORE SLABS
(281) 485-3273

COME VISIT US AT BOOTH 306 AT THE TSA CONVENTION IN AUSTIN, TEXAS.



MANUEL LEÓN PONCE

DESIGN ARTS SEMINARS INC

LICENSE RENEWAL DEADLINES

Texas-Licensed Interior Designers
12/01/02 (odd #s), 06/01/03 (even #s)
Texas -Licensed Architects
02/28/03 (even #s), 07/31/03 (odd #s)

SEMINARS for interior designers & architects

Modern Furniture, 8 HSW CEPHs*
October 17, 2002 - Dallas, TX
October 18, 2002 - Fort Worth, TX
November 14, 2002 - San Antonio, TX
November 15, 2002 - Houston, TX
Garden Design, 8 HSW CEPHs*
November 16, 2002 - Austin, TX

STUDY TOUR, 16 HSW CEPHs*

New Orleans' Interiors & Architecture

HOME STUDIES, 2 to 8 HSW CEPHs*

Building & Barrier-Free Codes,
Barrier-Free Access Design,
Feng Shui, Garden Design,
European Gardens, Oriental Gardens
* including 1 or 2 Hour(s) on barrier-free design.

Questions? Call us at 1 800 264 9605,
visit our website at www.DesignArts.net
or e-mail info@designarts.net

Circle 49 on the reader service card

Texas Building Products, Inc.



Manufacturer of quality CMU's

- Spectra-Glaze™
- Burnished
- Rock Face

All units available in 16x16 and 16x24 sizes

(800) 368-1024

3261 Highway 108 • Strawn, Texas 76475
Phone (254) 672-5262 • Fax (254) 672-5841
Email: rtdbp@txol.net

Circle 22 on the reader service card

PAC-CLAD®
prefinished galvanized steel & aluminum



Project: Pala Casino
Pala Indian Reservation, Pala, CA
Owner: Pala Band of Mission Indians
Architect: Klai-Luba Architects

General Contractor: DPR Construction
Roofing Contractor: Ehmcke Sheet Metal Corp.
Color: Copper Penny Metallic
Profile: Snap-on Standing Seam

- Full Kynar 500®
- UL 90 rated panels
- .032 - .080 aluminum
- 31 standard colors
- 20 year non-prorated warranty
- Metal roofing, gravel stops & copings
- 24 ga. steel & new 26 ga. steel
- New PAC-CLAD metallic finishes

For complete information regarding the Petersen Product Line, please give us a call at 1-800-441-8661 or visit our website @ www.pac-clad.com.



4295 Hayes Avenue, Tyler, Texas 75707 • 1-800-441-8661 • FAX: 1-903-581-8592

Other Plant Locations
Elk Grove Village, IL • Annapolis Junction, MD • Kennesaw, GA

Circle 83 on the reader service card

NOW TWO CONVENIENTLY LOCATED STORES . . .

MILLER
BLUEPRINT COMPANY NORTH
10713 METRIC BLVD
Austin, Texas
(512) 837-8888



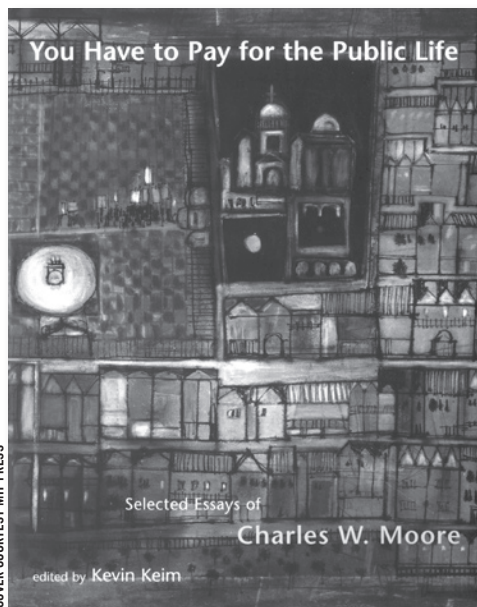
MILLER
BLUEPRINT CO. DOWNTOWN
501 WEST 6TH ST.
Austin, Texas
(512) 478-8793

. . . TO SERVE BETTER THE AUSTIN PROFESSIONAL!

Circle 13 on the reader service card

In Moore's Own Words

You Have to Pay for the Public Life:
Selected Essays of Charles W. Moore
 Edited by Kevin Keim
 MIT Press (Cambridge, 2001)
 395 pages with illustrations



COVER COURTESY MIT PRESS

IT IS UNFORTUNATE THAT CHARLES MOORE IS remembered as one of the architects of Post Modernism because in his life as designer, teacher, writer, and traveler he created much more than the shallow pastiche we now associate with that debunked episode in architectural history.

Even a casual survey of Moore's built work clearly demonstrates that he was trying to teach us something else: to learn from history, not to copy it. Complex spatial organizations, playful forms, a rich use of materials and color, and, above all else, a sense of place reveal what he learned from history.

It may be too soon to think of a "revisionist" understanding of Moore's work but this new book – a collection of his writings from 1952 to 1993 – will add depth and breadth to an appreciation of Moore's talents.

Reading Moore is not merely a didactic exercise, however. Reading Moore (again, in many cases) re-instills the delight we felt in architecture as students when everything was possible. Well, it still is.

As a student, Moore himself felt liberated from architectural convention and historical precedent. Case in point is his doctoral thesis, published in 1959 as "The Architecture of Water." Kevin Keim, in a preface to the following excerpt, wrote, "The subject itself became a metaphor for the larger issues Moore was considering, as he wrote in the dissertation's introduction:"

Dissatisfaction is the provocation for every thesis—dissatisfaction, and the hope that the discovery, organization and possibly creation of ideas might do something to improve the situation. The provocation for this thesis was dissatisfaction with the aridity of much of our own architecture, coupled with the observation that water has just those qualities which arid buildings lack: it invites approach, and it remains captivating for periods of prolonged contact. But water is not often used in architectural composition in our time, and even when it is used it is usually unconvincing. The pathetic little shower heads which are beginning to grace our shopping centers are no more out of character with the composition around them than is the disappointing arrangement in front of Frank Lloyd Wright's Imperial Hotel.

A Ph.D. thesis in Architecture seems the proper place to try to discover a possible place for water in our design. This thesis, therefore, will investigate the medium, its form, and its content, using the work of the past and the attitudes and ideas which produced it, which are the materials available for an investigation of the sort. Water has been an object of the deepest concern to man as long as he has existed.

The control he has exercised over it, the forms he has caused it to take, and the meaning of those forms could lead to a cultural history of man. Such an undertaking would be, to say the least, beyond the scope of this thesis; it would also be, in this case, beside the point, which is to try to see how water can be of use to us in our own architecture. The uses of water in the past will be examined, not to compile a catalog of effects which we could copy, but to try to arrive at a better understanding of the material, and how it has been expressive of the different points of view of the designers who used it. Our own point of view is again different, and our own uses of water in design will not correspond to those of the past. This thesis, then, is not directed toward the revival of any special water form, like fountains, which have been suitable in the past and may or may not be suitable for us; it is directed, rather, toward the discovery of whatever about water would be useful in the formulation of our own approach to design.

Architecture is, in its broadest sense, man's conscious ordering of his visual environment, indoors and out, whether his materials are land forms, or building materials, or plant forms, or light – or water. Current definitions which limit architecture to the creation of enclosed space, however useful they may be for other theses, are of little use in the problems at hand. Water very rarely contributes to the enclosure of space, but it contributes heavily to man's environment, and is therefore of concern to the architect, whose job it is to design that environment.

This investigation is motivated by a dissatisfaction with things as they are. The triumph of the unadorned forms, the simple statement, the "glass box" demands immediate attention to the problems of developing architectural character. The architect today must seek a richness and depth which will make architectural composition more than just clear, simple ideas, and will give them meaning not only for the seconds required to glance at them, but also for the minutes required to approach them and go through them, and for the years required to live in them, and for the weather to act upon them. Our economic situation renders the intricacies of ornament unpromising in the development of our architecture; but water offers constant change and movement coupled in a paradox with a suggestion of the infinity of time and space. It offers qualities of splash and play and delight, and other qualities of calm, profundity, and invitation to meditation.

Gerald Moorhead, FAIA, is a contributing editor to *Texas Architect*.

Making history again, even better ...

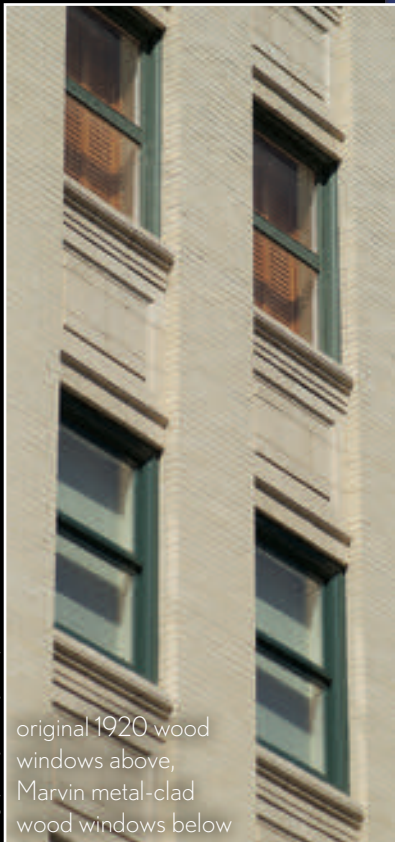
Metal-clad wood
Marvin windows
preserve past
beauty and
save on
energy and
upkeep for
decades.

"Wooden windows need painting every 3 to 5 years and the cost to paint our 780 windows is around a quarter of a million dollars. Before we spent that kind of money again, we wanted to look into other options. We saw a Marvin advertisement that showed a window with a 70% Kynar baked-on metal finish on the outside and pine on the inside. These windows could also be designed to open just like the original ones in our 1920s building. They seemed to be the perfect choice for us. Installation has gone amazingly well and we are expecting to see some real gains in energy efficiency. Working with Marvin has been a very pleasant experience."

—Joy Webster,
Director of
Facilities, XTO
Energy



a gem of the Fort Worth skyline



original 1920 wood
windows above,
Marvin metal-clad
wood windows below

photographer: Ray Don Tilley, Bastrop, Texas

W.T. Waggoner Building, Fort Worth
owner/client
XTO Energy
original architect
Sanguinet and Staats (designed 1920)
window retrofit contractor
Marvin Windows Planning Center

MARVIN 
Windows and Doors

Made for you.

For a free product brochure or to speak with a Marvin Windows Planning Center professional, call your nearest location listed on the facing page or call 800-888-3667.

mwpc@bmcwest.com www.marvin.com

**MARVIN WINDOWS
PLANNING CENTER**
A BMC WEST Company

The Ultimate Window Source



Steps toward a better beautiful window

MARVIN

Windows and Doors

For more information, visit one of the centers listed below, or circle 28 on the reader service card.

MARVIN WINDOWS PLANNING CENTER

A BMC WEST Company

AUSTIN MWPC Stripling Blake 3400 Steck Ave. Austin 78757 800/333-9203 512/472-0955 Attn: Tom Braswell

CORPUS CHRISTI 800/698-6618 361/814-7000 Attn: Harry Armenia

DALLAS 2619 Lombardy Ln. Dallas 75220 800/888-3667 214/351-1186 Attn: Sales Department

FORT WORTH 4455 Camp Bowie Rd. #110 Fort Worth 76107 800/955-9667 817/737-8877 Attn: Lance Ratliff or Scott Pereth

HOUSTON MWPC Lone Star 16001 Tomball Pkwy. Houston, TX 77086 800/934-3502 281-440-9090 Attn: Sales Department

HOUSTON MWPC Lone Star 8303 Kempwood Houston, TX 77080 713-467-9890 Attn: Sales Department

LONGVIEW 1707 Loop 281 West Longview 75604 800/288-3667 903/759-9675 Attn: Lonnie Robinson

LUBBOCK 5920 66th Street Lubbock 79424 806/745-3363 Attn: Jim Harley

MCALLEN BROWNSVILLE LAREDO FREDERICKSBURG KERRVILLE 800/698-6618 Attn: Harry Armenia

SAN ANTONIO 1211 Arion Pkwy., Ste. 106 San Antonio 78216 800/698-6618 210-494-8889 Attn: Harry Armenia

LAS VEGAS 6380 S. Valley View Blvd. Suite 114 Las Vegas, Nevada 89118 702/362-6270 Attn: Chris Lystle

PHOENIX 4841 South 36th Street Phoenix, Arizona 85040 800/558-8645 602/438-1127 Attn: Saul Freeberg

TUCSON 800/558-8645 602/438-1127 Attn: Sean Hendrix

TULSA 800/283-6352 918/481-6352 Attn: Gary Dawson

OKLAHOMA CITY 1404 S. Fretz Edmond, OK 73013 800/766-4690 405/341-6775 Attn: Gary Dawson

SHREVEPORT 318/869-4220 Attn: Lonnie Robinson

Lucas Cedar Inc.

12637 F.M. 830 Willis TX 77318 P: (800) 460-7950 F: (936) 856-8025



Western Red Cedar
Port Orford Cedar
Sitka Spruce
Alaskan Yellow Cedar
Sikkens Coatings

Douglas Fir
Aspen
Aromatic Cedar
Trex
Shakertown

Clear, Old Growth Posts & Beams
Structural Western Red Cedar Posts & Beams
Delta 1&Btr Architect Appearance Cedar Beams
C&D Premium Exposed Fir
Dry Timbers Upon Request
Select Tight Knot Boards & 5/4 Trims
Sidings, Shakes & Shingles

Designing a timber frame? Beams to 50'! Special Orders....Call us or e-mail us for your needs. We specialize in large, long beams. Call for a product list or to see what we can do for you.

lucasedar@peoplepc.com

Circle 10 on the reader service card

THANKS!

TSA would like to thank the following companies for their support of our 63rd Annual Convention and Design Products & Ideas Exposition, and for their contributions to TAKING TEXAS PLACES.

Acme Brick Company

Acme Breakfast

Herman Miller, Inc.

TSA/Herman Miller Design Charette

Avatech Solutions

Morning Break with Exhibitors

Miller Blueprint Company

Presidents' Gala & Entertainment

CADVisions, Inc.

AIA Fellows' Luncheon

Ridgway's

Attendee Brochure

Constructors & Associates, Inc.

Annual TSA Awards Luncheon

Steelcase

IIDA/Steelcase Design Charette

DuPont Antron

Opening Session Keynote Speaker

Texas Architectural Foundation

General Session Keynote Speaker

Fulbright & Jaworski L.L.P.

Presidents' Gala Reception

Texas EIFS

Registration Portfolios

the NU team

NUCONSTEEL™ A NUCOR COMPANY

Steel. The material that built America. Now once again, steel is at the heart of a new direction for the building industry. A direction charted by NUCOR – America's largest steel producer and a Fortune 500 corporation. The focus of this direction is NUCONSTEEL™ – a dynamic new venture that will lead NUCOR's strategic thrust into load-bearing steel construction. NUCONSTEEL™ will soon offer a range of innovative building solutions based on light gauge structural steel components. A new direction, a whole new way of thinking and building, that will redefine the way we look at load-bearing construction in the future.

NU SOLUTIONS™ THE NU WAY TO BUILD

NU SOLUTIONS™ IS OUR KNOWLEDGE-ORIENTED, SOLUTION-BASED APPROACH TO BUILDING THAT ENABLES US TO GO BEYOND OUR SUITE OF LIGHT GAUGE STRUCTURAL STEEL PRODUCTS, TO OFFER TOTAL SOLUTIONS WHICH ARE FLEXIBLE, COST-EFFECTIVE AND COMPATIBLE.

NUCONSTEEL™ IS A NUCOR COMPANY

n.





AEC, Inc.
 3360 Wiley Post Road, Suite 150
 Carrollton, Texas 75006
 Phone: 972.488.1066
 Fax: 972.488.0554
 www.aeccorp.com

Architectural and Industrial Noise Control Products & Services

Circle 103 on the reader service card or visit booth 210 in Austin



**PELLA® WINDOW
& DOOR STORES™**

9222 Burnet Road, Suite 106
 Austin

512-339-6601

5403 West Lovers Lane
 Dallas

214-352-9293

3200 Winthrop Avenue
 Fort Worth

817-732-2661

4252 Richmond Avenue
 Houston

713-572-6444

17375 Tomball Parkway
 Houston

281-807-4222

708 West Summit Avenue
 San Antonio

210-735-2030

2702 Westhaven Village
 Amarillo

806-354-8040

4009 Ave A
 Lubbock

806-747-7164



The Natural Choice



Cordova Shell

Nothing else quite compares to the appeal of our Cordova Cream, Cordova Shell, and Lueders varieties of natural Texas limestone. Please call, fax, or email today for your copy of our portfolio of recent projects.



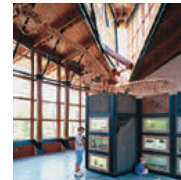
Texas Quarries

P.O. Box 820 Cedar Park, TX 78613
 TEL 800-792-1234 FAX 817-390-2404
 www.texasquarries.com
 bseidel@acmebrick.com

Bass Performance Hall, Fort Worth **Cordova Cream Smooth**

Circle 16 on the reader service card

EXPERT ENGINEERING. EXCEPTIONAL ANSWERS.
PELLA'S COMMERCIAL DIVISION DELIVERS.



Pella's Commercial Division is dedicated to providing product and design solutions that meet the diverse challenges of commercial architects and contractors.

In fact, Pella was the only window company cited in *Architectural Record* magazine's Readers' Choice Awards (1996) as "the manufacturer most helpful in solving site-specific, design, or technical problems."

From initial design consultation and site analysis to custom product design and on-site installation, count on the Pella Commercial Division.

Call your representative at **877-94-PELLA** to see what kind of innovative solutions Pella has for your next design, or visit our Web site at www.pella.com.



COMMERCIAL
DIVISION

PASSING

2002 TSA Design Awards

Carver Complex by Lake/Flato Architects

Casa Caja by Cunningham Architects

Congressman Solomon P. Ortiz International Center by Richter Architects

FD2S Offices by Stern & Bucek Architects

Lake Austin Boat Dock by Miró Rivera Architects

Lakeside Residence by Overland Partners

Mustang Island Episcopal Conference Center by Richter Architects

Pledger Guest Cabin by Barbee Associates

Texas and Pacific Railroad Station Restoration by Gideon Toal

TxDOT Kenedy County Safety Rest Area by Richter Architects

Valeo Electronics Fort Worth Assembly Facility by Gideon Toal

EXPERIENCE TELLS US THAT IF WE ASK THREE ARCHITECTS THEIR OPINION about something, it's likely that we will get three different answers. Not so, this time: On June 21–22 TSA's Design Awards committee asked three well-known architects 293 specific questions and got (virtually) 293 unanimous answers.

Each year, the committee and *TA's* publication staff organize Texas architects' proudest work from the past five years, invite three respected design professionals to sit as jurors, then drop quietly into the background as the judging begins. What follows is two days of examination and debate among the jury members who eventually cull the entries down to a handful—the best of the best.

This year, the number of winners (11) was down slightly from last year's 13, but the number of entrants was significantly up from the two previous years (22 percent over 2001's 240 and 60 percent over 2000's 183). But even though the entry number was higher (representing many new young faces), most of the winning names were the same ones from previous years. Two names (Cunningham Architects and Lake/Flato Architects) were familiar returnees from 2001, and seven of this year's eight winning firms (Richter Architects picked up three of this year's 11 awards) have won before. So, maybe the rest of us need to ask, *"What's up with this?"*

Certainly the judges' identities and, therefore, the dynamics of the jury change each year; but perhaps issues of design excellence should be read as more of a constant. Although judges are never in absolute agreement over each chosen project, they always manage to reach common ground across a broad territory. This year's judges – Annie Chu, AIA, of Chu + Gooding Architects in Los Angeles; Mark Sexton, AIA, of Krueck & Sexton in Chicago; and Chris Sharples of SHoP/Sharples Holden Pasquarelli in New York City – were outspoken about what comprises that common ground.

Day 1/Round 1

As the Design Awards committee made the introductions and the lights dimmed, the three jurors agreed to review all of the entries in rapid succession, with the provision that if even one juror found a re-review was merited, the project would stay in for Round 2.

Throughout Round 1, which took all of Day 1, the slide carousels were hopping on and off two projectors at a clip of about 1.5 minutes each (around 5 or 6 seconds per slide) with observations focusing more on what went wrong rather than what went right.

So, *what are we looking at?*

"Some architects think their projects are easy to understand immediately, since *they* know them," Sexton commented. "The presentation really needs to be a narrative," Chu added. "We like to see a little bit, and then see a plan. And inserting diagrams could help explain a complex project, making it more readily understood."

In fact, the jury responded favorably to clear drawings and thoughtful slide sequencing, many well-received projects having inserted conceptual drawings among the images of the completed structure. The jurors especially applauded renovation and preservation submittals containing "before" and "after" shots from similar vantage points.

J U D G M E N T

by VAL GLITSCH, FAIA

Occasionally the jurors commented on the obvious home-grown quality that some entries (even some of the eventual winners) revealed. Certainly poor framing, glaring exposures, “client clutter” (including scary furniture), and upside-down slides (an alarming number from large firms) didn’t help, but the jurors all agreed that the *content* of the image over-ruled minor technical deficiencies.

Where is it?

Where and how a building is sited is key information for the design’s evaluation. The jury complained, however, that many projects were presented as entities separate from their surroundings—cropped from their context, relying on the repetition of favored views in favor of the completed view. Meant to “show more, more quickly,” 3-D modeling appeared in several entries as idealized views of a project-in-a-vacuum, eliminating the context in a way that misinforms both the architect *and* the juror. “We cannot judge a piece taken out of the whole,” observed Sharples. “The focus should not be objectifying a piece of the project with [the lens].”

The difference between the interior and exterior of a project was a frequent sidebar to this discussion. Sexton remarked that “many times we traveled around a building [in the slides], examining its likely fit to a site, and then entered the building only to discover we were in a separate world with a different set of rules and order.” Sharples agreed, adding, “The inside/outside disparity was likely a result of a project being developed primarily in plan and then falling short in three dimensions.”

How far does the design go?

In the judges’ minds, an early-eliminated project “suffered from the architect’s losing control: either doing too much, or doing too little.” Sharples commented that many architects began with a clear idea but then fussed with it so much they messed it up, revealing the hands of too many authors. “It looks like the architect said, ‘We have a nice box here, now let’s dress it up!’”

By the end of Day 1, 69 “nice and simple” hopefuls remained.

Day 2/Round 2

During Round 1, the entries seemed to have been considered as individual projects—on their own merit with their own stated rules. In Round 2, however, the field expanded: Projects were now compared to others of a similar category or function, client or site. Entries were withdrawn as comments surfaced, such as, “We’ve seen better schools ... better churches ... better houses,” or just “a better solution to similar constraints.”

Throughout the day, jurors re-visited previously eliminated entries as discussions over projects still in the running raised interesting topics for comparison. Issues of massing, scale within the given context, intentional and inventive use of materials, and obvious efforts towards urban intentions fed the debate. Ultimately, the selections were distilled to 11 honor awards.

In an unprecedented gesture, the jury also bestowed “merit” awards on three other projects. With this secondary tier of recognition, the judges wished to signal their approval to the firms and their clients, as well as to anyone else interested in advancing excellence in architecture. (See page 74.)

By the end of Day 2, the jury summarized their general architectural views with specific examples of the best of today’s Texas architecture.

What the jury saw in the winners

(paraphrased from their discussions)

- The architecture exhibits a high degree of authenticity and virtuosity. It is not derivative of others’ work, but appropriate for this time and this place.
- It shows a clear concept well executed whose clarity runs through the project right down into the details. It operates on many levels.
- The architect manages serious contextual relationships, recognizing that there is a responsibility for how the project knits back into the existing fabric.
- It challenges the status quo; the design concedes the norm but then re-creates it. In fact, it critiques itself, and continues to critique its context [and its precedents]. It is not enough to solve the programmatic requirements and make a handsome structure; it needs to do more.
- There is a *transparency* projected by the design out into the landscape. In this way, the interior and exterior operate hand-in-hand.
- The architecture reveals an “urban intention,” and contributes to important city-making or town-making processes.
- Materials are used for their inherent or metaphorical qualities, not for their graphic value. An over-working of the surface forces the dialogue to be merely *between* the materials.
- Architecture doesn’t have to always be pure logic, pure science, or purely following the program. We can appreciate an element of playfulness in the design.
- We want to send a message to congratulate an enlightened client.

How the jury assessed Texas architecture

Once the winners were identified, committee members and the *TA* staff had one last question for the jury members: “How would you assess the state of Texas architecture?”

Chu answered that “we all struggle with overcoming a different vernacular, and we need to challenge that vernacular to be more ‘bones’ than ‘appliqué.’ It should not be added just as an iconic overlay.”

“Looking at these entries, we’ve gotten a sense of [your] materials, but not always the *techniques* of construction,” Sexton added. “The methods of construction warrant more attention so [you] don’t fall into the graphic trap of drawing decorative construction. It needs to be more deep-seated than that.”

“We looked for projects where the architect was the leader, ‘showing the way’ to deal with the complexities of life. Architecture needs to be giving us a sense that we are working on a new path... Where might it lead?... *This* is the architect’s true role: to show us a safer, more joyful, less hassled life... We [all] need to discover just how influential design can be.”

Val Glitsch, FAIA, is a frequent contributor to *Texas Architect*.

The Carver Academy

by GREGORY PAPAY, AIA



PROJECT The Carver Academy

CLIENT The Carver Academy

ARCHITECT Lake/Flato Architects

ARCHITECT OF RECORD Kell Muñoz Architects

DESIGN TEAM (Lake/Flato) Greg Papay, AIA; Ted Flato, FAIA; David Lake, FAIA; Brandi Rickels; Darryl Ohlenbusch, Assoc. AIA; Raj Parikh; Candid Rogers, Assoc. AIA; Joe Benjamin; Mark Serata; (Kell Muñoz) John Kell, FAIA; Gautam Dey, AIA; Bill Odle-Kemp, AIA; Mike D. Plata, Assoc. AIA; Hector Gamboa; Baldemar Bernal, Assoc. AIA; Howard "Buddy" Smith

HOUSE RENOVATION / MOVING Nored Shearer Architects

CONTRACTOR Vaughn Construction

CONSULTANTS Cutler-Galloway (structural); HMG & Associates (MEP); Bain Medina Bain (civil); Bos Lighting Design (lighting); Laffoon Associates (landscape); Glenn Williams & Associates (kitchen consultant); Wrightson Johnson Haddon & Williams (acoustical and theater); Professional Service Industries (environmental); Accessibility Design Associates (ADA); Cochrane & Associates (life/safety)

PHOTOGRAPHER Hester+Hardaway

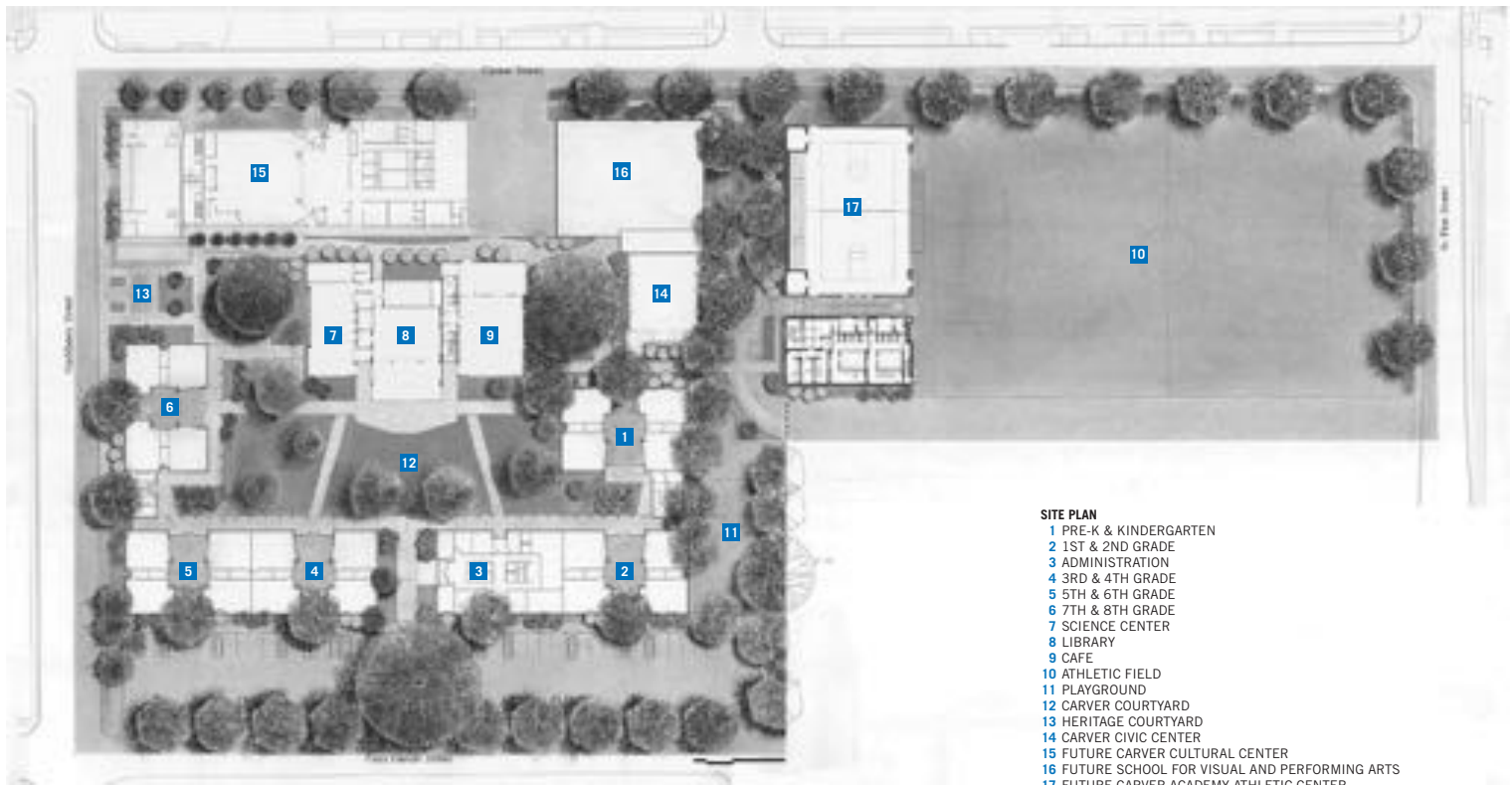


THE CARVER ACADEMY FOUNDER, SAN ANTONIO Spurs basketball star David Robinson, challenged us to create an extraordinary place for his new school, one that would reflect the permanence he felt the school needed since the site is in the heart of the often transitory section of San Antonio just east of downtown. Through the generosity of Robinson and others, more than 300 students from the culturally diverse east-side community will attend classes (pre-kindergarten through eighth grade) each year at The Carver Academy.

Robinson asked us to locate the school on a three-block urban parcel already occupied by two iconic structures of enormous historical, cultural, and architectural importance to the local African-American community—the Carver Community Cultural Center (“Big Carver”) and the Carver Civic Center (“Little Carver”). Eight houses deemed historically significant by the City of San Antonio shared the site as well. Across the streets in various







directions are such diverse neighbors as a Methodist church, the abandoned Friedrich refrigeration plant, a dry cleaner, a neighborhood eatery, law offices, a mortuary, a cemetery, and a few residences.

After much study we saw the need to create a *campus* for the Carver Complex (the collective name given the grouping of The Carver Academy, Big Carver, and Little Carver), one that would bring some visual order to a visually disparate section of the city.

With help from many, we moved the eight historic houses to vacant lots on adjacent blocks, increasing neighborhood density while opening up our site. We saw the potential synergy between the students and the national-caliber performers the Big Carver attracts, and recognized that dynamic as a unique aspect to be celebrated. To promote this we focused the classrooms on the complex' large courtyard, framed by the 1910s-era Little Carver, the 1920s-era Big Carver, and the new library.

The Carver Academy's classrooms stretch out along the site's edges, forming the Carver courtyard and nearly a dozen other courts and gardens of varied scale, materials, and orientation. Several large preserved trees anchor a landscape punctuated by new, native plants. Students move between buildings under the encircling arcade and along

crushed-granite walks, always in connection with the environment, light, and activity.

Classrooms group in clusters of four, sharing a diaphanous commons area and intimate study court. The school uses the commons for morning chapel while they take advantage of the courtyards for impromptu nature experiments or quiet reading. Mottled brick walls enclose both spaces, blurring the distinction between inside and out. The classroom buildings pay homage to the Big Carver, emulating its massing, rhythms, and textures. Finding the appropriate character for the brick proved particularly tricky—we found that by mingling six different local bricks into a custom blend we were able to approach the wonderful mottling of the old building.

The classrooms are large, flexible spaces. Each has two expansive windows that flood the classroom with daylight and provide visual connections to the courtyard or one of the smaller courts. As recent studies have proven the virtues of daylight in classrooms, we are pleased the teachers take advantage of the windows by locating reading nooks and study areas adjacent to the light.

The library structure is the hinge building for the school—it also houses the science center, technology center, and cafe. Rendered in a red brick

blend similar to the Little Carver, the library opens a transparent facade to the courtyard, flooding the reading area with daylight while creating a luminous focus at night.

It may seem an odd closing for an awards program narrative, but the architecture at The Carver Academy is not the most important aspect of this story. Far more compelling is the enormous leap David Robinson took in investing so much spirit, inspiration, optimism, and money into a perpetually neglected part of San Antonio. The purposeful education at The Carver Academy will repay Robinson's investment many times when its graduates return to emulate Robinson's giving spirit. We have been honored to be part of this visionary project. ■

Gregory Papay, AIA, is a partner with Lake/Flato Architects.

RESOURCES UNIT PAVERS: Endicott; ATHLETIC AND RECREATIONAL SURFACING: Soft Fall; BUILT-UP ROOFING: U.S. Intec; METAL ROOFING: Berridge; TERRAZZO: Venice Art Terrazzo; RECREATIONAL FACILITIES AND PLAYGROUND EQUIPMENT: Kaboom/Home Depot; CAST STONE: Pyramid Stone; UNIT MASONRY WALL ASSEMBLIES: Acme Brick; METAL DECKING: Vulcraft; METAL MATERIALS: Wilborn Steel; WATERPROOFING AND DAMPPROOFING: Sonneborn; WOOD WINDOWS: Pella; GYPSUM BOARD FRAMING AND ACCESSORIES: USG; ACOUSTICAL CEILINGS: Armstrong; PAINTS: PPG Industries (Porter Paints); SIGNAGE AND GRAPHICS: ASI Sign Systems



Casa Caja

by GARY CUNNINGHAM, FAIA



PROJECT Casa Caja, Dallas
CLIENT The Cunningham Family
ARCHITECT Cunningham Architects
DESIGN TEAM Gary Cunningham, FAIA (with Jan, Shelby, Loudon, Miles, and Cato Cunningham); Bill Lutter; Jim Smith (structural); Mark Portnoy (MEP)
CONTRACTOR The Cunningham Family
CONSULTANTS James Smith (structural); Bill Lutter (artisan); MEP Systems (MEP); Pam Wilson (lighting)
PHOTOGRAPHER James Wilson



WE HAVE LIVED ON THIS 55-FOOT BY 150-FOOT lot for 25 years now. The 1939 tract home served us well for the first 15 years of our marriage and family life. We brought four children and eight trees onto the property during that period.

But, as the population grew from two to six in the 1,200-sf house, space became an issue. That was when the harebrained scheme was hatched: first, build a tower in front for two of the kids and, second, begin to build a new house in the backyard to replace the failing tract home. The tower was completed in two years and the new house, which we began building in late 1995, will be finished this year. One Friday afternoon, 16 months ago, we walked out of the old house with our stuff and into the new house a few feet away. We began to demolish the old house the next day.

The construction schedule was a direct result of economics and free time; we did the work ourselves with help from many friends. The materials reflect the realities of schedule, craft, and budget. In my twisted logic, a wood frame would not survive the

exposure to weather before the point of dry-in. I figured we could pour a slab on grade, then form up and pour tilt-wall panels as funds and time were available. It took over a year to form and pour the wall panels. They were erected in a day, with the same sloppy crew of friends. The heaviest panel weighs more than 22 tons.

All bedrooms and living areas of the new house face south toward a new front court where the old house stood. The court serves as the primary room of the casa, day and night. A steel and glass bridge connects the house to the tower at the second level, while serving as a covered walk on the ground plane as well.

The finished building reflects the act of construction and the abilities of the builders. Concrete walls – imprinted with the fluid waves of sheet poly-bond breaker and honeycombs – tell the story of the 100-degree day in July when the panel was poured. Daylight enlivens the imprints and night-lighting exaggerates them. Beats the heck out of painted sheetrock.





As with any work, outside influences can have a major part in the shaping of product. One project in particular, occurring over a period of several years, had a strong and reassuring effect on what we were doing. That project involved the research and documentation of sacred space in Mesoamerica. I was able to make extended visits into Mexico and develop

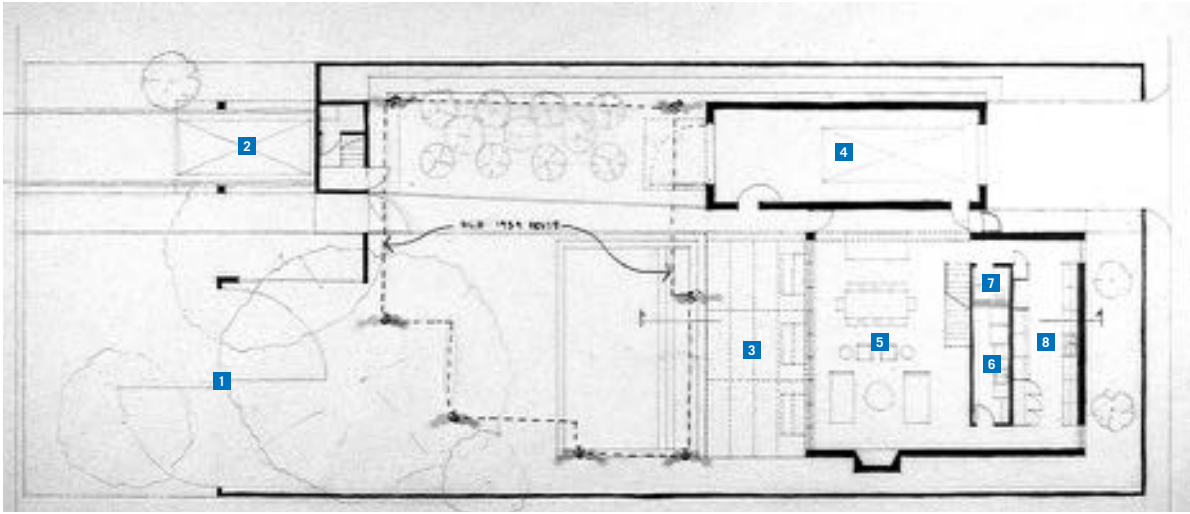
a sense of how homes were built over decades and how the construction spanned generations. The act of building a home is one of survival, not one of ego. Logic supersedes taste.

The issue of time and the physical act of building with one's spouse, family, and friends has colored my sense of work. I have always been considered a hands-on type of architect, but this experience has broadened my feelings and attitude about what we do. It is now often very difficult to release the "means and methods" of a job to a contractor. I want to sequence many steps of the work, allowing the variations (or the "mistakes") of one part of the building process to influence the next part of the process. These "mistakes" – which may no longer be considered mistakes, but part of the building process – can become an important impetus that has the authority to change the direction of our work. **T**

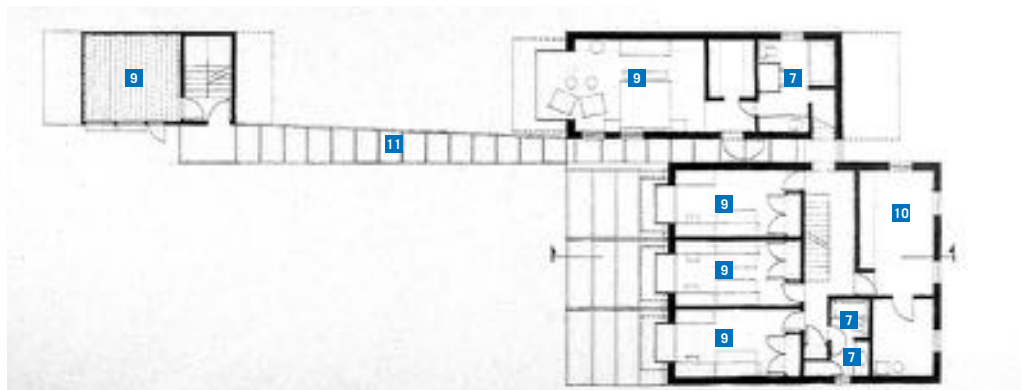
Gary Cunningham, FAIA, is principal of Cunningham Architects.

RESOURCES MASONRY UNITS: Featherlite; GRANITE: Cold Springs Granite; GLUE-LAMINATED TIMBER: PotLatch; ARCHITECTURAL WOODWORK: John Fitzgerald Millwork, IKEA; STONE: Custom Stone Supply; WATERPROOFING AND DAMPPROOFING: Sonneborn; WATER REPELLENT: ProSoCo; WOOD WINDOWS: Pella; GLASS: Viracon; SPECIAL CEILING SURFACES: Tectum; HIGH-PERFORMANCE COATINGS: ICI Dulux; MANUFACTURED CASEWORK: IKEA; SHINGLES: Supradur



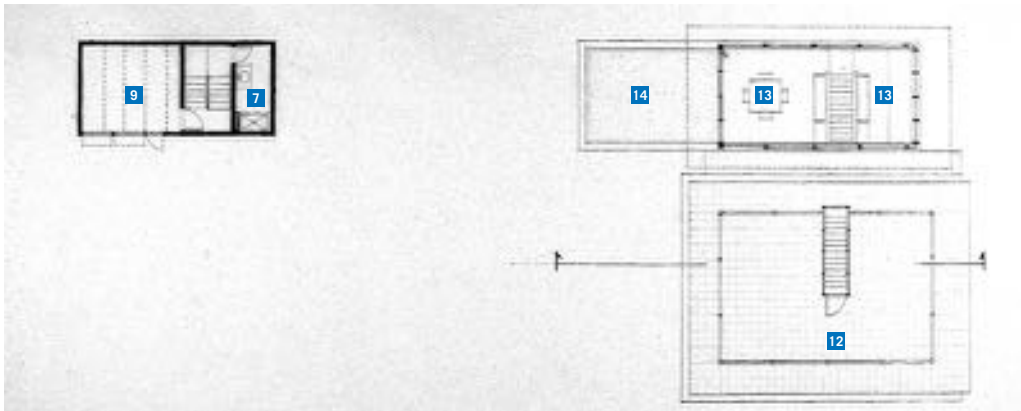


SITE PLAN

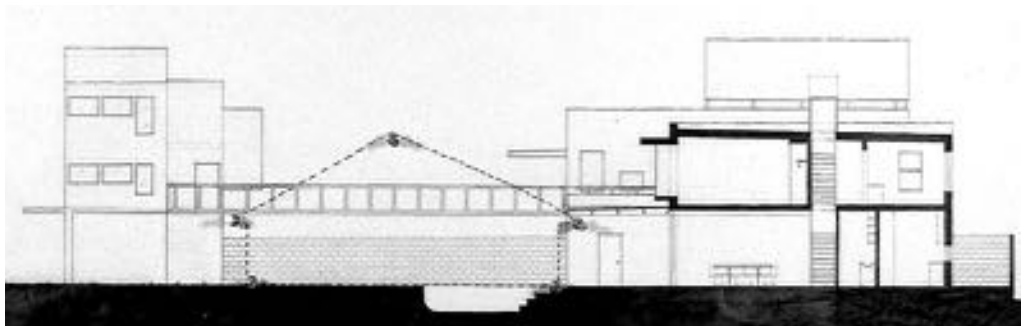


SECOND FLOOR

- FLOOR PLAN**
- 1 PIVOT GATE
 - 2 CARPORT
 - 3 FRONT PORCH
 - 4 GARAGE/SHOP
 - 5 LIVING/DINING
 - 6 LAUNDRY
 - 7 BATHROOM
 - 8 KITCHEN
 - 9 BEDROOM
 - 10 KIDS' DEN
 - 11 BRIDGE
 - 12 ROOF TERRACE
 - 13 STUDY
 - 14 ROOF GARDEN



THIRD FLOOR



SITE SECTION

Congressman Solomon P. Ortiz International Conference Center

by MARK J. HULINGS





PROJECT Congressman Solomon P. Ortiz International Conference Center, Corpus Christi

CLIENT Port of Corpus Christi Authority

ARCHITECT Richter Architects

DESIGN TEAM David R. Richter, FAIA; Elizabeth Chu Richter, AIA; Samuel D. Morris, AIA; Lonnie M. Gatlin; Stephen T. Cox, Assoc. AIA; Sheldon N. Schroeder, Assoc. AIA; Manuel H. Ramirez

CONTRACTOR Moorhouse Construction Company

CONSULTANTS Govind & Associates (structural); Callins, Haggard & Associates (MEP); Russell Veteto Engineering (civil)

PHOTOGRAPHER David R. Richter, FAIA

FOR SEVERAL YEARS PRIOR TO THE CONSTRUCTION of the Congressman Solomon P. Ortiz International Conference Center, the Port of Corpus Christi researched the cruise industry in hopes of one day bringing cruise ships to the area. After all, tourism had become one of the major economic drivers for the Corpus Christi economy, and it made sense for the port to support the growth of tourism in the city.

The port, however, faced a dilemma: to attract cruise ships, facilities must be available to accommodate the ships, passengers, and related support services. The port at the time did not have appropri-



ate facilities, and the cost to build a cruise terminal alone could not be justified. The challenge set before the port's leadership was destined to bring about a solution that would provide Corpus Christi with a work of architecture far more important to the community than just a cruise-ship terminal. The Ortiz Center exemplifies what can happen when all the defining characteristics of a community come together in a single public place. And as an architectural project, the facility deftly combines or connects design features into a building that reflects the community itself.

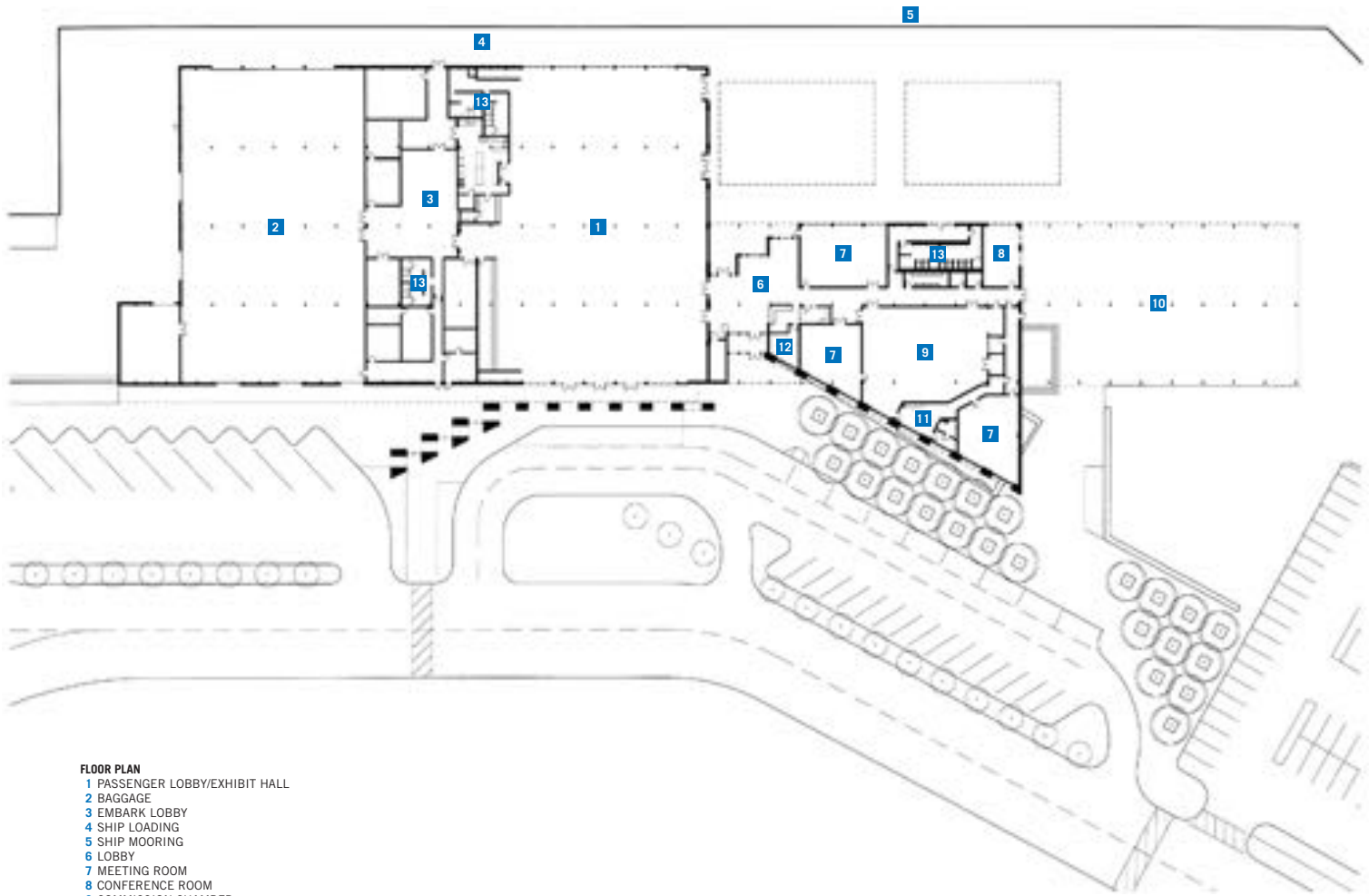
As a renovation of a 1920s dockside cotton warehouse (with a vantage point that offers a striking view of oil tankers as they enter the inner harbor), the project connects the port's past, rich in agricultural heritage, to its present, extensively tied to oil and petrochemical resources. Having changed in concept to become a business conference center, a public meeting place, and a special event facility that also functions as a cruise-ship terminal, the building connects the port's traditional industrial role within the community to the city's growth as

a regional tourist destination and financial center. The blending of old and new (evident in the Ortiz Center, from the preservation of its original steel structure, concrete walls, and clerestory windows to the addition of refined interior spaces) reinforces these linkages of the port's transition from past to present to future.

Another important link provided by the Ortiz Center brings together the Port of Corpus Christi and the city's large Hispanic population. Surprisingly, prior to this project there was very little visual connection between the community's Hispanic culture and the port's industrial identity. Through the combination of materials and colors, Richter Architects successfully linked those two influences. The renovated building exhibits a perfect mix of festive Mexican-influenced colors in the clerestory windows, shade panels, ceramic tiles, and D'Hanis brick with the warmth of the mahogany paneling, unfinished concrete, and exposed steel structure which complements the towering Harbor Bridge.

Because the Ortiz Center is located almost beneath the Harbor Bridge and within walking distance of the





FLOOR PLAN

- 1 PASSENGER LOBBY/EXHIBIT HALL
- 2 BAGGAGE
- 3 EMBARK LOBBY
- 4 SHIP LOADING
- 5 SHIP MOORING
- 6 LOBBY
- 7 MEETING ROOM
- 8 CONFERENCE ROOM
- 9 COMMISSION CHAMBER
- 10 SPECIAL EVENTS PAVILION
- 11 LOUNGE
- 12 OFFICE
- 13 RESTROOMS

city's cultural district, Richter Architects balanced the need for some large-scale features (such as the four free-standing exterior towers) with an overall less monumental, more human-size scale that makes the facility so inviting, whether one arrives by car or on foot. Visitors to the adjacent cultural district cannot help from being drawn to this building, an attraction that demonstrates the success achieved in connecting the Ortiz Center – and the port – to the community at large. **T**

Attorney Mark J. Hulings served two terms as a Port of Corpus Christi commissioner and was a member of the port's design committee for the Ortiz Center.

RESOURCES CONCRETE PAVEMENT: Alamo Concrete Products; CAST-IN-PLACE CONCRETE: Ingram Ready Mix; MASONRY UNITS: D'Hanis Clay Products; METAL MATERIALS: Vulcraft; METAL DECKING: Vulcraft; STRUCTURAL STEEL: Western Steel; LAMINATES: Wilsonart; WATERPROOFING AND DAMPPROOFING: Mer-Kote Products; ROOF AND WALL PANELS: Centria, MBCI; METAL DOORS AND FRAMES: Curries; ENTRANCES AND STOREFRONTS: Kawneer; PLASTIC GLAZING: Graham Products Limited; OVERHEAD COILING DOORS: Windsor Door Company; GYPSUM BOARD FRAMING AND ACCESSORIES: Dietrich Industries, USG; TILE: American Olean; ACOUSTICAL CEILINGS: Armstrong; CARPET: Interface; ACOUSTICAL WALL TREATMENTS: Lamvin; PAINTS: PPG Industries (Porter Paints); HIGH PERFORMANCE COATINGS: PPG Industries (Porter Paints); LETTERS AND PLAQUES: Corpus Christi Stamp Works; TOILET PARTITIONS: Ampco Products

FD2S Offices

by LARRY PAUL FULLER



PROJECT FD2S, Austin

CLIENT FD2S

ARCHITECT Stern and Bucek Architects

DESIGN TEAM William Stern, FAIA; David Bucek, AIA;
Daniel Hall; Jayson Beltran; Cord Bowen

CONTRACTOR Crescent Construction

CONSULTANTS LOC Consultants (structural and civil);
Archillum Lighting Design (lighting); The Earth Company
(planting design); FD2S (graphic design)

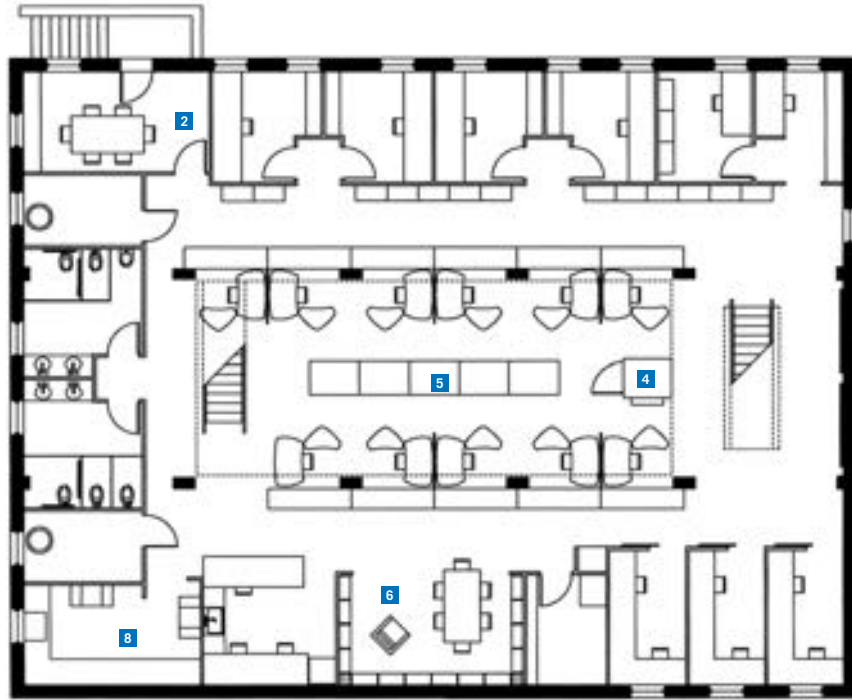
PHOTOGRAPHER Hester+Hardaway

WE'VE TAKEN LEAPS OF FAITH WITH BUILDINGS before. There was the dilapidated former dentist office-turned-"beauty shop" on Nueces Street in Austin that, once stripped of its sinks, toilets, and maze-like infrastructure, became a very functional studio and office setting that exuded a satisfying Modernist sensibility and restraint. There, an all-important single gesture – capturing the former lobby space by sealing off the main (west) entry and reorienting the building toward the north – was the breakthrough concept that led to a successful spatial reconfiguration.

Similarly, it was a strong initial impulse of our architect for 500 Chicon that informed the concept

for adapting this 1920s oil company warehouse to its new use as headquarters for our design and communication firm. On our first joint reconnaissance visit to the property, we were admiring wonderful exposed steel trusses, full-dimension lumber, and expanses of brick and concrete while bemoaning the dark and oppressive character of the lower level—essentially a partial basement with clerestory windows at ground level. Then our architect and friend Bill Stern of Stern and Bucek in Houston was moved to say, "We should cut a big hole in the main floor." That impulse proved to be quite feasible to act on, given the rectangular arrangement of brick columns supporting the main floor from below. The





LOWER FLOOR

- FLOOR PLAN**
 1 RECEPTION
 2 CONFERENCE ROOM
 3 KITCHEN
 4 LIFT
 5 STUDIO
 6 LIBRARY
 7 MODEL ROOM
 8 RESOURCE ROOM



MAIN FLOOR



thought of losing almost 1,000 square feet of floor space was met with only momentary resistance, and of course the large open volume is now the “main event” of the building—a quite literal affirmation of “less is more.”

We remained in sync with the architects throughout the process of conceiving and refining all the key design elements that make the building so satisfying as a place for daily work:

- the stairs that animate the space through bright color and human motion;
- the “think pad” that hovers above the studio as an area of retreat;
- the comfortable and deliberate contrast between what is original and what was added;
- the “family kitchen” that doubles as a meeting area and also replaces the water cooler as the traditional venue for office socializing; and
- the glass-and-metal cube that penetrates the main facade, signaling to passersby (along with the grand access ramp) that the building is no longer just an old warehouse.

It is, in fact, a transformation that was and still remains a joy to us all. ■

A founding principal of FD2S, Larry Paul Fuller was editor of *Texas Architect* from 1974 to 1984.

RESOURCES METAL DECKING: McNichols; ARCHITECTURAL METAL WORK: Crippen Sheet Metal; STAINLESS STEEL CABLES: Cable Rail; ARCHITECTURAL WOODWORK: Fabrications Exhibits and Display; LAMINATES: Formica; SPECIALTY DOORS: Fabrications Exhibits and Display; ALUMINUM WINDOWS: RAM; TILE: Daltile; PAINTS: Benjamin Moore; HIGH-PERFORMANCE COATINGS: ICI Dulux; SIGNAGE AND GRAPHICS: Neon Electric Company; DEMOUNTABLE PARTITIONS: Boberick; CARPET: Daltonian; FURNISHINGS: Knoll, ICF, Kartell, Herman Miller



Lake Austin Boat Dock

by JUAN MIRÓ, AIA

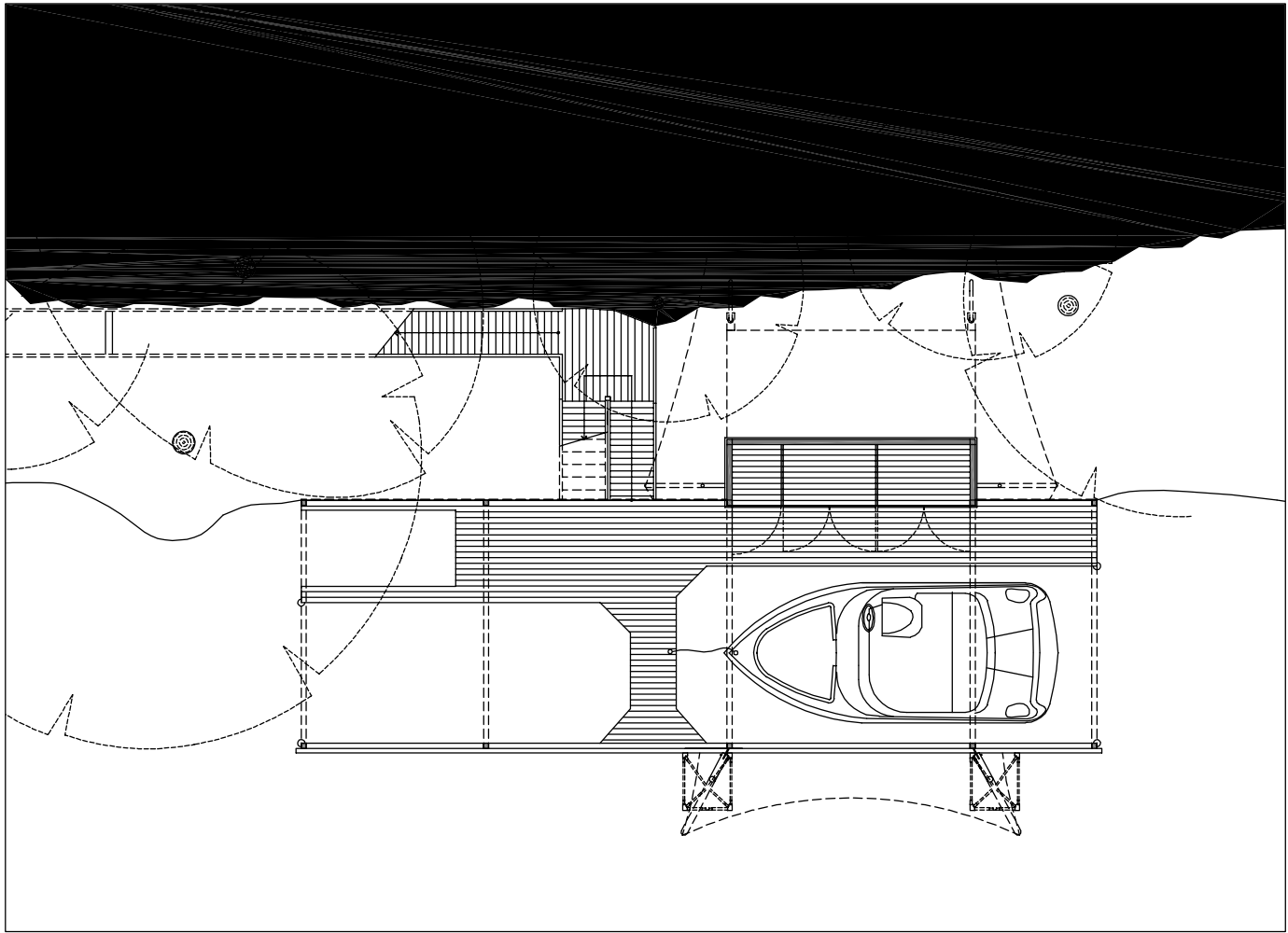


PROJECT Lake Austin Boat Dock, Austin
CLIENT Withheld at client's request
ARCHITECT Miró Rivera Architects
DESIGN TEAM Juan Miró, AIA; Miguel A. Rivera, AIA; Stacey Vana Roeder
CONTRACTOR Signor Enterprise
CONSULTANTS Brad Patterson, P.E. (structural); Bill Murrell, P.E. (fabric structure engineer); Arclight (lighting)
PHOTOGRAPHER Patrick Wong

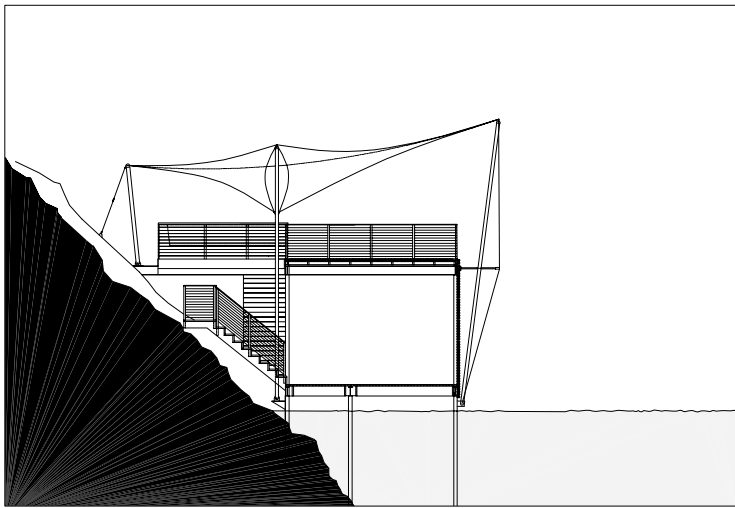
ARCHITECTS SELDOM FACE THE DESIGN OF A new project without the conscious or unconscious influence of a significant precedent. In this project, however, the boat house or boat dock, as a building type, carried neither formal preconceptions nor recognizable images that could serve us as points of departure. Additionally, the owners infused our design process with the refreshing creative freedom only true patrons can provide. We were given, in their own words, "free reign with no design restrictions, as we have total confidence in our architect."

The owners, a family with four young children, desired not only two boat slips and storage space for

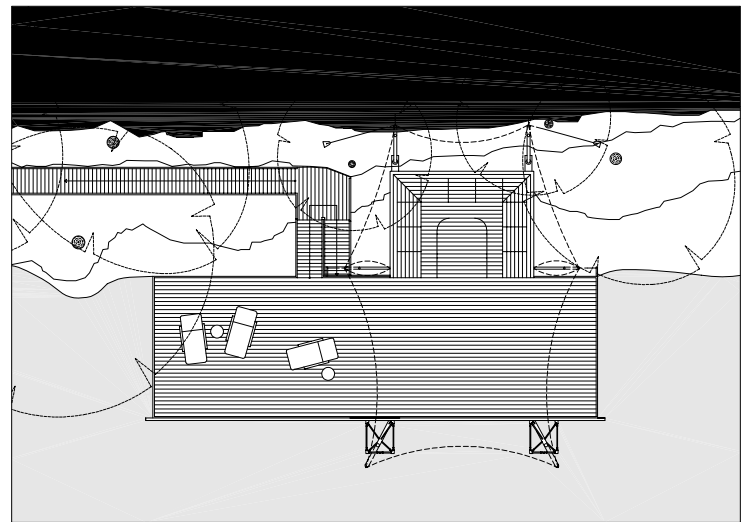




LAKE LEVEL



ELEVATION



DECK LEVEL



skis and floaters but also a place where they could entertain friends and in general enjoy a wonderful lakeside location. They wanted to create a destination as much as a place to store boats.

The boat dock is located at the bottom of a 300-foot bluff on Lake Austin and is connected to the house on top by a tram. In an effort to limit the encroachment into the lake, we tucked the boat dock into a natural recess flanked by large trees and, more important, we laid out the two boat slips parallel to the shoreline rather than perpendicular to it.

Addressing these site considerations and programmatic needs, the design was resolved through three distinct elements—a box, a screen, and a canopy.

The box consists of a structural frame of steel I-beams and tube columns which contains the two slips and a closet. The top is occupied by a large wood deck with an extension towards the hill with built-in benches and a table.

The screen consists of 3.5-inch x 1.5-inch steel tubes spaced 1.5 inches apart. Measuring 52-foot x 13-foot, this latticed wall screens the interior from the lake while establishing a plane that continues the one defined by the trees at the shore line.

The canopy is a tensile structure with porous

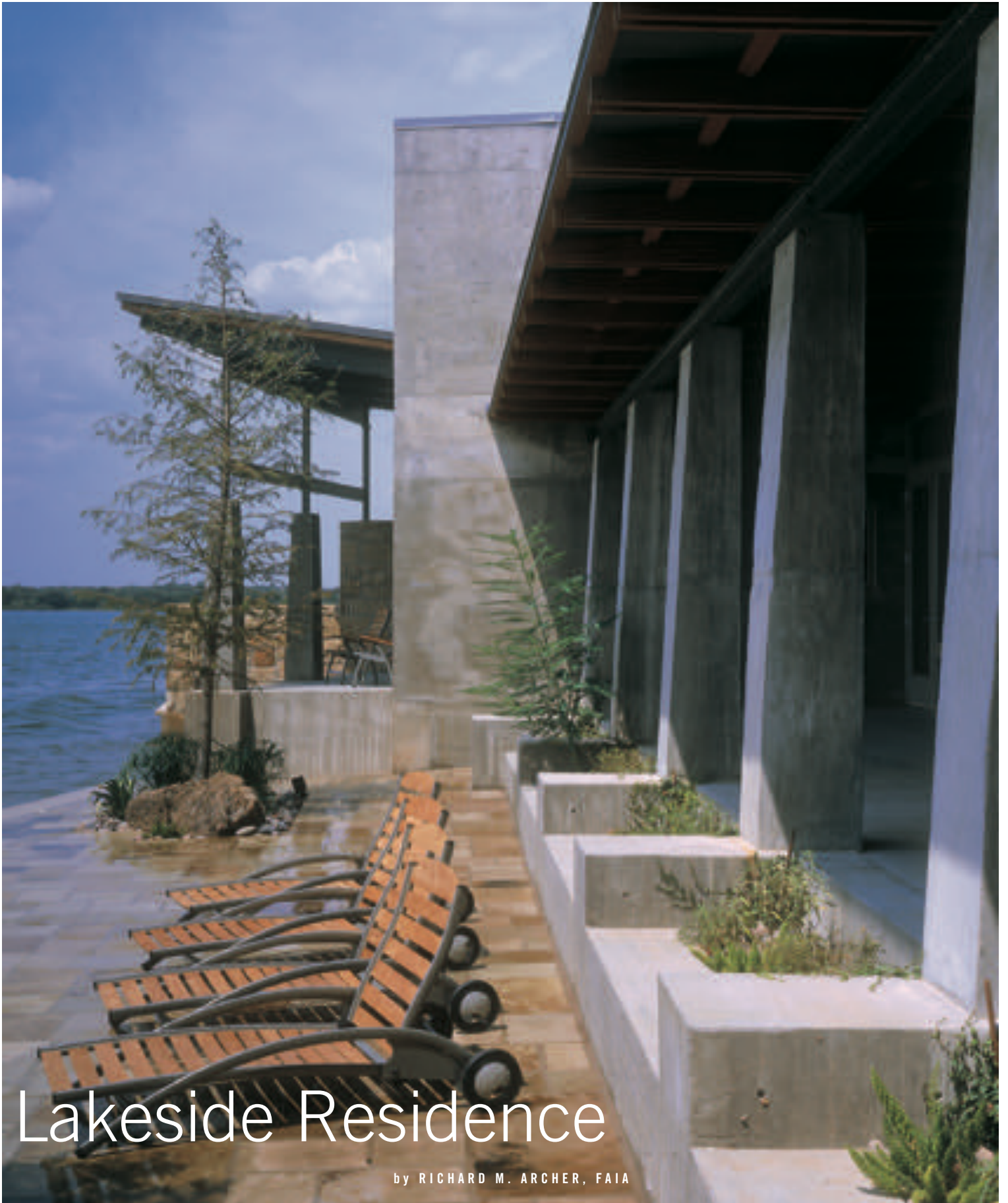
fabric providing shade to the upper deck. It was conceived independently of the box and creates a dynamic contrast to it. Its white stretched fabric and masts, tensioning cables, and stainless steel gear are obviously inspired by sail boats.

The development of this project was especially rewarding. In response to the trepidation that comes with having to place a man-made structure in a beautiful natural environment, we wanted to create something light and dynamic—a structure that appeared to float, belonging more with the boats in the lake than with the houses around it. The final result is a light but assertive self-referential object. And as the owner says, even other boaters seem to be enjoying it: “We could not be any more pleased with the results achieved and we get a kick out of the number of boats floating in front of the dock looking in amazement.” ■

Juan Miró is a principal of Miró Rivera Architects.

RESOURCES METAL DECKING: MBCI; ARCHITECTURAL METAL WORK: Namasco; RAILINGS AND HANDRAILS: Hayn Enterprise; WOOD TREATMENTS: Cabot's; PAINTS: Sherwin-Williams; CABLE-SUPPORTED FABRIC STRUCTURES: Fabric Structures; LIGHTING: Bega Ledtronics





Lakeside Residence

by RICHARD M. ARCHER, FAIA

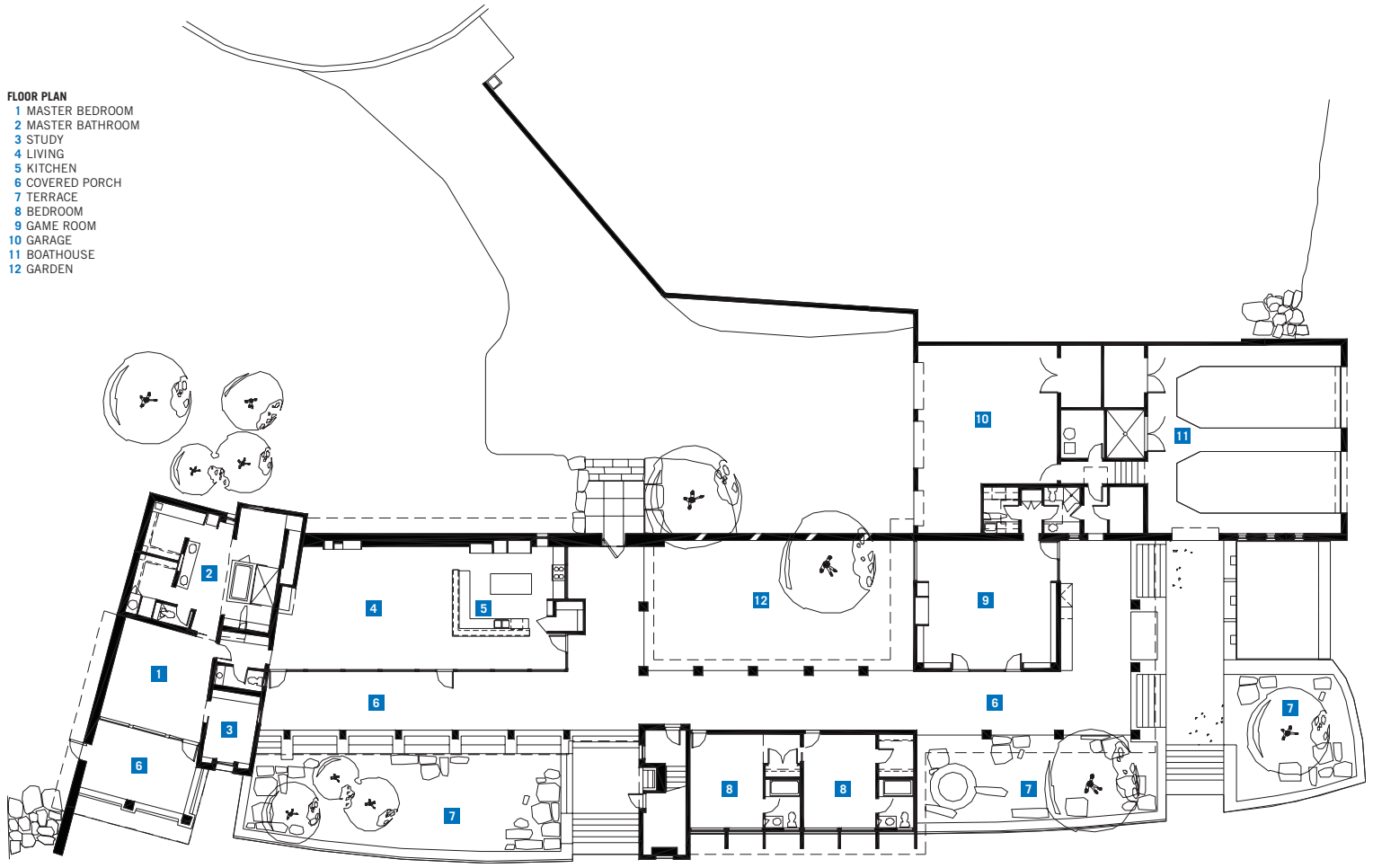


PROJECT Lakeside Residence, Horseshoe Bay
CLIENT Withheld at client's request
ARCHITECT Overland Partners
DESIGN TEAM Richard Archer, FAIA; Robert Shemwell, AIA;
 Todd Walbourn; Joe Neely
CONTRACTOR Henry Duecker Construction Company
CONSULTANTS Williams, Schneider, Calvetti (structural);
 Archillum Lighting Design (lighting); Bud Twilley Land-
 scapes (landscape); James David (courtyard landscape);
 Emily Summers (furniture)
PHOTOGRAPHER Paul Bardagjy

WHEN WE FIRST MET WITH OUR CLIENTS TO discuss the design of their vacation home, they expressed a desire for a “surprise house” in which the family could get away to enjoy the central Texas lake that they all love. This notion worked well given the nature of the site—the tip of an island. On the entrance (east) side is a tightly packed neighborhood, but to the west are panoramic views of the lake, hills, and granite outcroppings. We decided to play up this difference by bisecting the site with a simple stone landscape wall, entered through a heavy wood and steel gate. Behind the stone wall we placed a complex of three pavilions – the main house with primary living spaces and the master suite, the bedroom wing, and the recreation wing – interspersed with gardens and terraces and all connected by deep shady porches.



- FLOOR PLAN**
- 1 MASTER BEDROOM
 - 2 MASTER BATHROOM
 - 3 STUDY
 - 4 LIVING
 - 5 KITCHEN
 - 6 COVERED PORCH
 - 7 TERRACE
 - 8 BEDROOM
 - 9 GAME ROOM
 - 10 GARAGE
 - 11 BOATHOUSE
 - 12 GARDEN





The form of the house was initially inspired by the monolithic rock outcroppings, interpreted as vertical blocks of concrete atop a board-formed concrete plinth. Between these and the stone wall we floated lightweight, simple shed roofs enclosing spaces below with expanses of glass and galvanized metal panels. Exterior materials are carried inside to blur the boundary between inside and out.

The house is set low, burrowing into the front yard, in order to create an intimate physical connection with the constant-level lake. This allows many opportunities to engage the water—outside on expansive terraces, docks, and decks, and inside rooms with broad vistas and small, framed views. All of this reinforces the sense that the structure literally rises up out of the water. Early in the process, the family described a typical weekend when they arrive at the house. The car pulls up, they all grab their luggage, run through the gate, drop their bags and shoes, and race for the water to be the first one in. It's great to see the house working just like that. ■

Richard M. Archer, FAIA, is a principal of Overland Partners.

RESOURCES WINDOWS: Kolbe & Kolbe; STONE VENEER: "Hill Country" Sandstone; STONE PAVING: "Oklahoma Panhandle" Sandstone; COUNTERTOPS: "Brandy Crag" slate, Burlington Natstone; PLUMBING FIXTURES: Kohler; FAUCETS: Kohler, Speakman; INTERIOR PAINTS: Benjamin Moore; EXTERIOR PAINT: Sherwin Williams; TILE: Daltile; LIGHTING: Litelab, Bega Ledtronics, Iris, Lightolier



Mustang Island Episcopal Conference Center

by DAVID RICHTER, FAIA



PROJECT Mustang Island Episcopal Conference Center, Corpus Christi

CLIENT Episcopal Diocese of West Texas

ARCHITECT Richter Architects

DESIGN TEAM David R. Richter, FAIA; Elizabeth Chu Richter, AIA; Samuel D. Morris, AIA; Lonnie M. Gatlin; Stephen T. Cox, Assoc. AIA; Sheldon N. Schroeder, Assoc. AIA; Manuel H. Ramirez

CONTRACTOR Fulton-Coastcon

CONSULTANTS Govind & Associates (civil and structural); Callins, Haggard & Associates (MEP)

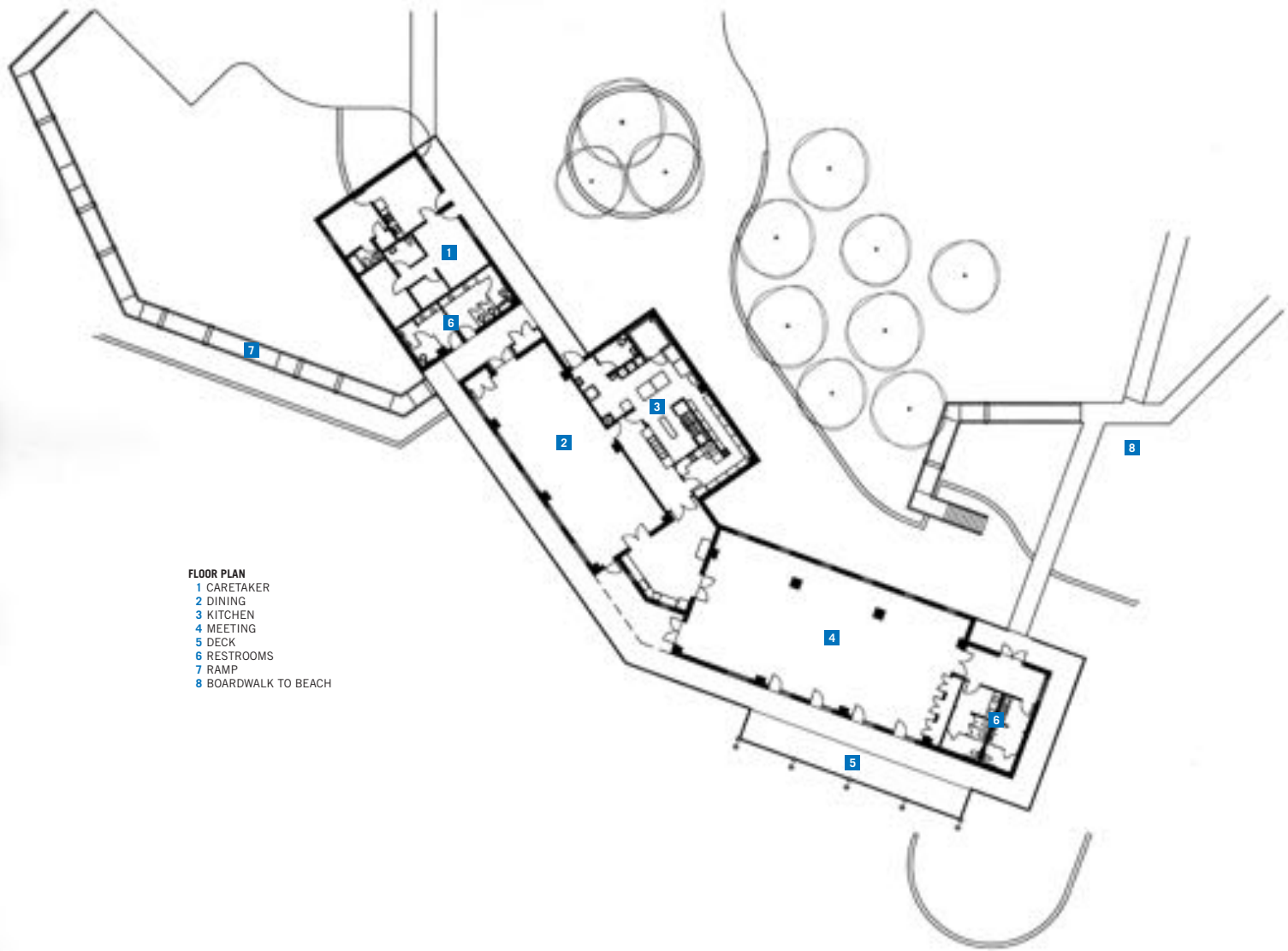
PHOTOGRAPHER David R. Richter, FAIA

THE EPISCOPAL DIOCESE OF WEST TEXAS (based in San Antonio and covering South Texas) has long held a dream to develop a beachfront spiritual retreat as companion to its popular Hill Country camp. A gift of 23.5 acres of gulf-front property on Mustang Island created the opportunity but presented challenges as well. While some in the diocese questioned the wisdom and environmental ethics of constructing a retreat on a barrier island, many saw a special opportunity. The project, located amidst miles of island slated for development, could at once bring architecture into harmony with the island ecology, create an educational and spiritual place, and demonstrate this sensitivity and ethic to others.

The Mustang Island Episcopal Conference Center is the initial phase in a development that aspires to this high environmental calling.

Before development, the island shows few clues as to artificial edges. Properties flow into each other, forming a seamless sea of natural grasses and sand dunes—huge expanses and endless vistas, as well as surprising ecological variety and distinct eco-zones and places. Delineations are soft, organic, and dynamic. Constant sand erosion and accretion onto parking lots and tennis courts are a reminder





that this land is ever in motion. Nevertheless, island projects often try to tame or alter the terrain with hard surfaces and irrigated planting, creating an unhappy and unrelenting struggle.

This project intends to build firmly but flexibly, to sit lightly on the land, and to preserve the sea grasses and habitats which proliferate in the zones slated for development behind dune line.

The design strategy included a repetitive building typology where materials, structures, and details derive directly and simply from the site. A compact footprint concentrates parking and outdoor activities in the areas below buildings where shade otherwise destabilizes natural vegetation. Permeable parking surfaces accept and stabilize sand accretions, and edge structures create a “freeboard” to the ground and grasses. Buildings are elevated for tidal flooding and braced for 150 mph winds. Low-profile build-

ings are scaled and linked so as to respond to the topography, facilitate phasing, and create habitable exterior spaces. Elevated boardwalks allow small animal habitat and migration. **T**

David Richter, FAIA, is a principal of Richter Architects.

RESOURCES RETAINING WALLS: Versa-Lok (Southwest Concrete Products); CONCRETE MATERIALS: Alamo Concrete Products; MASONRY UNITS: Acme Brick; PREFABRICATED WOOD JOISTS AND TRUSSES: Timber Tech; GLUE-LAMINATED TIMBER: Timber Tech; LAMINATES: Formica; WATERPROOFING AND DAMPPROOFING: Grace Construction Products; BUILDING INSULATION: Certainteed; SHINGLES: Fire Free Roofing; SIDING: Alside; WOOD WINDOWS: Andersen Windows (Black Millwork); VINYL WINDOWS: Repla Windows; GYPSUM BOARD FRAMING AND ACCESSORIES: USG; TILE: Daltile; ACOUSTICAL CEILINGS: Armstrong; SPECIAL CEILING SURFACES: Armstrong; WOOD FLOORING: PermaGrain Products; ACOUSTICAL TREATMENTS: Armstrong; PAINTS: PPG; GRILLES AND SCREENS: Greenheck

Pledger Guest Cabin

by WILLIAM BARBEE, AIA





PROJECT Pledger Guest Cabin, Austin
CLIENT Jim & Coralie Pledger
ARCHITECT Barbee Associates
DESIGN TEAM William Barbee, AIA; Anna Emerson;
 Mary H. Pratte
CONTRACTOR Woodsmith Builders
CONSULTANT Jerry Garcia, P.E. (structural)
PHOTOGRAPHER Paul Bardagjy

MY INITIAL DISCUSSIONS WITH THE CLIENT revolved around the renovation of their house on a wooded four-acre site in West Lake Hills, just west of Austin where the Hill Country begins. Mentioning how someday they wished to find a use for an adjacent tract they also owned, we hit upon the idea to build a small, independent structure on the hillside where the family could “camp” while work commenced on the main house.

On this pristine slope, the cabin was conceived as a platform supported on concrete piers allowing it to float above the land over the Edwards Aquifer

Recharge Zone. The primary concept was conceived as a somewhat backward structure—not a house with a screened porch, but rather a screened house with only enough enclosure to provide some privacy and personal comfort.

Inspiration for this project sprung from several sources, including Frank Welch’s Birthday House, Glenn Murcutt’s small houses in Australia, Fay Jones’ Small Chapel in the Woods, and the various vernacular structures I’ve seen through the years on drives across Texas and New Mexico.

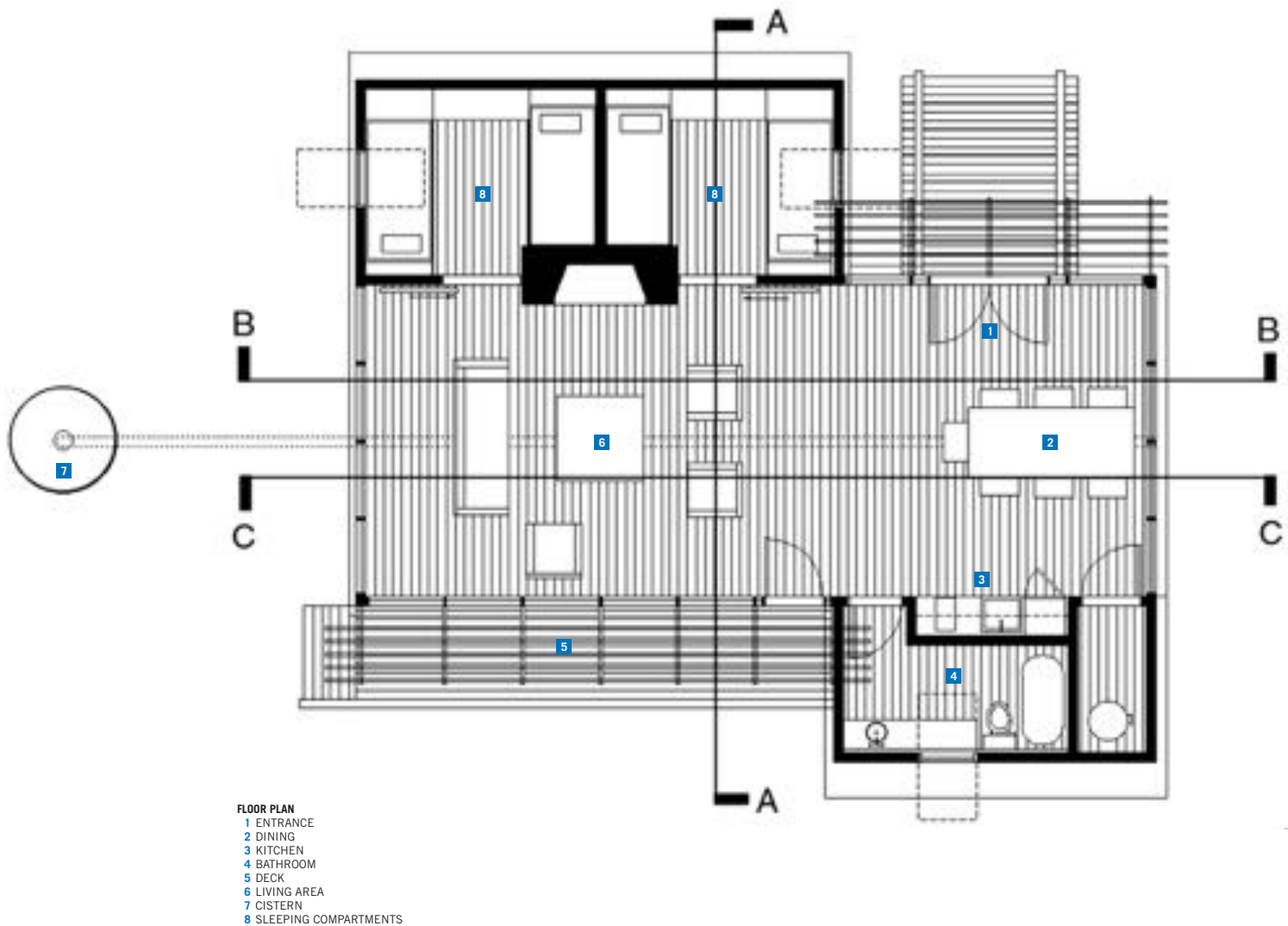
The cabin’s need for figurative independence gave us the idea of capturing rainwater, so we designed an inverted standing-seam galvanized roof which captures water and collects it in a large central *canale* that delivers it to an above-ground galvanized cistern resting on a field-stone foundation. This function drove the framing of the roof which is celebrated with the interior’s scissor trusses. The trusses in turn define the primary living space.

The public space is expansive and provides “out-

look” while the private spaces are relatively cozier, like camp cabins with bunk beds and built-in storage. The windows are in-swinging awning, coupled with a fixed screen and an out-swinging shutter—all operated by a pulley system anchored by a nautical cleat. This window assembly engages the user and recalls the acts of opening up and shutting down vacation homes. In a subtle way it adds to the cabin’s sense of “being away and independent,” precisely the attributes desired by the client.

Ceiling fans cool the interiors in the warm months and in cooler months there’s a central fireplace that backs up to the small sleeping berths. Also, a system of fabric camp shades roll down on demand and are outfitted with “boat-cover snaps” which secure the shades to the structure and give options for control of sun, wind, and rain. A propane tank provides fuel for heating water and cooking. Not intending to be too far removed from the rest of the world, the client chose to outfit the cabin with CAT-5 cabling to stay in touch with civilization.





All framing materials are pine or fir with exterior-grade medium-density fiberboard paneling and sheathing with pine battens where exposed. Standing-seam metal roof and corrugated galvalume panels provide roof and wall finishes. Doors, windows, cabinets, and custom furniture are all constructed using Alaskan cedar. The entire floor is “Trex” brand decking (made from recycled plastic bags, reclaimed pallet wrap, and waste wood) secured by stainless steel screws.

For lighting we used standard twin flood bases as wall sconces to up-light the ceiling/roof structure. The twin “torches” light fixtures are restaurant-grade freezer fixtures mounted on standard metal conduit threaded through exposed structure with a galvanized metal reflector. All door and window hardware is off-the-shelf galvanized door pulls and tracks.

Cabinet pulls are fashioned from carriage bolts and aluminum-tube spacer. We originally specified a Key Klamp system for the hand-railing system, but decided later to use standard chain-link fence parts purchased from the local McCoys Builders Supply.

The owners enjoyed living in this cabin while their new house was completed. More than just providing comfortable shelter, the cabin requires little maintenance and miniscule energy, it’s sensitive to the environment, and it has a delightful form. ■

William Barbee, AIA, is principal of Barbee Associates.

RESOURCES WOOD WINDOWS: Alaskan Cedar; WOOD FLOORING: Trex Decking; AWNINGS: American Awning; BLINDS, SHUTTERS, AND SHADES: American Awning



Texas & Pacific Railroad Station Restoration

by ROBERT G. ADAMS, AIA



PROJECT Texas & Pacific Railroad Station Restoration,
Fort Worth

CLIENT Fort Worth Transportation Authority

ARCHITECT Gideon Toal, Inc.

DESIGN TEAM (Gideon Toal) Robert G. Adams, AIA; (Carter Design Associates) Donna D. Carter, AIA.; Abby Lawson; (ARJO Engineers) Bill Howse, P.E.

CONTRACTOR Beckman Construction Company

CONSULTANTS Carter Design (preservation consultant); ARJO Engineers (MEP); Charles Gojer & Associates (structural); Terra-Mar (environmental consultant)

PHOTOGRAPHER Charles Davis Smith

RESTORING A TREASURE SUCH AS THIS 1931 “zigzag moderne” landmark in downtown Fort Worth required a team of professionals whose commitment went beyond that expected for most projects. While Gideon Toal directed the efforts for its client, the Fort Worth Transportation Authority, everyone involved took extraordinary care and pride in their

work. The result is an award-winning restoration which recalls the bygone days when railroads lent an air of romance to travel and Art Deco motifs animated the interiors of many new public buildings.

The Texas and Pacific Railroad Passenger Terminal was built by the firm of Wyatt Hedrick (designer Herman Koeppel) and the building served as Fort Worth’s main rail station. Since its decommission in 1967, it has been added to the National Register of Historic Places (1978) and recorded as a Texas Historic Landmark (1980).

Recently, the Fort Worth Transportation Authority secured two of the ground-floor spaces – the Main Waiting Room and White Women’s Waiting Room – to serve as a station for new rail service connecting Fort Worth and Dallas. Gideon Toal was engaged to restore the facility to its original grandeur, and assembled a multi-disciplined design team to accomplish the task, including Terra-Mar to address environmental concerns, ARJO Engineers



for necessary MEP improvements, and preservation architect Donna Carter of Austin to document the restoration effort. Beckman Construction Company brought together a group of sub-contractors who are all true artisans. More important, Beckman and its subs shared with the design team the feeling that the project was important, and were privileged to be involved in the restoration.

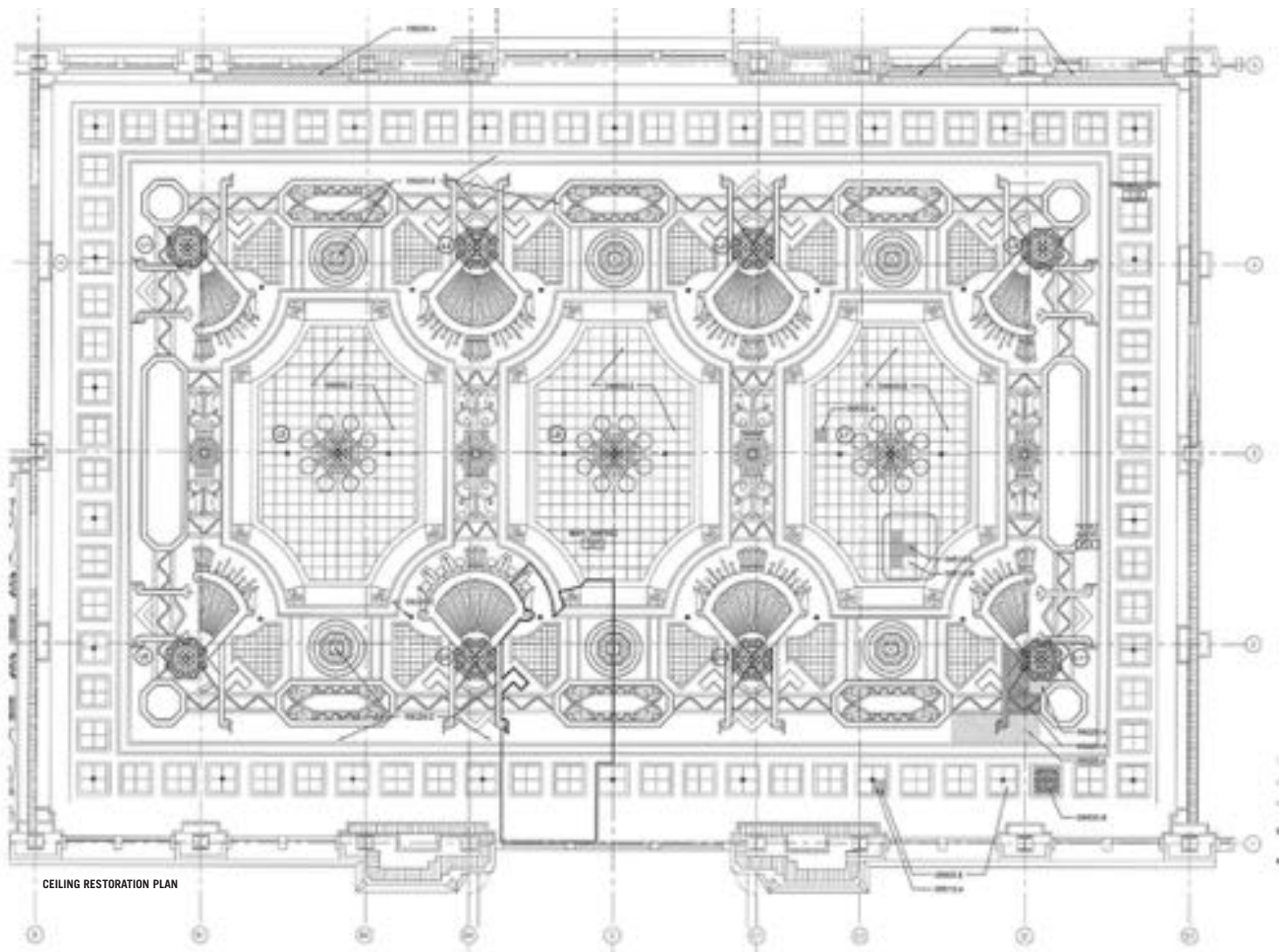
Among the challenges was abatement of asbestos found above the ceiling and in the mechanical tunnels, as well as removal of lead paint on the walls and ceiling. Paint scrapings were sent to a lab in Florida for chemical analysis in order to replicate the 1930 finishes. Donna Carter then prepared a color schedule to guide painter Roy Parr of Phoenix Restoration on the elaborate Art Deco ceiling. (After several trips up and down the 30-plus-foot scaffold to direct color application, I discovered that working from the floor with a laser pointer was an easier way to accomplish that task.) Artisan Matt Henson spent many hours making polyurethane casts to replace

damaged sections of the intricately molded plaster ceiling. In addition, Linda Broiles of Smith Studios repaired all 11 chandeliers and cast new grilles and wall sconces to match the few remaining originals. From the only remaining T&P logo found in the basement, replicas were cast for all door hardware. Broken and damaged sugar-cane tile was replaced with exact material found abandoned in other parts of the building. Stuart Dean painstakingly refinished the nickel-plated bronze doors to their original luster.

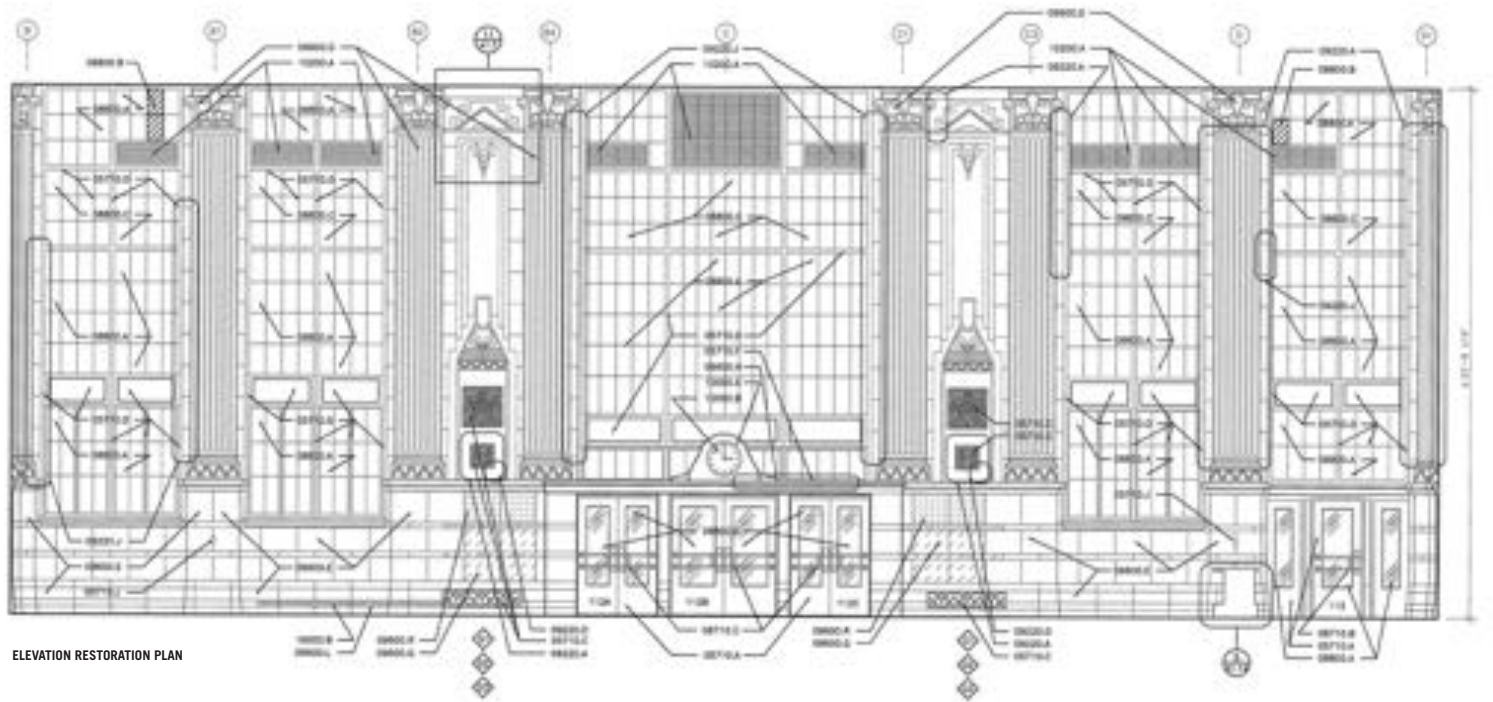
The hours and care given by each individual to every element of the project is evident in the finished product. ■

Robert G. Adams, AIA, is a vice president of Gideon Toal.

RESOURCES PAINTS: Jones-Blair, Neoguard; METAL RESTORE: Stuart Dean; PLASTER: Henson Plastering; GLASS AND METAL FABRICATION: Smith Studios



CEILING RESTORATION PLAN



ELEVATION RESTORATION PLAN

TxDOT Kenedy County Safety Rest Area

by ELIZABETH CHU RICHTER, AIA





PROJECT TxDOT Kenedy County Safety Rest Area, Kenedy County

CLIENT Texas Department of Transportation

ARCHITECT Richter Architects

DESIGN TEAM David R. Richter, FAIA; Elizabeth Chu Richter, AIA; Samuel D. Morris, AIA; Lonnie M. Gattlin; Stephen T. Cox, Assoc. AIA; Sheldon N. Schroeder, Assoc. AIA; Manuel H. Ramirez

CONTRACTOR Rio Valley Construction Company

CONSULTANTS Govind & Associates (civil); Doug Wade, ASLA (landscape); Callins, Haggard & Associates (MEP); WSC, Inc. (structural)

PHOTOGRAPHER David R. Richter, FAIA

TEXAS HAS ONE OF THE BEST ROAD SYSTEMS anywhere in the United States. On an average day, more than 400 million vehicle miles are traveled along Texas roadways. To many of us, one of life's simple pleasures is getting on the road again, turning up Willie Nelson on the car stereo, popping a soda, and stepping on the gas.

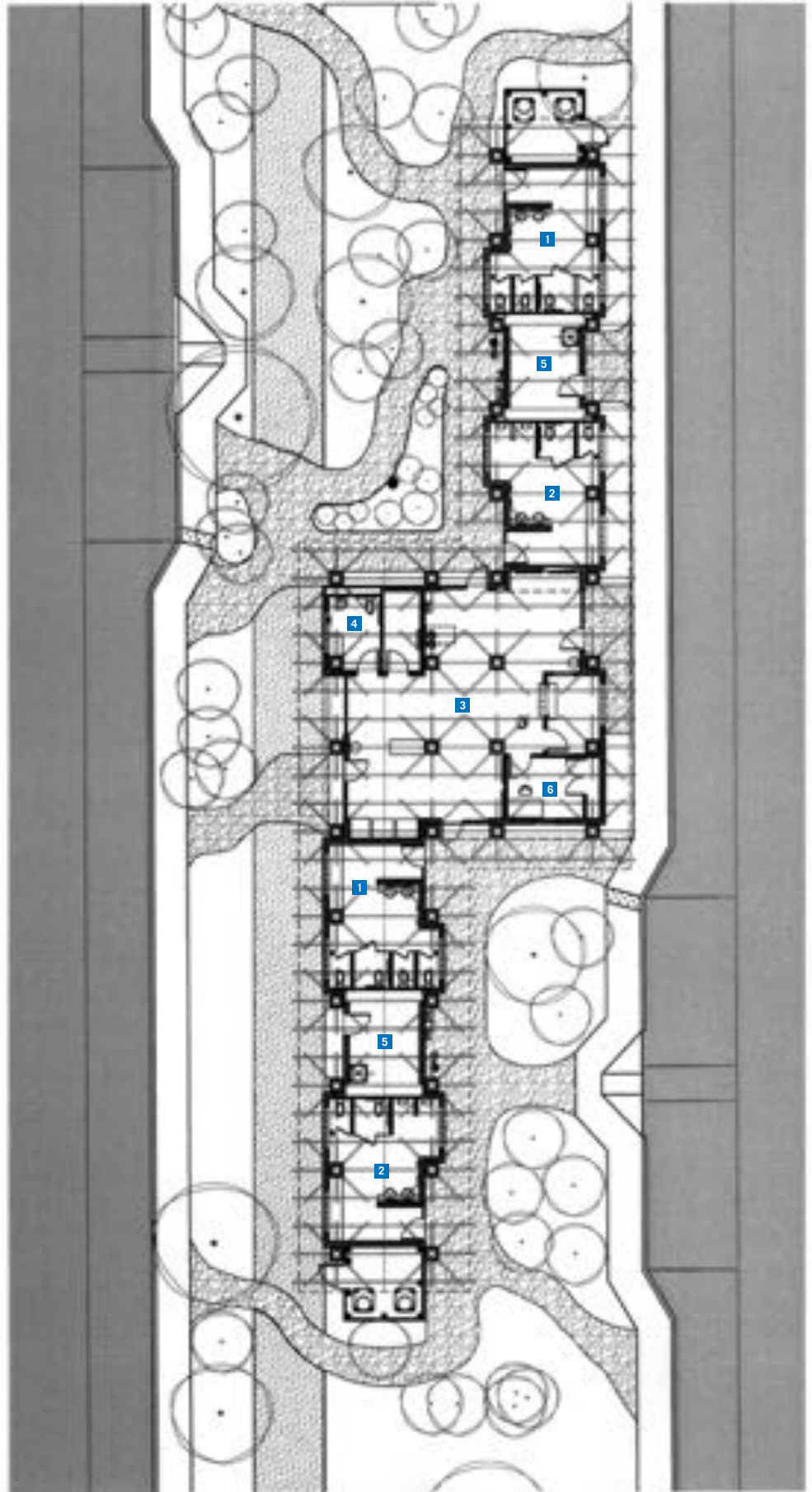
Behind the scene, the Texas Department of Transportation (TxDOT) is at work providing a safe and effective transportation system that is environmentally sensitive and aesthetically pleasing. A system of highway rest areas – 98 across the state – is one of the many ways TxDOT provides the public with a comfortable and safe travel experience. By providing a place where fatigued drivers can stop and take a break, highway safety is increased.

The TxDOT Kenedy County Safety Rest Area is located in the South Texas brush country, along a remote stretch of U.S. Highway 77, five miles south of Sarita (pop. 500). The narrow site measures 135 feet x 750 feet and sits between the highway's divided north and south paths.

Ecologically, the region is a coastal plain with groves of mesquite and huisache, punctuated with ribbons of live oaks permanently bent low by the coastal winds. At this site, beneath such wind-swept oak trees, wild grapevines loop from tree to tree.



- FLOOR PLAN**
- 1 MEN'S RESTROOM
 - 2 WOMEN'S RESTROOM
 - 3 LOBBY
 - 4 TOILET
 - 5 MECHANICAL
 - 6 DEPARTMENT OF PUBLIC SAFETY



The design respects the site's oak motte by holding the structures low, and the detailing was intended to be viewed from beneath the tree canopy. The buildings are linear gabled structures reminiscent of the small-town train stations that once dotted this area's rural landscape. The architecture also reflects the Mexican cultural traditions of this part of South Texas, as well as its ranching, hunting, and "oil patch" heritage. Modular, vaulted, bent-pipe trusses support heavy planked-wood roof deck and recall the region's ad hoc ranch gates of salvaged oil-field pipe. Branding-iron medallions, two feet in diameter, acknowledge the local ranching families that either sold or donated land for the construction of the highway. Ceramic tiles are decorative and discourage graffiti.

As night falls, the landscape seems to disappear around this 24-hour facility. In its place, the bent pipes and ranch brands light up to extend a welcoming gesture to the weary travelers mesmerized by hypnotic headlights on the highway. **FI**

Elizabeth Chu Richter, AIA, is a principal of Richter Architects.

RESOURCES SITE, STREET, AND MALL FURNISHINGS: Dumor/CSSI; RECREATIONAL FACILITY AND PLAYGROUND EQUIPMENT: Miracle Recreation Equipment; CONCRETE MATERIALS: Alamo Concrete Products; MASONRY UNITS: Acme Brick, Featherlite; WATERPROOFING AND DAMPPROOFING: Chemrex, Sonneborn; BUILDING INSULATION: Dow Chemical; METAL DOORS AND FRAMES: Ceco Door Products; WOOD AND PLASTIC DOORS AND FRAMES: Eggers; ENTRANCES AND STOREFRONTS: Vistawall; TILE: Daltile; PAINTS: Sherwin-Williams



Valeo Electronics Systems Assembly Facility

by GREG IBAÑEZ, AIA





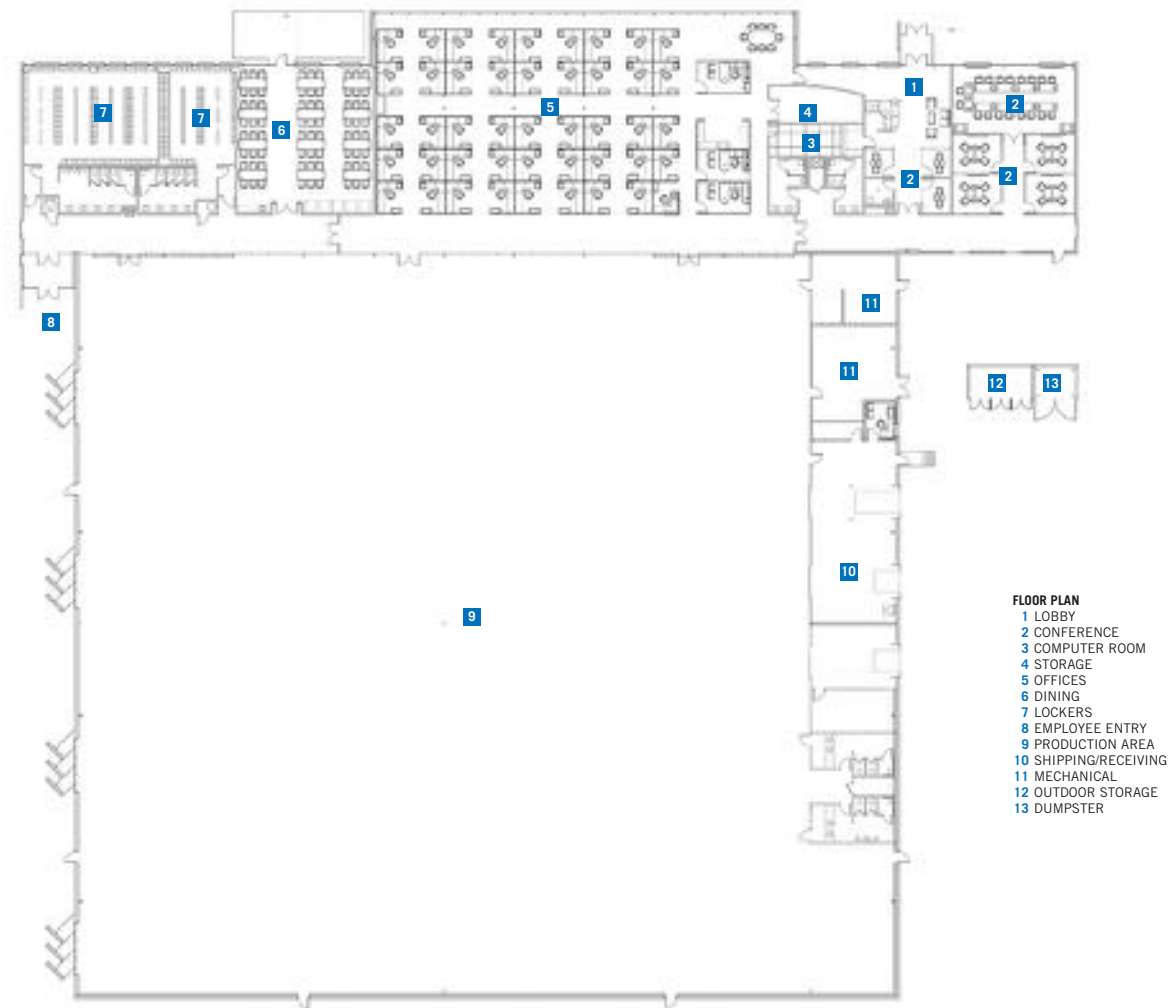
PROJECT Valeo Electronic Systems Assembly Facility,
Fort Worth
CLIENT Valeo Electronics
ARCHITECT Gideon Toal
DESIGN TEAM Randall C. Gideon, FAIA; Gregory S. Ibañez,
AIA; Randall Johnson; Peter Joe; Robert Gries
CONTRACTOR Sedalco, Inc.
CONSULTANTS Gideon Toal (structural); James Johnston
& Associates (MEP); Garcia Associates (civil); Gideon Toal
(landscape)
PHOTOGRAPHER Hester+Hardaway

ONE OF THE SEMINAL ARCHETYPES OF THE Modern movement is that of the building as machine. Early twentieth-century architects were fascinated by the straightforward efficiency and directness of factories in the advent of the assembly-line age. Some of the most noted structures of that period were industrial projects such as Peter Behren's AEG Turbine Factory (1909, Berlin) and the Fagus Factory (1911, Alfeld-an-der-Leine) by Walter Gropius and Adolf Meyer. It is easy to imagine the liberating aspects of these projects in which the architects freed themselves from the constraints of their era's historical motifs. Therefore, when we were retained by Valeo, a French automotive component manufacturer, we were eager to explore the possibilities contained within the factory program.



This facility is used for the highly automated assembly of circuit boards, and we were advised that the value of the machinery contained within far exceeded that of the building. As Valeo's *Facility Design Guidelines* outline a series of principles such as flexibility, openness, and modular planning which the firm applies to its factories worldwide, the client was quite insistent about functional issues such as the movement of people and material through both the site and the interior. Within the space, transparency eliminates (if only visually) the usual distinctions between production and management while allowing everyone to share views of the landscape and sky.

The budget – \$75 per square foot, well short of *le gran projet* territory – imposed a discipline upon the project, forcing frank detailing and a very limited materials palette. In conjunction with the fast-track schedule, site-cast concrete wall panels became the only feasible option while the curtainwall, a relative extravagance, was placed only where it was most necessary to provide desired daylighting. Hence, the west-facing glazing received a *bris soleil* formed by simply braced concrete slabs.



Because of the ubiquitous nature of the computer in our professional practices, we like to believe that we are part of a new technological vanguard akin to those early Modernists. The process of constructing the building – concrete wall panels cast on slabs and muscled into place by cranes with ironworkers straddling steel framing as they weld – belies that notion. It seems that not much has changed; thankfully this includes the (still) liberating pleasure we derive from a project such as this. ■

RESOURCES METAL MATERIALS: Vulcraft; LAMINATES: Wilsonart; BUILDING INSULATION: Owens Corning; ROOF AND DECK INSULATION: Johns Manville; MEMBRANE ROOFING: Johns Manville; METAL DOORS AND FRAMES: Dean Steel; WOOD AND PLASTIC DOORS AND FRAMES: Marlite; INTERIOR OFFICE FRONTS: Raco; GLASS: PPG; GLAZED CURTAINWALL: Vistawall; GYPSUM BOARD FRAMING AND ACCESSORIES: Unimast; TILE: Daltile; ACOUSTICAL CEILINGS: Armstrong; METAL CEILINGS: Luxalton; FLUID APPLIED FLOORING: Chemi-cote; PAINTS: ICI Dulux; HIGH PERFORMANCE COATINGS: Trico-plex; SIGNAGE AND GRAPHICS: Horne Signs

Greg Ibañez, AIA, a vice president of Gideon Toal, is the firm's director of design.

MERIT AWARDS: SENDING A MESSAGE

by STEPHEN SHARPE

FOR THE FIRST TIME IN RECENT MEMORY, the TSA Design Awards jury this year gave “merit” awards in addition to the top honors. The jurors, after choosing 11 projects as Design Award winners, unanimously decided that three projects were also worthy of some acknowledgement. Through this secondary tier of recognition, the judges said they wished to signal their approval to the firms responsible for those three projects and the clients who took certain risks by acceding to designs that bucked convention, whether aesthetic or political.

While the jurors maintained some reservations about the overall design of these three projects, they voted to champion these projects as commendable for specific attributes—Omniplan’s Chandler Fashion Center for its exterior which appears as an extension of the surrounding landscape therefore transcending the typology of the standard inwardly focused shopping mall, Ford Powell & Carson’s Killam Office Building for its unabashed transparency which dares to connect with its rugged environs on the outskirts of Laredo, and Lake/Flato’s Historic Civic Center River Link Park for transforming what could have been a routine public project into one which sends an empowering message to local governments that civic architecture can indeed bring communities together.

In a brief question-and-answer session immediately after the competition, the jury responded to questions from Design Awards committee members and the *Texas Architect* staff. The jurors – Annie Chu, AIA, of Chu + Gooding Architects in Los Angeles; Mark Sexton, AIA, of Krueck & Sexton in Chicago; and Chris Sharples of SHoP/Sharples Holden Pasquarelli in New York City – also summed up their thoughts on the three projects.

Why ‘merit’ rather than a Design Award?

AC I think we’re suggesting a merit award versus a kind of design award because there are several projects within the entry group that really deserve a mention and a kind of congratulations. [As for] the merit award category, it just happened that we wanted to send a message that these particular types of projects are very important for the kind of city-

making and town-making process and that they need to be encouraged; besides that they’re executed with a certain amount of finesse and virtuosity. Maybe they could not be judged based on that excellence, as that kind of honor the Design Awards’ awardees have, but, in fact, within the context of where they were built and where they were designed for, they achieve a certain level of excellence in some way. It’s really that kind of message being sent to the developers – whether it’s a public sector or a private sector developer – that it’s to be commended.

MS The way I look at it is that it’s very deserving special recognition. I don’t want to say that it’s a flawed entry, but there’s something that may keep it from being a pure Design Award. But there are other things about it that really deserve recognition.

Chandler Fashion Center

CS The key about this one is the way you read it from the exterior. Here, this is actually an extension of the landscape.

MS The real positive is that it ends up being an identifiable building – piece of architecture – versus the other 99 percent of malls which are just amorphous blobs that offer nothing to the outside [because] it’s all internally directed. I think we as a nation pay a dear price because these things are surrounded by parking and they have no scale; they have no sense of what they’re projecting. This particular project actually projects a very strong image of what it is.

AC I think the building really achieves kind of an icon/destination status for that kind of landscape.

CS It’s almost sublime in a way. And at the same time, it also has a certain amount of ambiguity which sort of makes the icon also not just so obvious either.

Historic Civic Center River Link Park

AC I think the success of that one is really at the kind of urban level of its inherent connection to the park and major buildings like the cathedral, and the

extension of the Riverwalk. This is where we were not particularly convinced of the virtuosity of the execution, but very much in support of the urban incentive behind it.

MS I think here it’s very much a political message that we’re giving to the powers that be – that may be the state, the local governments – [that] obviously this is a very positive thing to do. At the same time I think we felt that the overall design missed on some levels, although not poorly done, just not reaching the high bar that we think we set for all the other projects. But I think overall it should be honored and it should be given its fair place in the sun because of, one, how transforming it is for that little slice of earth on that corner.

Killam Oil Company

MS Here’s a piece of architecture sitting out on the South Texas plain and it’s quite striking and I think if it were in Austin or Dallas or Houston, it would be under tighter scrutiny. Not that the building has any inherent flaws—I think it’s a matter of the jury’s supporting a company that is pushing openness, transparency, light in that location.

AC It could easily have been just a building instead of a piece of architecture, and it could change the status of being a piece of architecture via the way that the building was designed—its massing, its particularly intentional use of certain materials and transparencies like the industrial materials; you see a kind of ingenuity at work in the way that they used it . . . As a corporate office building out in that kind of landscape to create that kind of scale relative to its function as a corporate building, but again blending its transparency out to the landscape, I think it does it quite well.

CS Yes, definitely, landscape frames it and the inside frames the landscape. And I think that sort of relationship is key—it brings the oil company full circle, back to where it really started.

Stephen Sharpe is editor of *Texas Architect*

2002 TSA Merit Awards

Chandler Fashion Center by Omniplan Architects

Historic Civic Center River Link Park by Lake/Flato Architects

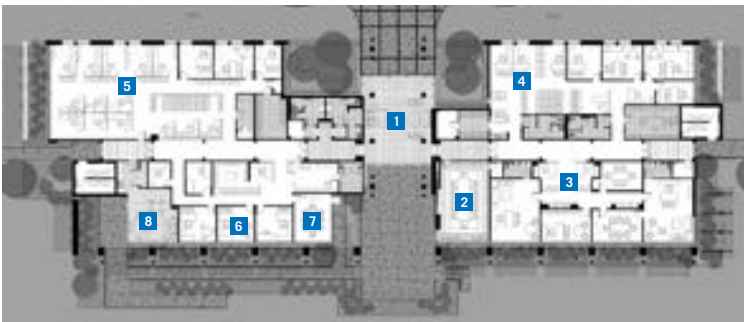
Killam Office Building by Ford Powell & Carson Architects and Planners

Killam Office Building



FLOOR PLAN

- 1 LOBBY
- 2 BOARDROOM
- 3 EXECUTIVE AREA
- 4 PRODUCTION/LAND MANAGEMENT
- 5 BUSINESS/ACCOUNTING
- 6 REAL ESTATE
- 7 CONFERENCE
- 8 BREAK ROOM



PROJECT Killam Office Building, Laredo
CLIENT Killam Oil Company
ARCHITECT Ford Powell & Carson
DESIGN TEAM Chris Carson, FAIA; John Kell, FAIA; John Gutzler; Ronald Biediger, AIA; Cullen Coltrane
JOINT VENTURE ARCHITECTS Kell Muñoz Architects
CONTRACTOR Don Krueger Construction Co.
CONSULTANTS Lundy & Associates (structural); Goetting & Associates (MEP); Busby & Associates (cost estimating)
PHOTOGRAPHER Paul Bardagjy

Well-suited for the abundant sunshine of South Texas, the corporate headquarters for Killam Oil Company in Laredo still manages to invite the surrounding landscape inside its cool interior spaces. The company's previous offices were dark and claustrophobic, so the owners asked Ford Powell & Carson (in a joint venture with Kell Muñoz Architects) to design a building that was light and airy. The site is part of very large ranch under development by the Killam family. The new 15,000-square-foot office building opened in 2001. The architectural form of the structure is simple, transparent, and provides dramatic panoramic views to the outside. The entry corridor is raised to permit the entry of natural light through clerestory glazing, as shown in the northside entrance (top). Materials include smooth-finished concrete for support columns and rough-textured limestone and plaster infill for walls. Those hardy elements complement the repeated use of heavy galvanized metal, industrial aluminum grating, and large glass panels. Maple panels soften the interiors, where oilfield artifacts and vintage photographs reflect the history of this pioneering South Texas enterprise (founded after Oklahoma state senator Oliver Winfield Killam moved to Laredo in 1920 to become an oil wildcatter). The plan of the headquarters building is divided into four quadrants to house the company's executive offices, oil and gas operations, real estate division, and accounting department. Adjacent to the new building is the campus of Texas A&M International University, built on land also donated by the Killam family. The Killams hired FP&C and Kell Muñoz to design the campus' master plan and its first four buildings, including the Radcliffe and Sue Killam Library. The oil company headquarter's entry corridor (bottom, with the Killam Library in the background) is on axis with the new campus.

STEPHEN SHARPE

RESOURCES CMU: Featherlite; LIMESTONE: Garza Masonry; MASONRY VENEER ASSEMBLIES: Hohmann & Barnard; STEEL JOISTS: Canan Steel; ROOF AND DECK INSULATION: Koppers; EXTERIOR INSULATION AND FINISH SYSTEMS: TEIFS Wall Systems; MEMBRANE ROOFING: Koppers; ROOF HATCH: Dur-Red Products; METAL DOORS AND FRAMES: Tex-Steel (CECO); WOOD AND PLASTIC DOORS AND FRAMES: Buell; ENTRANCES AND STOREFRONTS: Kawneer; UNIT SKYLIGHTS: Naturalite; GLASS: PPG; GLAZED CURTAINWALL: Kawneer; GYPSUM BOARD FRAMING AND ACCESSORIES: Dietrich Industries; ACOUSTICAL CEILINGS: Armstrong; WOOD CEILINGS: Pacific Wood Systems; WALL COVERINGS: Maharam; PAINTS: Sherwin-Williams; LETTERS AND PLAQUES: Southwell Co.

MESA
design group

Fountain Green State Park
Dennis Residence
Ericsson Campus
Wildflower Resort and Hotel

MESA Design Group
landscape architecture urban design planning
3100 McKinnon Street, Suite 505
Dallas, Texas 75231
214-871-5588 | 214-871-1507 fax

Circle 34 on the reader service card

Raba Kistner

**Investigations,
Consultations, and
Prudent Solutions**

- Asbestos/Lead Paint
- Construction Testing & Observation
- Environmental Consulting
 - Molds and fungus identification
- Forensic Consulting
 - Building structure evaluation
- Geotechnical Engineering
- Pavement Consulting

*A Texas Company with
Three Decades of Experience*

www.rkci.com 210-699-9090

San Antonio, TX

Austin, TX	McAllen, TX
Brownsville, TX	El Paso, TX
Houston, TX	Mexico

Circle 47 on the reader service card

ELGIN-BUTLER GLAZED BRICK AND TILE

- schools •
- laboratories •
- hospitals •
- cafeterias •
- animal shelters •
- car washes •
- gymsnasiums •
- zoological facilities •
- correctional institutions •
- food processing plants •
- swimming pools •
- locker rooms •
- rest rooms •
- showers •
- hallways •
- lobbies •

Clean as a Whistle...

Elgin-Butler Structural Glazed Brick and Tile are impervious, durable, moisture-proof and exceptionally well suited for applications that require low maintenance, cleanliness and permanence. High-temperature fired, the ceramic surface is an integral part of the structural unit. Select from a wide variety of colors and finishes.

**ELGIN-BUTLER
SINCE 1873**

P.O. Box 546, Elgin, TX 78621
512-285-3356, Fax 512-281-2487
www.elginbutler.com

Circle 76 on the reader service card or visit booth 518 in Austin

TA

Online

texasarchitect.org

Chandler Fashion Center



PROJECT Chandler Fashion Center, Chandler, AZ

CLIENT Westcor Partners

ARCHITECT Omniplan Architects

CONTRACTOR Kitchell

DESIGN TEAM Mark Dilworth, AIA; John Tran, Assoc. AIA; Mike Griffin; Michelle Ray, Assoc. AIA; Charles McNeel, Assoc. AIA; Martha Schantz, AIA; Dale Rhoads, Assoc. AIA; Vida Brown

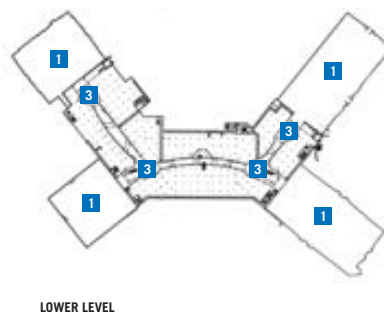
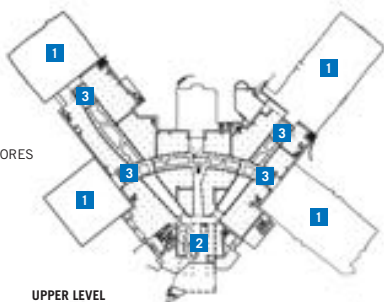
CONSULTANTS Val-Tec (civil); A.V. Schwan & Associates (structural); ARJO Engineers (mechanical); Sparling Electrical Engineers (electrical); Mesa Design Group (landscape); Candela (lighting)

PHOTOGRAPHER Bill Timmerman

Completed in October 2001, Chandler Fashion Center is the centerpiece of a 320-acre urban village in Chandler, Arizona. The mall is the first in Arizona to combine a large, traditional enclosed mall with an open-air village. The “hybrid” design offers shoppers the convenience of an enclosed mall and the neighborhood feel of an urban streetscape. The enclosed shopping center directly connects to the outdoor venue at the porte-cochere. The roof structure to the porte-cochere (top) is the end-cap for the center’s highest peak, which slopes dramatically to the south and is highlighted by an 80-foot window. The organization of the 1.3 million-square-foot mall consists of four “main” streets, which links the anchor stores, a Barnes & Noble, and the food court. Each of the streets terminates into spaces, nicknamed “living rooms.” Filled with natural light, the living rooms (bottom left) serve as the mall’s social gathering places. Native stone, standing-seam metal roofs, copper, and wood are used throughout and represent the indigenous materials found in Chandler’s agricultural past. At the same time, they are reinterpreted in a design that is very contemporary in character, reflecting Chandler’s strong progressive position in today’s high-tech industry. Rustic sandstone column bases stand on marble floors and are crowned with wooden tops detailed with copper. Handrails of etched glass and copper contrast the large clay pots containing the interior landscaping. The food court is enclosed within the signature exterior form of the mall, an enormous metal-roofed ramp, addressing the sky and the earth in an elemental way. Featuring clear glass and a panoramic view, the 80-foot wall of glass bathes the food court in a sea of light. The landscape of the exterior space (bottom right) uses both indigenous, desert materials as well as more lush, oasis-like plants.

JUDEY DOZETO

FLOOR PLAN
1 DEPARTMENT STORES
2 DINING HALL
3 LIVING ROOMS



RESOURCES CURTAINWALL: Vistawall; GLASS: Viracon; STONE VENEER: Desert Masonry; STONE TILE: Walker Zanger; PORCELAIN TILE: Horizon Italian Tile; GLASS MOSAIC: Daltile; MILLWORK/FINISH CABINETRY: ISEC; GLASS HANDRAIL: Magnum Architectural; CARPET: Interface; LAMINATES: Nevamar, Wilsonart; PAINTS: Benjamin Moore; CONCRETE PAVERS: Pavestone; SKYLIGHTS: Naturalite



Memories
are forever.
Frame them
accordingly.

*Why shouldn't your windows last as long as your memories? Andersen® windows and patio doors are designed to endure beautifully for years. They feature our exclusive Perma-Shield® exterior cladding, and are built, backed and serviced like no other. What better way to make your home worryproof, timeproof.**

LONG LIVE THE HOME™



For more information, call one of our Black Millwork Company locations or stop by Booth #222 at the 63rd TSA Annual Convention in Austin or Booth #40 at the 2002 Building Community Conference in South Padre Island.

Grand Prairie
2014 S. Great Southwest Pkwy.
(866) 355-1055

Hurst
121 E. Harwood Rd.
(817) 577-9111

Dallas
10226 Plano Rd #102
(214) 341-5758

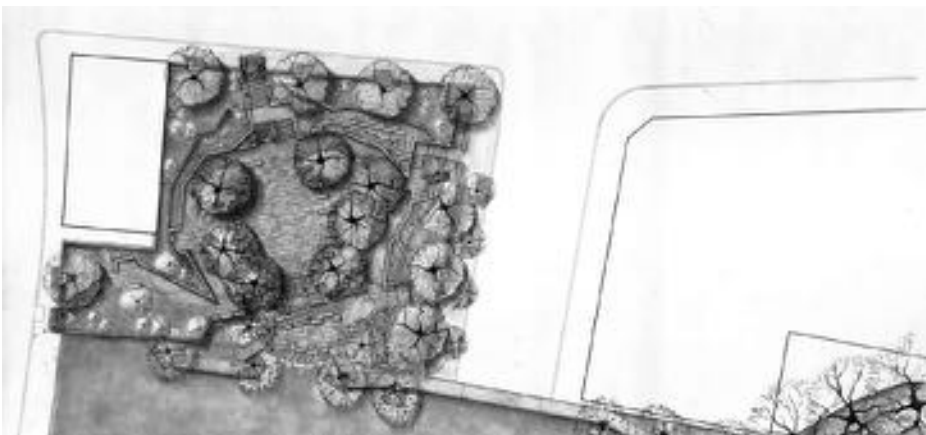
Longview
101 W. Hawkins Pkwy #6
(903) 663-1170

San Antonio
16111 San Pedro #102
(210) 495-2284

Austin
901 Reinli Street
(512) 380-9200

1802 *See your local dealer for a copy of the Andersen 20/10 year limited warranty. ©2002 Andersen Corporation. All rights reserved.

Historic Civic Center River Link Park



PROJECT Historic Civic Center River Link Park, San Antonio
CLIENT City of San Antonio Department of Public Works
ARCHITECT Lake/Flato Architects
DESIGN TEAM Ted Flato, FAIA; John Grable, AIA; Darryl Ohlenbusch, Assoc. AIA
CONTRACTOR Winters Construction
CONSULTANTS King's Creek (landscape); Lizcano Engineers (MEP); Jaster-Quintanilla (structural); Celia Alvarez Muñoz (artist); San Antonio River Authority
PHOTOGRAPHERS John Grable, AIA (bottom left and right), Hester+Hardaway (top)

Where there once was a parking lot, a quarry-like space now connects the historic Plaza de las Islas with the Paseo del Rio in San Antonio. The River Link project, by Lake/Flato Architects of San Antonio, is one of several improvements recently completed along the river's gently twisting course through downtown. Threading through this public park is a meandering handicap-accessible path reminiscent of a dry creek bed, with large limestone mill blocks forming terraced areas for landscaping (top). The new board-formed concrete retaining wall complements the existing concrete of the original flood-control channel built in the 1920s by the federal Works Progress Administration. The park's third primary material is landscaping, installed under the supervision of landscape architect Rosa Finsley. A series of landing spaces, developed in collaboration with artist Celia Muñoz, represent specific historical eras, each era evoked through representative water features, landscape materials, and text incised in stone blocks (bottom left). The evocation of the region's history also drove the project's design, says design team member Darryl Ohlenbusch, Assoc. AIA: "One of the metaphors that drove the project was the idea of a quarry showing the stratification of the stone as you descend through the site and the other is the notion of an eroded creek bed flowing through the quarry." In the middle of the new park is a stone-paved central plaza encircled by a ring of bald cypress trees and bench-height limestone blocks. A portal at street level (bottom right) frames a view of San Fernando Cathedral, the symbolic heart of San Antonio, sited across the leafy Plaza de las Islas. The River Link project is part of a larger master plan, designed by architect Andrew Perez through the auspices of the City of San Antonio.

STEPHEN SHARPE

RESOURCES STONE: Garza Masonry Stone; ARCHITECTURAL METALWORK: Metal Tech; AWNINGS AND WIREMESH MATERIALS: Metal Tech; LIGHTING: Bega Ledtronics

CURB APPEAL.



CURBED APPEAL.



One of the first things home shoppers notice when they pull up to a prospective house is the roof. A handsome concrete tile roof generates traffic and increases the chance of a sale. A run-of-the-mill roof does exactly the opposite.

Which is why you should always install MonierLifetile roofs on your homes. Our roofs offer the stylish design and custom-home feel that customers respond to, plus a host of other features that makes it easy to close the sale. Features like a Fully Transferable Limited Lifetime Warranty (which is important considering that Texas leads the nation in roof replacements). Superior energy efficiency. And excellent fire resistance. Plus, we've got a manufacturing plant right here in Texas, so you'll enjoy quicker delivery to your job site as well.

What's more, when you partner with MonierLifetile, you'll get the full benefit of our commitment to superior customer service. This includes improving sales and technical support, and beefing up warranties on all of our products. Very appealing indeed. Call us at 1-800-571-TILE (8453) for more information.



MonierLifetile™ Changing the way people think about roofs.

Circle 20 on the reader service card



In Search of Texas' 'Best Places'

BY R. LAWRENCE GOOD, FAIA

CONCEIVED BY 2002 TEXAS SOCIETY OF ARCHITECTS PRESIDENT BRYCE A. WEIGAND, FAIA, the Society's year-long theme "Taking Texas Places" has engaged the membership in a fruitful search to identify the best examples of our state's built environment. The theme's title offers a clever double reading which gets to the heart of our profession's overriding mission. The first reading suggests that value is inherent in the study and celebration of the best of Texas' built places, while a second reading implies that the architect's skill in place-making can transform our state and move Texans forward to a better quality of life. The following 25 places clearly illustrate both of those interpretations, while also exemplifying the historic precedents from which today's place-makers must learn in order to take Texas to even greater places.

The term “place” eludes precise definition. The late Norwegian historian and theorist, Christian Norberg-Schulz, who devoted a lifetime to studying the phenomenon of place, wrote, “The spaces where life occurs are places. A place is a space which has distinct character...a setting for human activity.” He encouraged us with statements about our professional goals, such as, “The task of the architect is to create meaningful places, whereby we help man to dwell.” We often refer to the “atmosphere” of a place. Norberg-Schulz calls this “sense of place” (or *genius loci* in his preferred Latin) the summation of sight, sound, smell, and temperature. The elemental nature of the theory of place creates a particular challenge for us in identifying the very best places in Texas. Therefore, five criteria were developed by TSA’s Taking Texas Places Task Force to guide in the selection of places.

First, we agreed that the place must have been touched by the hand of a designer. It must be a man-made place, rather than merely a place of natural beauty. What is important here is the making of place—human intervention on a place. Palo Duro Canyon and the Chisos Basin, for example, although spectacular natural settings, cannot qualify for this discussion. Second, perhaps obviously, the place must be more than a single building. It could either be an ensemble of planned elements that work consciously together or an ad hoc grouping that coalesced over time to transform casual relationships into something more inspiring. Third, each place needs to have had a significant social, cultural, or economic impact on the community of which it is part. Good architecture alone does not make a great place. Fostering human interaction, promoting vitality, and expressing cultural values are most critical functions of place. Fourth, however, each best place must exhibit architecture of distinct character and excellence. The architecture may be humble and vernacular or significant and progressive, but either way it must be beautiful and inspiring. Fifth, and finally, to be included among Texas’ best, the place must be found to generate emotion within us—not just architects but everyone. Great places provide rich material for fantasy and memory. They give us our identity and can be found to evoke such emotions as joy, surprise, pride, peace, mystery, or sentimentality. These places “haunt” us, meriting a return trip—always worth a journey to experience them again.

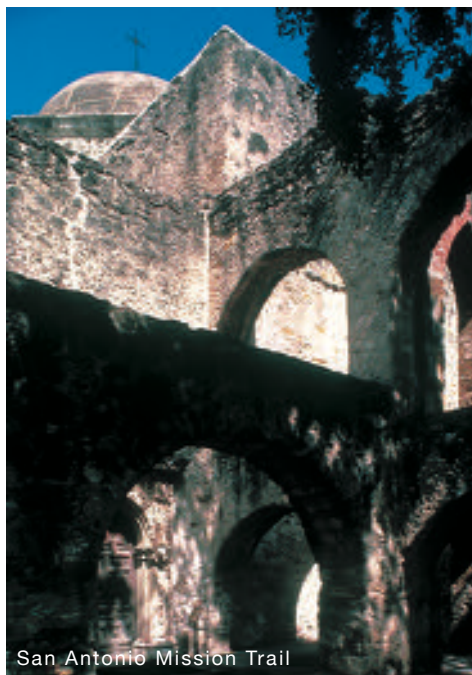
From a statewide survey of architects this spring, and from further discussion and research by TSA’s Task Force, 25 places emerged as examples best satisfying the qualities embodied in the



Fort Davis

R. LAWRENCE GOOD, FAIA

These places “haunt” us,
meriting a return trip—
always worth a journey
to experience them again.



San Antonio Mission Trail

GERALD MOORHEAD, FAIA

criteria. Geographic distribution of the places was broad, with representation from the Trans-Pecos region, the Rio Grande Valley, and East Texas, in addition to the expected San Antonio-Austin-Houston-Dallas/Fort Worth axis. Four examples are university campuses, six are urban districts, four are small towns, and four are residential neighborhoods. The remaining seven were so diverse, we simply call them “the other places.”

What did we find to be the influence of time on place? Are we particularly attracted to those places with the patina of age? The 25 places featured are surprisingly well distributed through Texas history. Four places have historical roots in time prior to the Civil War. Five date from the Civil War to 1900, eight from 1900 to World War II, and another eight from World War II to the present. Still, with the exception of Solana, even the places which have come to significance recently (such as the Chianti Foundation, Project Row Houses, and the Fort Worth Cultural District) can point to the contrast of old and new as a meaningful component of their “genius loci.”

Places get better with diversity and the tinkering which comes over time from the hands of multiple designers. Although it is true that for almost all of the premediated places, we can identify one planner or designer who initiated and inspired active place-making (Robert H.H. Hugman at the Paseo Del Rio, Nicholas J. Clayton at The Strand, William Ward Watkin at Broadacres, or Ralph Adams Cram at Rice University), it is instructive to note that the initial inspiration was joined, reinforced, or re-directed by others in a collective act of settlement. The richness of an environment is enhanced by contributions and collaborations. John Staub and Birdsall Briscoe’s houses set in Watkin’s landscape at Broadacres are an example. And at Solana, because each designer subscribed to the same underlying principles of place, the whole of the work of Romaldo Giurgola, Ricardo Legorreta, Ricard Keating, and Peter Walker is greater than the sum of the parts. Likewise, the series of initiatives that has shaped Town Lake Park in Austin sprung from collaboration and additions by relatively anonymous engineers, architects, city staff, and enlightened civic advocates to create, over a period of 40 years, the state capital’s very popular outdoor living room.

Does Texas have a sense of place strong enough to serve as a common thread among these 25 places? Do we celebrate a singular identity in these places—finding inspiration in the local environmental character? Texas is too large and too diverse for a singular expression. Using the four small towns identified as best places as a kind of



laboratory, we see the fortified San Ygnacio, and indeed, the entire “Los Caminos del Rio” of the lower Rio Grande, as representative of one set of forces, Henri Castro’s Alsatian settlement in Castroville as representing another, and the Anglo/Greek revival of San Augustine as still another. The near-prototypical Texas courthouse town of Granbury is perhaps most Texan of all four. The dominant architectural style and the spatial character of these four places are so dramatically different that it is difficult to identify common themes. An important commonality is that all are real. They retained the founding spirit, and have restored the essential fabric of each community. Compare this to Fredericksburg, which because it is a favorite tourist destination, has virtually lost its sense of place under a regrettable veneer of potpourri and pageantry.

The common themes in Texas’ unique sense of place are embodied in three qualities. First is the abundance of space which has caused us to spread our places boldly across the land as if there will always be enough. Only a few of our places (primarily the campuses) revel in an urban character of tightly defined spaces between buildings. The second theme is a need for shelter, formerly from our enemies (the Mission compounds and Fort Davis, for example) and now from our relentless heat and sun (Solana). The third theme is rooted in the almost mythical Texas belief that anything is possible—that bold spirit which inspired Edwin Waller to lay out the splendid axis of Congress Avenue in Austin, George Dahl to lead a collaborative miracle in 12 months at Fair Park, O’Neil Ford to inhabit a quarry at Trinity University, and Donald Judd to create a museum which will never run out of space in Marfa.

What brings us ultimately to care about the making of great places? It is architects’ long-held belief that the design of our surroundings has profound effect on the quality of our experiences – how we feel and act, our health and intelligence, how we interact with others – and on our sense of peace, comfort, and safety. The “New Urban” advocate, Douglas Kelbaugh wrote, “Our failure to understand place-making may doom us to increasing sprawl, congestion, pollution, and isolation.” He reminds us that we are at a critical time – the “rural/urban equinox” – at which the decisions we make about our physical environment will have greater impact than ever before. Look closely. The 25 places set forth for study here provide clues for how to enrich our lives and serve to model essential values – community, sustainability, and order – which, if followed diligently, will take Texas places.

Texas’ Best Places

PLACE	LOCATION	DATE	DESIGNER
San Antonio Mission Trail	San Antonio	1724–1770	Anonymous
San Ygnacio	San Ygnacio	1830–1851	Trevino, Tracy
San Augustine	San Augustine	1835–1880	Phelps, Sweet, Anonymous
State Capitol/Congress Avenue	Austin	1839, 1888	Waller, Myers, Others
Castroville	Castroville	1840s	Castro, Anonymous
King William District	San Antonio	1860s–1880s	Ball, Giles, Anonymous
Hood County Courthouse Square	Granbury	1868–1910	Dodson, Others
The Strand	Galveston	1870–1900	Clayton, Others
Fort Davis	Fort Davis	1870s	Anonymous
Rice University	Houston	1909	Cram, Watkin, Pelli, Others
The University of Texas at Austin (original 40 Acres)	Austin	1910, 1936	Gilbert, Greene, Cret
Broadacres	Houston	1922–1930	Watkin, Staub, Briscoe
Greenway Parks	Dallas	1928	Williams
Paseo del Rio (Riverwalk)	San Antonio	1929, 1938, 1963	Hugman, Others
Highland Park Village	Dallas	1931–present	Fooshee & Cheek
Fair Park	Dallas	1936	Cret, Dahl, Others
Fort Worth Cultural District	Fort Worth	1936, 1962, 1974, 2002	Hedrick, Johnson, Kahn
Corpus Christi Bayfront	Corpus Christi	1941	Myers & Noyes, Others
Trinity University	San Antonio	1948–1976	Ford, Cocke
Town Lake Park	Austin	1960–present	Numerous
Old Westlake Hills	Austin	1960s	Anonymous
University of St. Thomas/ Menil Collection	Houston	1968, 1971, 1987	Johnson, Barnstone, Aubry, Piano
Chinati Foundation	Marfa	(1930s) 1974–1990	Judd, Anonymous
Solana	Westlake/ Southlake	1988	Giurgola, Legorreta, Keating, Walker
Project Row Houses	Houston	(1930) 1995–2002	Lowe, Anonymous



Campuses

BY LAWRENCE SPECK, FAIA

One of the greatest contributions to place-making that America has made over the last two centuries has been the invention and elaboration of university campuses as a place-type. During the last half of that period, Texas has played a significant role in generating a small group of poignant, memorable communities of learning with a remarkable range of character—each campus reflecting the particular nature and aspirations of the institution it helped to define.

The campus of **The University of Texas at Austin** was begun in the 1880s and initially developed as a motley collection of disparate buildings located on a prominent hill just north of the State Capitol. With the hiring in 1910 of distinguished New York architect, Cass Gilbert,

however, the university's leaders embarked on a mission to create a new master plan and building character which would set a standard for the “university of the first class” they hoped to create.

Over the subsequent four decades most of the “forty acres” of the original campus was completed using Gilbert as architect for the first decade, followed in the 1920s by talented Dallasite Herbert Greene and AIA Gold Medalist Paul Cret in the 1930s and 1940s. From Gilbert's earliest sketches through realization of Cret's landmark UT Tower, the vision was ambitious and monumental. From a modest, backwater context, a commanding image emerged which would help shape Texas' sense of itself and its capacity for leadership on a global stage. But the magic



The University of Texas at Austin



Rice University

GERALD MOORHEAD, FAIA

of the UT campus as a place lies not solely in the power of its axes and monuments, but also in the humanism embodied in its intimate quadrangles, “tucked away” courtyards, and well-scaled building facades.

The **Rice University** campus – developed almost concurrently with its Austin counterpart – achieves equal distinction in reaction to a radically different set of goals. Conceived by Ralph Adams Cram, whose distinguished Boston/New York firm shaped a number of seminal American campuses, the master plan for Rice University envisioned the transformation of a flat, barren site into a high-minded, genteel setting worthy of an Ivy League-caliber private school.

DEBBIE SHARPE



Almost a century later, Cram's campus vision has been fulfilled, not only via his own buildings and those of his very capable collaborator, William Ward Watkin, but also through a respectful 1983 master plan by Cesar Pelli and Associates and a subsequent generation of work by an array of internationally-known architects. Rice's "behind the hedges" orderliness and exclusivity creates an enclave of serenity and civility in bustling, unwieldy Houston. It offers a physical embodiment of the refinement, contemplation, and sophistication of the enterprise it houses.

Two other private university campuses of more recent vintage demonstrate the range of form and character of this rich place-type in Texas.



Trinity University

LAWRENCE SPECK, FAIA



University of St. Thomas

GERALD MOORHEAD, FAIA

Trinity University in San Antonio eschewed tradition in the late 1940s and embarked on the building of a markedly progressive campus which responded strongly to its idiosyncratic site in an abandoned stone quarry. Firms led by architects Bartlett Cocke and O'Neil Ford worked together to create 46 buildings over a period of 25 years—an assemblage which managed to be remarkably varied and responsive to diverse programs and site conditions while maintaining an appealing unity and coherence.

Also begun in the halcyon, progress-minded years following World War II, the **University of St. Thomas** initially constructed a rigorous ensemble of "cut-of-the-same-cloth" build-

ings designed by Philip Johnson and inspired by Ludwig Mies van der Rohe's contemporary work at the Illinois Institute of Technology in Chicago. Wisely diversified over time by buildings like Howard Barnstone and Eugene Aubry's Rothko Chapel and by gestures like their work with patron Dominique de Menil to integrate an adjacent group of houses, the extended campus environment now embraces two landmark late twentieth-century buildings by Renzo Piano. More a cultural compound than a traditional campus, St. Thomas stretches the place-type by blurring the boundaries between town and gown and between master planning and inspired ad hoc urban design.

Urban Districts

BY ELIZABETH CHU RICHTER, AIA

Outstanding urban districts bear a strong sense of identity that deepens and matures as they adapt to change. Often they carry the imprints of the circumstances that created them, such as a natural setting, burgeoning trade, industrial growth, or individual generosity.

A place of exchange, urban districts are where people come together for goods, services, or ideas. They are places where public infrastructure provides order and where everyone feels welcome. Although frequently enriched by the patina of a long history, noteworthy urban districts have on occasion emerged within a single generation.

Texas State Capitol and Congress Avenue in Austin. Since the classic plans of cities like Paris and Washington, D.C., grand avenues with broad promenades, stylish shops, and stately monuments have been considered essential elements of a great city. Framed by a collage of historic and contemporary architecture, Congress Avenue is anchored at its northern terminus by the massive Texas State Capitol, designed by Elijah Myers in 1888. Down a gentle hill, the tree-lined avenue with broad sidewalks stretches to its southern gateway at the Congress Avenue Bridge which spans the dammed Colorado River (Town Lake). The formality and procession of its plan (originally conceived in 1837 by Edwin Waller) convey an order and dignity befitting the heart of a capital city.



The Strand

The Strand in Galveston. Sometimes a great urban district is defined by the interplay between its past and its present. Once known as the “Wall Street of the Southwest,” the Strand is an urban district with a rich flavor of the past—derived primarily from its significant collection of late nineteenth-century commercial architecture. The architect Nicholas Clayton is mainly responsible for establishing the eminent architectural character of the original Strand, a distinguishing virtue which still resonates more than 100 years later. Now revitalized as a major tourist destination with shops and hotels, visitors and residents alike are transported

to its High Victorian glory days. Cast-iron storefronts, colonnades, and canopies, coupled with rich polychrome masonry details, engage today’s pedestrians with a touch of history, illustrating the craft of a past era.

Highland Park Village in Dallas. Known as the “first self-contained shopping center in the U.S.,” this assemblage of Spanish Colonial Revival buildings (with facades of beige stucco and red-tile roofs) remains as much of an architectural jewel as when the first phase of the complex was completed in 1931. From its beginning in the depths of the Great Depression under the creative direction of the Fooshee & Cheek architecture firm, Highland Park Village fully matured in 1954 following six subsequent phases of construction. Highland Park Village continues to age gracefully, despite some less-than-sensitive additions. Remarkable not only for its ornate stone friezes and bas reliefs, the complex introduced to the retail world the notion of off-street parking. Even today it’s a place where pedestrians and automobiles truly coexist. Perhaps the most pleasant aspects of Highland Park Village are its spatial



Texas State Capitol and Congress Avenue

GERALD MOORHEAD, FAIA

GERALD MOORHEAD, FAIA



Highland Park Village

GRAIG BLACKMON, AIA

and the San Antonio Conservation Society, work began in 1938 and was completed in 1941. Additions came in subsequent years, most notably by architect O'Neil Ford working under the aegis of raconteur and political strongman Maury Maverick.

Corpus Christi Bayfront. An urban district's relationship to its natural setting

qualities which create a sublime network of interior and exterior spaces linked by pavilions, balconies, arcades, and colonnades.

Paseo del Rio (Riverwalk) in San Antonio. Archeologists seeking to decipher the origins of a city sift the strata beneath the surface for clues where each newly excavated layer reveals an older story of the lives and times of its inhabitants. Paseo del Rio, however, may be the first urban district built as a layer beneath its predecessor. Once a storm drainage ditch, the San Antonio River and its banks have been developed by the city to become a linear greenbelt and an urban attraction with retail and entertainment. Fully charged with the energy of people and commerce, it provides a cozy, lush, and lively change of pace from the arid city grid above. Based on a proposal introduced in 1929 by local architect Robert H.H. Hugman and supported by the City Federation of Women's Clubs



Paseo del Rio (Riverwalk)

GERALD MOORHEAD, FAIA

is often the defining element of its character. Such is the case with Corpus Christi's urban waterfront. A two-mile-long seawall (designed in 1941 by the engineering firm of Myers and Noyes) arcs the bayfront, setting the stage for the city's business and entertainment district. Anchored at its north end by the signature Harbor Bridge, the stair-stepped seawall rises 14 feet above sea level. The downtown skyline springs from this 16-step concrete pedestal designed to protect the city from storm surges. At the top of the seawall, a 20-foot-wide promenade has evolved into an urban space of remarkable diversity and vitality. Walkers, joggers, fisherman, tourists, boaters, and motorists all share the expansive infrastructure which also stands in as an ad hoc amphitheater for boat parades and celebratory fireworks.

Fort Worth Cultural District. The idea of an urban district comprised of museums and cultural attractions is actually quite a modern notion. Fort Worth's arts district undoubtedly proves that a great civic place will



Corpus Christi Bayfront

ELIZABETH CHU RICTHER, AIA

emerge when the mix of architectural masterworks and world-class art is assembled. Here, significant works such as Wyatt C. Hedrick's Will Rogers Memorial Center (1936), Louis Kahn's Kimbell Art Museum (1972), Philip Johnson's Amon Carter Museum (1977, expanded 2001), and Tadao Ando's Modern Art Museum (2002) all share a civic park—the key element is the great lawn which lies between the Amon Carter at the top of the hill and the Kimbell at the bottom, with the Will Rogers to the south presiding over the axial arrangement. Placed together and sensitively sited, the sum of the elements form a unique critical mass of art and architecture. The Fort Worth Cultural District is a symbol of refinement made possible by individual philanthropists and collectors with a shared vision.



Fort Worth Cultural District

GERALD MOORHEAD, FAIA

Small Towns

BY GERALD MOORHEAD, FAIA

Small towns *are* the best places in Texas, the places where all the history, culture, myths, and legends stirred by the name *Texas* are to be found. While the cities celebrate growth and economic change, the small towns more quietly honor perseverance and place. To find the essence of Texas, visit its small towns. Although in general decline since the 1930s due to shifting economic development and limited employment opportunities, many small towns are experiencing modest economic boosts from the big cities: some are close enough to become bedroom suburbs, others promote themselves as “heritage tourism” attractions, and still others are finding their populations augmented by former urban dwellers seeking refuge from big-city stress.

The small towns selected here – San Ygnacio, San Augustine, Castroville, and Granbury – represent a range of Texas settlement patterns, development history, and present conditions. They are alike in the high quality of their historic architecture and their individual sense of place.

San Ygnacio. In 1830, a group from Revilla (now Nuevo Guerrero, Tamaulipas) led by Jesus Trevino crossed to the north side of the Rio Grande and established a town, naming the settlement for St. Ignatius of Loyola, patron saint of Guerrero. With its river crossing location, San Ygnacio was a trading center in the mid-1800s and the scene of numerous border skirmishes as



San Augustine

GERALD MOORHEAD, FAIA

late as 1916. Trevino and his followers immediately built substantial houses and walled enclosures of the local sandstone. The quality of the masonry and special details is evidence of the Spanish influence in design and construction filtered through local craftsmen and conditions,

creating a local vernacular of considerable refinement.

San Ygnacio's remote location has helped preserve numerous mid-nineteenth-century structures, with most lost to neglect rather than development. For nearly 20 years, the River Pierce Foundation, established by artist Michael Tracy, has worked with the local families and county officials to

foster a respect for this special place. The foundation has purchased and restored several structures, added benches and native trees to the town plaza, and currently is raising funds to stabilize and restore the Trevino Fort, built in 1830 and now the very icon of San Ygnacio.

San Augustine. The origin of San Augustine dates to 1717 when the Spanish established the Nuestra Señora de los Dolores de los Ais Mission as the eastern end of the Camino Real (now State Highway 21) to protect against the threat of French invasion. By the end of the eighteenth century, Anglos and remnants of southeastern Indian tribes were settling in the region. In 1827 the settlers elected their first municipal authorities, and in 1833 acquired land and surveyed a grid of 48 blocks for a town. Approved by Mexico in 1834, the town was named after St. Augustine of Hippo.

The town's economy never fully recovered after the Civil War and a fire in 1890 destroyed much of the town center. Most of the buildings around the courthouse square date from the rebuilding after the fire. The final blow came after the Great Depression when the lumber companies pulled



San Ygnacio

GERALD MOORHEAD, FAIA



out. Local architects Augustus Phelps and Sidney A. Sweet built a number of Greek Revival homes which are today the glory of San Augustine and which define its identity.

Buried in the dark East Texas forest, San Augustine seems suspended deep in time. Lingering memories of Spanish explorers and missionaries, revolutionary heroes (Sam Houston took command of the Texian army here in 1835), and the crisp white order of Phelps' houses create a unique aura of languor. Removed from the corridors of development, San Augustine lingers in a vague past.

Castroville. Early visitors described Castroville as very "un-Texan" and it maintains a distinctly different feel today. Impresario Henri Castro brought Catholic Alsatian farmers to this site in 1844 and laid out a town more like a European village than a settlement on the Comanche frontier. Houses were built of half-timbering with rubble infill (Fachwerk) covered with white plaster. These simple forms (seen today as both ancient and modern at the same time) were scat-

tered loosely around the town's grid of streets, surrounded by kitchen gardens. In the European custom, farmers lived in the village rather than on their land. The town square is a large space with only a couple of commercial buildings near the corners and the St. Louis Cathedral (1850) on the west side, furthering the character of a farming village rather than a merchant town. (The rustic charm of Castroville's architecture, in particular the Carle Store, inspired David Williams and O'Neil Ford when they visited on their famed 1926 driving tour of South Texas.)

The historic district of Castroville contains 97 structures, but the town is not a museum: families are still living in these well-kept 150-year old cottages. To walk around the narrow streets is to experience another time and place. Aside from cars, there are few modern intrusions to alter the scale of the spaces and relationship of buildings. Even its proximity to San Antonio, a mere 23 miles to the east, has not brought destructive development to alter the historic village atmosphere.

Granbury. This ideal picture-postcard small town offers a freshly restored courthouse (1890 by W.C. Dodson) with a tall silvery tower, a courthouse square lined on all four sides with historic structures occupied by active businesses and restaurants, and sidewalks full of happy visitors. Granbury's location just 36 miles southwest of Fort Worth has the added attraction of a pleasant lake that has spawned residential and retail development, as well as recreational activities.

The Indian territory on the Brazos River's west bank was first settled in 1854 by a group from Tennessee. The same year, Elizabeth Crockett moved here to claim a land grant awarded to heirs of soldiers in the Texas Revolution. Hood County was carved out of Johnson and Erath counties in 1866 and the town was established the same year, named for the local Confederate General Hiram Bronson Granbury. The railroad came through town in 1887, making Granbury a trading center. The limestone buildings around the courthouse square date from this prosperous period.



Castroville

GERALD MOORHEAD, FAIA



Granbury

GERALD MOORHEAD, FAIA





Residential Districts

BY ELIZABETH DANZE, AIA

As diverse as the following four residential districts are, all reference the fundamental relationship of house to land to community. Each district uses a clear, bold approach to design of the public realm that is particular to its place. Three of the neighborhoods – those in San Antonio, Houston, and Dallas – are memora-

ble by means of a deliberate, ordered imposition that does not acquiesce to the natural landscape, but effectively creates, enhances, or protects existing attributes. The fourth – in Austin, and the youngest of the group – stands apart due to its relaxed cohabitation with nature which imbues the neighborhood with a rural ambience.

The **King William District** in San Antonio is the oldest of the districts and occupies what was originally part of the irrigated farmlands of the Alamo. The first planned development in San Antonio, the area was laid out in its present configuration in the 1860s. Many German immigrants settled there, and by the 1880s the region saw its heyday. The area developed into an idyllic neighborhood shaded by large pecan and cypress trees and consisted of late nineteenth- and early twentieth-century houses in a variety of styles from Greek Revival to Victorian, Romanesque, Italianate, and eventually even 1940s modern. During the 1930s and '40s the neighborhood deteriorated and the larger houses were divided into apartments, some port-



Broadacres

GERALD MOORHEAD, FAIA

edly became brothels. Restorations began in the 1950s by individuals such as Walter Mathius and O'Neil Ford who were attracted by the neighborhood's proximity to downtown and the potential for saving some of the city's finest houses. The King William District was designated the first Historic Neighborhood District in Texas.

Broadacres in southwest-central Houston, added in 1980 to the National Register of Historic Places, is a seven-block residential district developed in 1923. It is a prototypical example of the "garden-city" of the 1920s and '30s. Planned and landscaped by Houston architect William Ward Watkin, Broadacres consists of two parallel streets (North and South Boulevards) which each have unusually wide grass medians and sidewalks. Live oak trees planted six across in staggered rows, and now matured, have entirely



King William District

GERALD MOORHEAD, FAIA



reshaped the flat, formerly treeless landscape.

Broadacres is significant for the consistency of its architecture. Of 26 houses, eight were designed by Birsall P. Briscoe and seven by John F. Staub. They have an array of eclectic styling, detailing, and are subtle and inventive in adjustment to the flat site and hot, humid climate. Houses take advantage of neighborhood landscaping to shape spaces and integrate indoor and outdoor living.

Greenway Parks designed in 1928 by David R. Williams, is considered the first pedestrian-oriented community in Dallas. The 150-acre neighborhood, consisting of approximately 300 houses, is organized along a central boulevard gracefully split at either end to create two triangular-shaped parks. Gently curving streets cut through the development from east to west. Williams designed broad, shared greenbelts parallel to and alternating with the streets, with each home having the option of facing either greenbelt or street. These

“greenways,” combined with deed restrictions prohibiting fencing of lots, encourage residents to stroll and interact. Architects O’Neil Ford, Howard Meyer, Charles Dilbeck, John Aston Perkins, and Ralph Bryan all designed significant houses in the neighborhood.

Greenway Parks has remained relatively unchanged despite economic pressure to the contrary. Many houses have been passed down from one generation to the next which has helped create a strong sense of community.

Old Westlake Hills, across Lake Austin from the city of Austin, stands in contrast to the other three residential neighborhoods, distinguished and defined by its unique relationship to the natural landscape. From its inception in 1953, the residents of Old Westlake Hills have affirmed in their charter statement their reasons for settling in this place: “The natural beauty of this mountainous and wooded country has appealed to us



Greenway Parks

R. LAWRENCE GOOD, FAIA



Old Westlake Hills

LAWRENCE SPECK, FAIA

very strongly; it is where we have found happiness and peace of mind. In the words of the American poet Walt Whitman, ‘After you have exhausted what there is in business, politics, conviviality and love, and find that none of these finally satisfy, what is left? What remains? Nature remains.’”

The original houses – often invisible – are modest and assume a secondary role to the rolling hills and native flora, and streets are narrow lanes, without shoulders or curbs, that twist through the wooded terrain. The landscape remains dominant and unspoiled though the district is fully built and developed, creating an extraordinary marriage of house to site to neighborhood. Despite being part of a larger incorporated – and more recognizably suburban – township (West Lake Hills), Old Westlake Hills remains a rustic enclave set apart from its citified surrounding environs.

Linking Others

BY VAL GLITSCH, FAIA

Architecture makes the meaningful journey in search of significant destinations real. By intentionally ordering sequential experiences and creating perceptible and hierarchical links among programmatic elements, architecture conjures visual, and therefore memorable, images of re-traceable movement. And, as *movement* is the primary means by which people come to know a place, the creation of thoughtful patterns of movement is key to achieving successful and notable design.

Though wildly varied in building type, economic basis, site, and scale, the members of this last group of Texas' Best Places share that clarity of organization and tangible trail that can link place to place and people to place.

San Antonio Mission Trail. In 1983, the National Park Service created the Mission Parkway National Historical District to connect the four missions along the San Antonio River downstream from the Alamo.

The preservation of these missions, once independent villages fortified against attacks, vividly conveys the story of early Texas life. Each thick stone and bastion-cornered enclosure illustrates the basis of eighteenth-century Texas culture: the integration of a sacred and communal life, demonstrated by the sequence from entry gate to the sanctuary and central courtyard. As a still-used thread connecting these missions, the acequias (aqueducts), symbolize of the most important sign of civilized movement through a dry land—



San Antonio Mission Trail

GERALD MOORHEAD, FAIA

water.

The Mission list, expanded here to add Texas' most well-known mission, the Alamo (known previously as Mission San Antonio de Valero; 1724 in its present location) includes: Mission San Francisco de la Espada (1731-1745), Mission San Juan Capistrano (1731; church ca. 1756), Mission Nuestra Señora de la Purísima Concepción (ca. 1731 in its present location), and Mission San José y San Miguel de Aguayo (1740 in its present location).

Fort Davis. Originally built in 1854, Fort Davis positioned itself at the eastern edge of the Davis Mountains to safeguard travelers between San Antonio and El Paso.

A modified restoration, ranging from ghostly footprints to fully furnished completions, was begun by the National Park Service in 1963, shows the clarity of the original site plan that hierarchically arranged the buildings for status and climate control around the north-south parade ground. The straightforward *parti* of remarkable simplicity and “disciplined repetition” sits in stark formal contrast (but sympathetic hue) to the jagged pinks of the craggy mountain backdrop.



Fort Davis

R. LAWRENCE GOOD, FAIA

The Chinati Foundation, Marfa. Down the road from Fort Davis sits the once-thriving cattle town of Marfa and the chosen site for Donald Judd's creation of the “ideal museum”: a permanent site for the exhibition of his and selected other twentieth-century artists in the preserved nature and intense light of West Texas.

In the 1970s, with the financial assistance of the Dia Foundation, Judd purchased and carefully altered buildings both in downtown Marfa and



Chinati Foundation

LAWRENCE SPECK, FAIA



Fair Park

at Fort D.A. Russell, creating a networked series of live/work settings that exemplify the purist's conception of the integration of life and work, along with art and nature. Simplifying the unifying effect of floor, wall, and ceiling materials and planes, modifying the door and window openings in those planes, and creating exterior habitational elements of water and shade that extend the interior space to the exterior, Judd purified the existing architecture without erasing the past. The transition in his own art from "specific objects" of the 1960s to the "specific elements" of the '70s and '80s is reflected in the development of his architectural attentions, notably the resurrection of the fort's 11 U-shaped barracks into a series of internally modified shells set along an arcing path.

Fair Park, Dallas. Sited on the city's east side, Fair Park exhibits the nation's finest collection of Art Deco buildings—seen as "strikingly modern" in 1936 when George Dahl designed this

complex for the Texas Centennial Exposition. Dahl supervised a very capable staff of architects, technicians, and craftsmen to complete the planning, design, and construction in a little more than 12 months. As Dahl's chief designer, Donald Nelson was solely responsible for several exhibit buildings, the most significant being the U.S. Government Building (now known as the Tower Building) which is the tallest structure on the exposition grounds. Fair Park's centerpiece is a 700-foot reflecting pool which centers – in the

Beaux Arts tradition – the composition to axially connect downtown Dallas with the Hall of State, a monumental procession framed by fountains and portico-fronted exhibit halls. In 1936, *Architectural Forum* favorably reported on Dahl's efforts, particularly his use of simple massing, accented with brilliant color, to produce a unified appearance in buildings and landscaping.

Recent restoration has reclaimed original murals and bas-relief decorative artwork, which give new life to the building exteriors and re-energize the entire complex.

Town Lake, Austin. Construction of Longhorn Dam in 1960 created this artificial lake from a 7.5-mile stretch of the Colorado River just south of downtown. The lake was greatly enhanced by the 1988 master plan (Johnson, Johnson and Roy/Lawrence W. Speck) which organized a compilation of new and existing parks and open spaces adjacent to its banks. These outdoor amenities include a network of hike-and-bike trails, pedestrian-friendly bridges, and Zilker Park where spring-fed Barton Springs has attracted local denizens for hundreds of years. Also, the urban context of Town Lake is addressed by hotels, apartments, and public buildings that have been built along the shoreline and which respond

WILLIS WINTERS, AIA



Town Lake

JAMES ENNIS



directly to the waterway. Town Lake brings together all that says “Austin”—an inclusive community of outdoor-loving and environment-conserving enthusiasts. This “heart and soul” of Austin has spawned a system of green spaces that flow through the city to tie together an amazing variety of recreational, educational, and cultural opportunities for the community.

Solana, Westlake/Southlake. “A place in the sun,” Solana is the result of partnering visionary developers, Marriott and IBM, and the collaborative efforts of architects Ricardo Legoretta, Mitchell-Giurgola, Barton Myers, and landscape architects Peter Walker and Martha Schwartz.

Set on an 860-acre site close to the DFW airport, Solana re-interprets the office park as a “place for business in the country, where land is as important as architecture.” The site, bisected by a divided highway, provided the opportunity to design for a car culture where road and entry/exit



Project Row Houses

GERALD MOORHEAD, FAIA



Solana

CRAIG BLACKMON, AIA

ramps are incorporated into the design, as cars are allowed to pass through gate-like openings to enter a parkway.

Existing meadows and forests remain as *field* to the imposition of three Southwest-inspired courtyard-focused building compounds, landscaped in the agrarian tradition. Hosting a higher-than-normal percentage of covered parking spots, tree-enhanced garages frame large well-ordered plazas designed for people and their cars. Here, the traditional boundary between landscape and architecture is blurred as a system of interconnected landscape, shade, and water features weave the buildings and site together. Through large-scale wall elements rendered in boldly colored stucco and punctuated by a syncopation of geometric openings, the design feels of one order though the diversity of many hands is at work.

Project Row Houses, Houston. Conceived by artist and community activist Rick Lowe, Project Row Houses is an exemplary public-art

project that achieves historic preservation and neighborhood revitalization through the making and displaying of socially-critical art and the provision of much-needed social services. Originally rental housing for African-American families, two abandoned blocks of 22 shotgun cottages (from 1939 and later) in Houston’s Third Ward just south of downtown have been transformed through renovation into exhibit spaces and housing for single mothers. The houses surround two enclosed courtyards that safely allow art creation and exhibition, gardening, daycare and play space, and public education and tours.

The preservation of the repeated white clapboard archetypal house form, made familiar through the paintings of artist John Biggers, lends a pattern of dignified simplicity to the project, giving backdrop to the colorfully creative activities of the new users.



Places



- 1 San Antonio Mission Trail
- 2 San Ygnacio
- 3 San Augustine
- 4 State Capitol/Congress Avenue
- 5 Castroville
- 6 King William District
- 7 Hood County Courthouse Square
- 8 The Strand
- 9 Fort Davis
- 10 Rice University
- 11 The University of Texas at Austin (original 40 Acres)
- 12 Broadacres
- 13 Greenway Parks
- 14 Paseo del Rio (Riverwalk)
- 15 Highland Park Village
- 16 Fair Park
- 17 Fort Worth Cultural District
- 18 Corpus Christi Bayfront
- 19 Trinity University
- 20 Town Lake Park
- 21 Old Westlake Hills
- 22 University of St. Thomas/ Menil Collection
- 23 Chinati Foundation
- 24 Solana
- 25 Project Row Houses

Authors

Elizabeth A. Danze, AIA, is a principal of Blood and Danze Architects in Austin. She also is an associate professor at the University of Texas at Austin's School of Architecture and has written numerous articles about affordable-housing design.

Val Glitsch, FAIA, is principal of her own firm in Houston. She is a frequent contributor to *Texas Architect* and is currently a visiting instructor at the University of New Mexico's School of Architecture and Planning.

R. Lawrence Good, FAIA, is president of Good Fulton & Farrell Architects in Dallas. A frequent contributor to *Texas Architect*, he was co-author of *The AIA Guide to Dallas Architecture* and lectures on architecture and urban design.

Lawrence Speck, FAIA, is a principal of Page Southerland Page in Austin. A former dean of the School of Architecture at the University of Texas at Austin, he continues to teach and write about twentieth-century American architecture and urbanism.

Gerald Moorhead, FAIA, practices with Ray Bailey Architects, Inc. in Houston. A contributing editor to *Texas Architect*, he also is editor of the forthcoming *Buildings of Texas* (published by Oxford University Press for the Society of Architectural Historians).

Elizabeth Chu Richter, AIA, is a principal of Richter Architects in Corpus Christi. She also is executive producer of *The Shape of Texas*, a radio series sponsored by TSA to promote public awareness of architecture around the state.

TSA's Taking Texas Places Task Force R. Lawrence Good, FAIA (co-chair); Lawrence Speck, FAIA (co-chair); Richard Archer, FAIA; Donna Carter, AIA; Elizabeth Danze, AIA; David Dillon; Stephen Fox; Val Glitsch, FAIA; Mark Gunderson, AIA; Wes Henderson, AIA; Lars Lerup; Rafael Longoria; David Messersmith, FAIA; Carolyn Peterson, FAIA; Elizabeth Chu Richter, AIA; Deedie Rose; Stephen Sharpe; Gail Thomas; Bryce Weigand, FAIA

Editorial Direction R. Lawrence Good, FAIA, and Stephen Sharpe

Graphic Design Adam Fortner

Copyright © 2002 by the Texas Society of Architects. All rights reserved. No part of this publication may be reproduced or transmitted in any form or by any means, electronic or mechanical, including photocopying, recording or by any information storage and retrieval system, without the written permission of the publisher.







RCAT's 27th Annual Conference and Trade Show September 24-27, 2002



Austin Convention Center • Austin, Texas



Roofing Contractors Association of Texas
Presents

"The Capital Connection"

Austin Convention Center
Marriott at the Capitol Hotel



Please contact RCAT for a registration brochure:
Roofing Contractors Association of Texas
P.O. Box 785, Pflugerville, TX 78691
Phone: 512-251-7690 Fax: 512-251-8476
Email: rcat@io.com Website: www.rooftex.com



7 pm

8 am
8-10 pm

7 am-5 pm
8-9:30 am

9:30-10 am
10-11:30 am

11:30-1:30 pm

1:30-5:30 pm

8-9:30 am

9:30-10 am
10-11 am

11-2 pm

Tuesday, September 24th

Bowling Tournament—Showplace Lanes

Wednesday, September 25th

Golf Tournament—Star Ranch Golf Club
Opening Reception—Serrano's Mexican Café

Thursday, September 26th

Registration Open—Convention Center
Seminar: "Protecting Your Assets"
Mike Sharry, CNA Ins. & Rex Hogue, attorney
Refreshment Break—Convention Center
Seminar: "Roof Drainage"
Steve Patterson, Roof Technical Services
Annual Business Meeting/Awards Luncheon
Keynote Speaker: Cactus Pryor
Trade Show Grand Opening /
Ribbon Cutting Ceremony

Friday, September 27th

Seminar: "Q & A Session"
Roof Consultants Panel
Refreshment Break—Convention Center
Seminar: "What do Buyers Want? Exit Strategies"
Barry Bankler, A Team Ventures
Trade Show Open; Convention Center, Hall B



With so many quality reprographic services to choose from, you'll be jumping for joy.

- ▶ Digital Bond Printing
- ▶ CAD Plotting
- ▶ Bluelines
- ▶ Color Laser Copies
- ▶ Digital 4-Color Printing
- ▶ Large Format Inkjet Printing
- ▶ Digital Big Color Photo
- ▶ Full Bindery Services
- ▶ Mounting and Laminating
- ▶ On-Site Services

just to name a few.

For more information, visit us on the web at www.thomasrepro.com.

Member
ReproMAX
Network

DALLAS
2811 Maple Ave.
Dallas, TX 75201
214.880.0022

HOUSTON
6200 Richmond Ave. S-200
Houston, TX 77057
713.977.6363

SAN ANTONIO
2110 Mannix Dr.
San Antonio, TX 78217
210.829.7000

PHOENIX
817 E. Indian School Rd.
Phoenix, AZ 85014
602.264.6871

TR
THOMAS
REPROGRAPHICS

Mastering Risk Management

RISK IS ONE OF THOSE FOUR-LETTER WORDS architects that could easily live without. It was not so many years ago when it seemed that the greatest risk we took in business was driving to work. Now it has attached itself to everything we do and say. We use reliable AIA forms that have been tested in the courts, but more often we encounter lawyer-generated documents with onerous clauses. We get review assistance from attorneys when we negotiate our agreements, but afterwards we must rely on our learned risk management skills to avoid legal pitfalls.

We wish that we could cut through the myriad of risk management information that is perpetually cast upon us and practice architecture without getting bogged down with worries about legal issues. We would like to master this thing called risk management and get on with our lives. In the following paragraphs we're going to look at some core elements to incorporate into practice, as well as actions to take when claims are made. From preventive measures to positive actions, these fundamentals should help establish the basics of a viable risk management program in today's litigious jungle.

Contract Issues

Aside from being selective in building types and clients, an effective risk management program begins with contract negotiation. It is here that we establish our scope of services and professional obligations.

Competent Review

As the use of non-standard contracts continues to increase, review by a competent source becomes more critical. Your insurance agent can provide assistance by referring you to a qualified lawyer who specializes in architect and engineer defense. In any case, review of your contracts by a qualified attorney who understands your practice should be integral to your program.

Setting Fees

The vanguard of loss prevention is adequate compensation. If fees do not exceed production costs we are doomed from the start. Accordingly, if production costs go up (as in increased insurance premiums), then we should elevate fees to keep our profit margins intact. Design professionals often struggle with the dilemma of making a good fee and getting the job. It is sometimes perceived as a contradiction. The reality is that, with insurance premiums

and other business costs increasing, if we do not increase our fees accordingly, the result will be increased losses.

Limit Your Liability

A limitation of liability clause in your contract sets the maximum dollar amount that you can be held responsible for. If the client resists your initial proposal, you can always counter by increasing the limit. As long as the contracted limit is equal to or less than your insurance coverage, you're ahead of the game.

Limit Your Services

We tend to leave our services open-ended, yet we are shocked when our job costs shoot through the ceiling. AIA document B141 provides us with the vehicle to limit our services in article 2.8.1 wherein the number of submittal reviews, site visits, substantial completion inspections, and final completion inspections are quantified. All you have to do is fill in the blanks. You should utilize this approach even if you do not use B141.

No "Record" Services Without Contract Administration

Those who sign and seal documents without providing contract administration will likely get an increased share of claims management experience. If you are not involved when your design gets built, there will be no one to defend your design or work out missing or unclear details. If others provide contract administration, they will likely not have loyalty to your design. Some states view contract administration as integral to service delivery and require its inclusion by law.

Documentation

Our legal system continues to favor hard-copy evidence. Accordingly, the more thoroughly we document, the more effective our defense will be. Experience has indicated that there is a minimum amount of documentation that should be provided with your services. The following requirements are recommended:

- Owner-Architect Agreement (don't leave home without it)
- Project name, number, and date on all documents (including emails)



Dallas · Fort Worth
Houston · San Antonio

MCQUEARY
HENRY
BOWLES
TROY

National Clientele,
Local Decision-Making,
Superior Risk Management Solutions

12700 Park Central Dr., Suite 1700, Dallas, TX 75251
800-443-0185 972-770-1600 Fax: 972-770-1699
Email: mhbt@mhbt.com www.mhbt.com

RISK MANAGEMENT BY DESIGN

Risk management is a critical component of any design professional's practice. Architects and engineers must manage risk while dealing with intense competition, stringent regulatory requirements and demanding clients.

That's why we're here. As one of the leading independent insurance agencies in Texas, we provide experienced, reliable risk management counsel to keep exposure in check. We also know that standard risk transfer solutions often will not suffice.

Our qualifications include:

- A dedicated team of professional liability counselors
- A dynamic organization that can assist you with:
Competitive pricing and coverages
Reporting of claims and potential claims
Coordinating pre-settlement insurer involvement

Please contact us today for an analysis of your firm's risk management needs and a strategy for protecting your assets. We're MHBT. Let us do the worrying for you.

Circle 48 on the reader service card

- Written communications on key issues (no exceptions)
- Transmittals on all sent items (leave a visible trail)
- Written reports on all site observations (provides proof of services)
- Certificate(s) of Substantial Completion (on all project components)
- Final Change Order (to reconcile allowances and contingencies)
- Documented owner accepted non-conforming work (listed in the Certificate of Substantial Completion)
- Filing system (if you can't find it, you don't have it)

Document Quality

Design professionals strive to produce quality documents free from errors or omissions, however, there has never been, nor will there ever be, a perfect set of documents. The best way to try to accomplish this is through a structured review that finds and corrects flaws before the documents are issued. Although we tend to keep our senior managers busy on the important projects, it will greatly benefit your program to assign a portion of their time to the review of documents. Statistics indicate that a structured quality review results in fewer claims.

Management Objectives

Your success in protecting your risks will be greatly influenced by your achievement of the following objectives:

- Realistic owner expectations
- Personal availability to owner and project
- Quality designs and documents
- Thorough documentation
- Timely actions and responses

It is important that the owner has a reasonable understanding and expectation of the project delivery process, and owner education should be considered in all actions. Although you may provide a correct answer, if the owner expects something different, he or she will not feel that you have performed adequately. Likewise, if the owner needs a response and you are not accessible, even perfect documents cannot deliver you from failure. Response time is critical because time equates to money.

Consultants

Architects typically sign contracts for services that they are not qualified to perform and cannot deliver, so they rely on consultants to fill the gap.

**Your
professional
liability
needs are
unique.**



Your insurance should be, too.

At Bell we never give you someone else's insurance program. Instead, we use our know-how and experience to tailor the protection and service that's just right for you. And there's a good chance we'll save you money in the process.

Broadest protection for the design professional

Bell represents design firms of all sizes, from one-person firms to large international organizations.

Highlights of available coverage features include:

- Broad coverage for pollution and asbestos liability
- Removal of the "Hammer Clause" from consent to settle
- Optional first dollar defense
- 3-year policies for qualifying firms
- Aggregate deductible options
- Optional defense costs outside limits of liability
- Coverage for Design/Build professional services
- Simplified applications

You're in charge

The Bell approach recognizes that you are the design professional. Thus, we don't dictate practice as some other brokers may do. We use a hands-off style which always leaves you in charge, while still providing the service you expect, including contract reviews.

You may enjoy substantial savings

Numerous rate credits may be available as a means of lowering your insurance costs. You may also qualify for a unique profit sharing plan offered by one of our insurers. This plan returns many millions of dollars to design professionals each year.

Why pay more?

Eliminate the guesswork

It's easy. Just allow us to make a comprehensive review of your present coverage. Of course there's no cost. No obligation either.

Your Bell representative will also provide rate quotations promptly. Remember: We're professionals serving professionals. Call **Byron Johnson, CPCU, CIC**, an associate member of the American Institute of Architects.



**Financial
Bell Group**

16980 Dallas Parkway • Suite 100 • Dallas, TX 75248
972-255-2355 • 800-521-2355 • FAX 972-980-1813 • www.bellinsurance.com
Circle 88 on the reader service card or visit booth 211 in Austin

Consultants are expected to provide the same level of service to the project as the architect. A good approach for managing consultant services is to establish a set of ground rules.

Ground Rules for Managing Consultants

- Execute a contract that reflects the specific applicable requirements of the owner-architect agreement.
- Establish minimum insurance coverage limits.
- Keep consultant insurance certificates on file and require notice of cancellation.
- Require site observations and reports.
- Require submittal reviews.
- Require payment application reviews.
- Require a Consultant's Certificate of Substantial Completion.
- Require confirmation of final completion.

When you find reliable and competent consultants, give them work repeatedly, pay them on time, and hold them to the rules listed above.

Claims Response Actions

Actions taken in response to a claim are equally as important as those taken for claim avoidance.

Claim Notices

Professional liability insurance policies have specific notice requirements that must be followed when a claim is received. This is especially important these days while insurers struggle with profitability and enforce their rules more strictly. Insurance policies typically require that notice be given immediately upon knowledge of the claim or circumstances giving rise to the claim. A phone call is usually accepted, but an email or a letter is a better option.

Legal Counsel

As soon as you receive a claim, it is important to retain legal counsel to file the appropriate legal responses. Although the insurance provider will want you to retain a lawyer approved by their company, the initial cost of defense typically will be paid by you through your deductible, and you should be comfortable with the attorney selected. Insurance providers are sensitive to this issue, and they have qualified lawyers available.

Information Security

When a claim is received, your first priority after notifying your insurance carrier should be to secure and document relevant information. This should include the following:

- Locate and secure all relevant drawings and correspondence.
- Visit the site if appropriate.
- Photograph the physical conditions.
- Document your team's recollection of events.
- Instruct your team on appropriate conduct.
- Do not admit fault (this could void insurance coverage).
- Do not obligate for payment of money or services (this could also void coverage).
- Do not cast blame on other parties (especially your consultants).
- Maintain confidentiality.
- Refer questions and communications to a designated spokesperson.

Appropriate Team Conduct

The following rules of conduct should be followed to preserve your coverage and protect your legal position.

“

The only thing worse than having a claim against you is having it handled badly. ”

Your local DPIC broker and DPIC's expert claim handling professionals are your best assurance against disputes and claims. Ask any architect or engineer we insure about the DPIC difference.

From Early Warning dispute resolution services that save you time and money to ongoing education in how to manage risk and new ideas in practice management, we'll give you a better return on your firm's insurance investment. And that's not just a claim.

Contact us today for more information.

McLaughlin Brunson Insurance Agency
214.503.1212

USI Insurance Services of Texas
281.496.3400

 DPIC Companies

A DIFFERENCE THAT DELIVERS™

Circle 110 on the reader service card

Settlement Issues

During the settlement process, it is important that all insurance policy requirements be strictly followed. Typically, the policy requires that the insured give the insurer a written "Consent to Settle." Be aware that should a settlement within policy limits be proposed by the claimant, and you do not consent to the settlement, the insurance company may attempt to recover costs resulting from a judgment above that amount. On the other hand, if the insured does not agree to a proposed settlement within policy limits, you can avoid exposure above policy limits by making a written settlement demand to the insurer. When a reasonable settlement offer is tendered, listen to your lawyer and consider the bottom line.

Uncollected Fees vs. Losses Paid

Last of all, and perhaps most important, is the issue of uncollected fees versus losses paid. Professional liability insurance policies exclude coverage for fee disputes, and consequently the insurer will not be concerned with outstanding fees. Designers are sometimes inclined to offer these uncollected fees for offset during the resolution of claims, but to do so can increase your loss by denying benefit of your insurance coverage.

The resolution to this problem is to keep the two issues separated. It is important to get an understanding with the Owner up front that all outstanding fees will be paid in full. This will preserve your profit position while allowing your insurance coverage to be used as it was intended.

If you incorporate these suggestions into your practice you should be able to establish a program that does not consume your time and resources yet still provides for effective loss prevention. Risk management is more than a set of rules and procedures. It is a mindset that must be incorporated into the delivery process from project pursuit through close-out. These suggestions will assist you in this task and help you to master risk management.

JAMES B. ATKINS, FAIA

James B. Atkins, FAIA, is a principal with the Dallas-based architectural/engineering firm HKS, Inc. where he has concentrated on construction phase services, contract negotiation, and loss prevention. He serves on the AIA National Documents Committee, and he frequently presents seminars on AIA documents, project management, and construction administration.

Professional Liability Goals & Objectives

An effective way to start developing your risk management program is to focus your energies on actions and resources that will benefit your overall project delivery process. The goals and objectives listed below provide a suggested framework for helping you establish the risk management criteria that is right for your practice.

- Choose your clients and projects wisely.
- Know when to walk away.
- Promise only what you can deliver.
- Balance the risk with the reward.
- Make your services match your contract.
- Be available for your client.
- Foster client education.
- Produce documents that tell the story.
- Mentor with experienced employees .
- Always include contract administration with "Record" services.
- Document, Document, Document.
- Resolve project issues quickly.
- Work toward "mutual team benefits" during construction .
- Respect the Time/Cost/Quality equation.
- Don't fly solo, use available support resources.
- Follow through on closeout.
- Review mistakes openly within your firm.
- Use your insurance agent's available resources.
- Utilize a Quick Response Plan for claims and disputes.
- Know and use your legal counsel.

It will help to post your goals and objectives in a prominent location in your office and discuss them openly with your team. Talk about what each one means and what you can do to integrate them into your services. Foster participation and involvement by assigning tasks for developing internal procedures and guidelines. Celebrate individual contributions and overall program achievements through rewards and recognition.

The objective is to develop a mindset of daily priorities that guides your decisions and actions throughout the day. From informed project selection and safe contract negotiation to quality documents and client devotion, implementing these suggestions will improve your chances of mastering the area of our practice that we call risk management.

References

- Cooper, Mary. 1996. *Records and Information Management: Order Out of Chaos*. Washington DC: American Consulting Engineers Council.
- Diamond, Susan Z. Third edition. *Records Management: A Practical Guide to Policies, Practices, Resources*. New York: AMACON.
- Moore, C. W. 1996. *The Mediation Process: Practical Strategies for Resolving Conflict*. San Francisco: Jossey-Bass Publishers.
- Phillips, Barbara Ashley. 1994. *Finding Common Ground: A Field Guide to Mediation*. Austin, TX: Hells Canyon Publishing.
- Sweet, Justin. 1994. *Legal Aspects of Architecture, Engineering and the Construction Process*. Elgin, MN: West/Wadsworth.
- Tuomey, Timothy R. 1989. *Understanding the Legal Aspects of Design/Build*. Kingston, MA: R. S. Means Company, Inc.
- Cushman, Robert F. and G. Christian Hedemann. 1997. *Architect and Engineer Liability: Claims Against Design Professional*. New York,: John Wiley & Sons, Inc.

TSA's 2002 Practice Annual:
Your Best Source for Information
on the Texas Architecture Industry

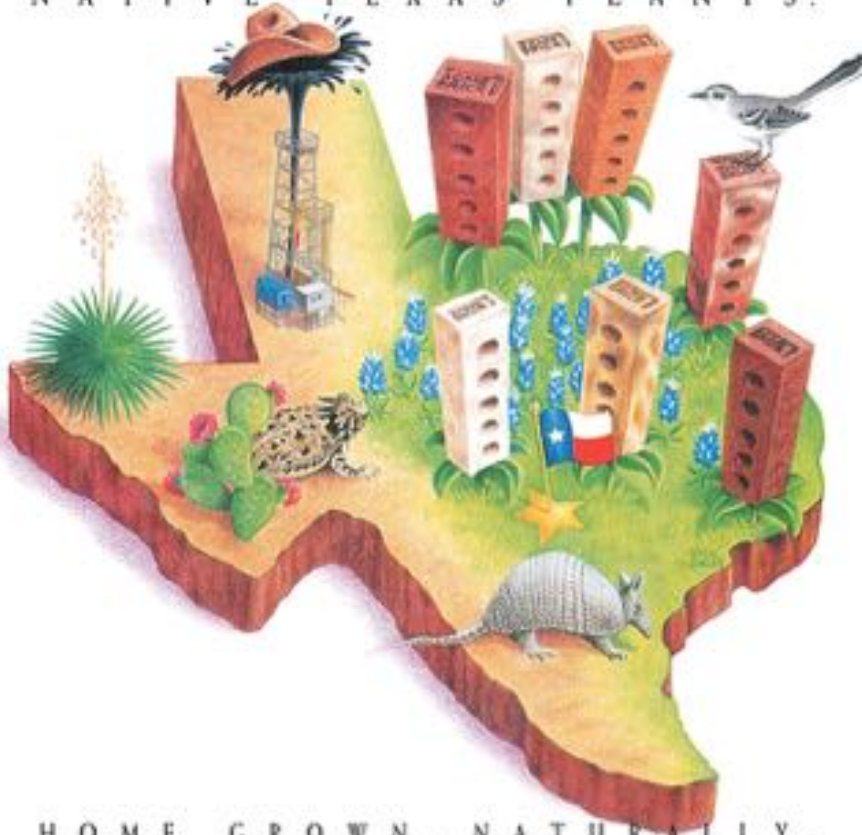
To purchase additional copies, please send a check, payable to Texas Architect, for \$59 (tax and shipping included) to:

Texas Architect Magazine
Attn: Practice Annual Request
816 Congress Avenue, Suite 970
Austin, TX 78701

To place your credit card order, please contact Judey Dozeto at judey@texasarchitect.org or call 512/478-7386.



NATIVE TEXAS PLANTS.



HOME GROWN, NATURALLY.

Acme Brick. Texas-based and Texas-proud.

The ideal building material for your next project is made right here in the Lone Star State from native soil. With seven plants and fourteen sales offices across the state, Acme Brick spends \$70 million in Texas each year. These dollars help bolster the local economy, which means more potential business for Texas architects. Invest in the same quality that architects have relied on since 1891.

Together, we keep Texans working and the Texas economy growing.



Check your phone directory to contact your local Acme Brick Company sales office.

texasarchitect.org

Circle 16 on the reader service card

WHEN IT COMES TO SCHOOLS,
WE'VE DONE OUR HOMEWORK.



Distinguished by our ability to offer a complete exterior package, including curtain walls, entrances, storefronts, windows, skylights and translucent panel systems, The Vistawall Group has supplied innovative school and university construction projects across the country. When you plan your next educational project, go with a single-source supplier that already has done its homework.

The Vistawall Group
Butler Manufacturing Company

VISTAWALL
ARCHITECTURAL PRODUCTS

MODULINE
WINDOW SYSTEMS

NATURALITE
SKYLIGHT SYSTEMS

SKYWALL
TRANSLUCENT SYSTEMS

For more information, call us today at
800/869-4567, or visit www.vistawall.com.

Circle 19 on the reader service card



HANDS-ON CONSTRUCTION

Houston

Bryan

San Antonio



800-344-2736

VAUGHN
CONSTRUCTION

vaughnconstruction.com

Circle 94 on the reader service card

TexasArchitect's Custom Reprints

Spread the word about your success and enhance your firm's image by providing customers with information they can take home.

Here are a few ways that companies are using custom reprints to do their advertising for them:

- Handouts at trade shows, meetings, and events
- Direct mail to customers and prospects
- Press releases and media packages
- Office display

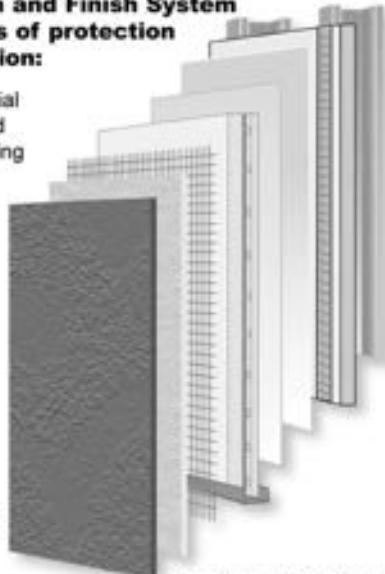
For more information on custom reprints, please contact Judy Dozeto at (512) 478-7386 or via email at judey@texasarchitect.org.



Teifs WEATHERTIGHT

This Exterior Insulation and Finish System features multiple layers of protection against water penetration:

- TeifsWEATHERSEAL, a special 100% acrylic air shield and waterproof protective coating
- Exclusively patented TeifsDRAINBOARD with vertical and horizontal drainage channels
- TeifsLAMINA (base coat, mesh, and finish), tested above and beyond industry standards
- Drainage Track
- Polyester-backed flashing tape for sealing rough openings



Quality is the Solution!

Teifs Wall Systems also offers a variety of other wall systems that provide a secondary weather resistant barrier and moisture drainage.



220 Burslem • San Antonio, TX 78202 • Phone (210) 472-2935 • Fax (210) 472-2946
1-800-358-4785 • www.teifs.com • teifs@teifs.com

Circle 101 on the reader service card or visit booth 205 in Austin

CORONADO BUILDERS, LTD.

CONSTRUCTION SERVICES SINCE 1977

**KNOWN FOR
AWARD-WINNING EDUCATIONAL PROJECTS
AND SAFETY EXCELLENCE**

- Commercial Contracting
- Construction Manager at Risk
- Construction Manager Agent
- Design-Build



4300 Beltway Place, Suite 180
Arlington, Texas 76018
817.557.2291 • Fax 817.784.1990
www.coronadobuilders.com



Circle 45 on the reader service card



Circle 45 on the reader service card

Beautiful designs

4" x 8"

8" x 8"

8" x 16"

4" x 16"



Beautiful choices

Our new Ashlar Series brick offer the classic look of stone in 4 sizes. Choose from straight-edged or tumbled (shown). Whether it's clay, limestone or our Rock Series brick, we have a beautiful choice to complement any design. Come see what we have to offer.

1-888-872-7425 • www.usbrick.com

US BRICK



Circle 11 on the reader service card or visit booth 418 in Austin

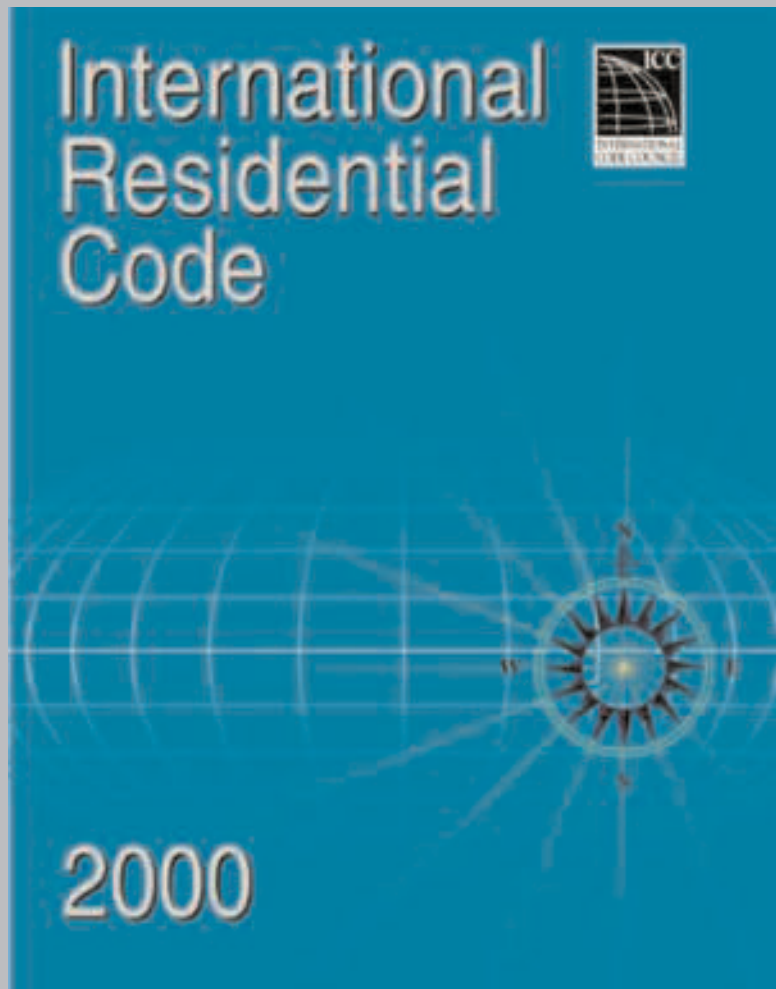
1 877 4 ICODES (toll free)

SBCCI[®]

Your Source For

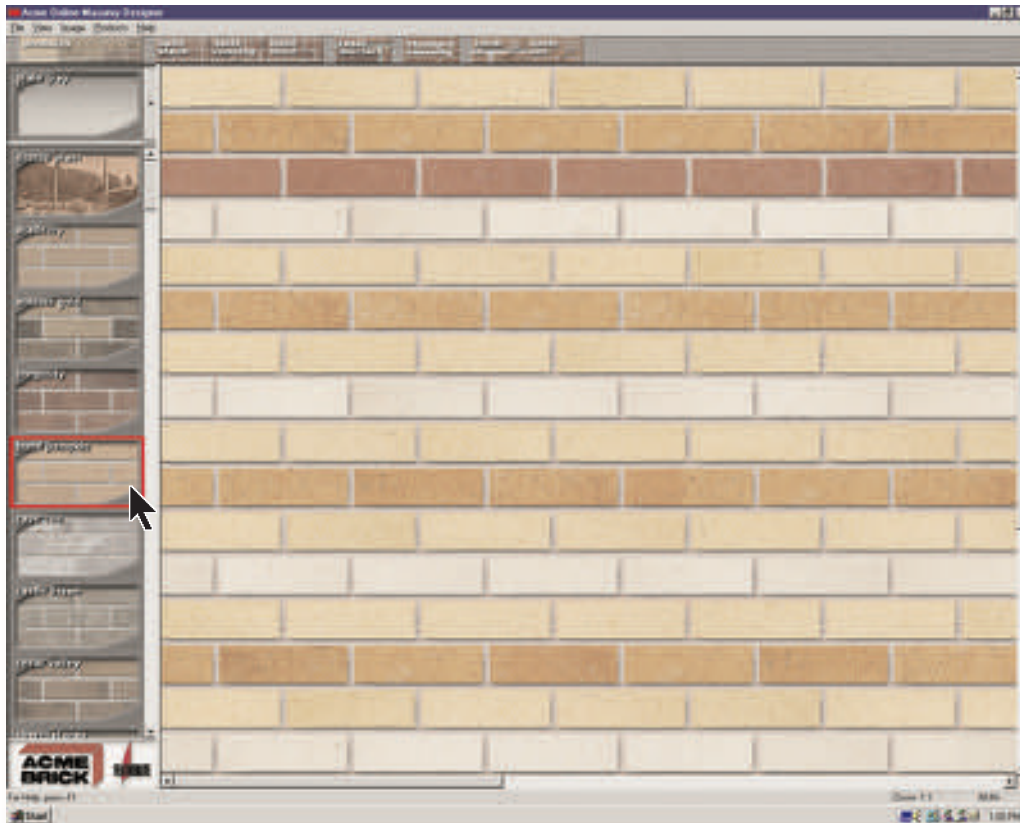
International Codes.

- Electronic Code Versions
- Training & Certification Including Web-Based Classes & Practice Tests
- Membership Privileges
 - Free Code Interpretations
 - Free Initial Code
 - Free Tabs
- 100% Satisfaction Guarantee
- Lowest Pricing In The Industry!
- 5% Discount On Internet Orders



www.sbcci.org

Pick, click, design with brick



Acme Brick introduces *Masonry Designer*, a powerful new tool for designing with brick and block. Now you can render your concepts with lifelike clarity using only a few clicks of your mouse. You can create an endless variety of wall patterns, freely mixing from the Acme Brick collection, Featherlite Burnished and Custom concrete masonry units, and dozens of mortar colors. Your imaginative artwork can then be printed, or even exported to AutoCAD.

Click to download
Masonry Designer
at acmebrick.com

Getting Started.

After you launch *Masonry Designer*, please select the Help option for a quick guide to making the best use of this versatile program.



The release of *Masonry Designer* preceded this exciting building's design, but its façade exemplifies the almost infinite range of patterns that this easy-to-use program allows.

Fort Worth Convention Center Expansion
architect Carter & Burgess, Fort Worth
design architect HOK, Dallas
general contractor Walker General Contractors, Fort Worth
masonry contractor ROC, Dallas

**ACME
BRICK**

Since 1891

Please visit us on the internet: www.acmebrick.com
or check the phone directory to contact your
local Acme Brick Company sales office.
Or please call 1-800-792-1234.



TAKING TEXAS PLACES

OCTOBER 24-26, 2002 • AUSTIN, TEXAS

The Texas Society of Architects' 63rd Annual Convention and Design Products & Ideas Exposition
joined by the International Interior Design Association, Texas/Oklahoma Chapter



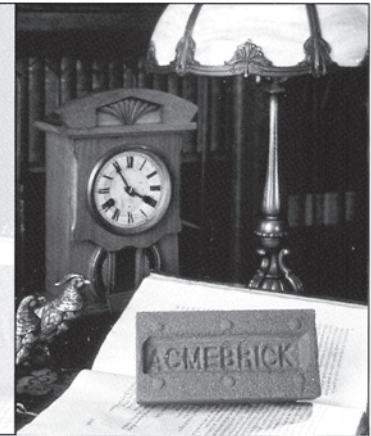
I I D A
INTERNATIONAL
INTERIOR DESIGN
ASSOCIATION

Index to Advertisers

Page	Advertiser	Circle No.
2, 26, 102, 107, 109	Acme Building Brands	16
26	AEC, Inc.	103
8	AIA Trust	14
11	All Seasons Commercial	4
121	Audio Visual Innovations	1
99	Bell Insurance Group	88
121	Bill Roberts Sales	132
78	Black Millwork	18
bc	Blackson Brick	6
7	Boral Bricks	25
1	Bulthaup	5
10	Composite Technologies Corp.	60
104	Coronado Builders, Ltd.	45
123	Data Projections	50
20	Design Arts Seminars Inc.	49
100	DPIC	110
15	Dur-A-Flex, Inc.	93
76	Elgin-Butler Brick Co.	182
ibc	Environmental Interiors	29
123	Fugro South	97
4	Gaco Western Inc.	90
19	Gate Precast/Gate Concrete Products	40
123	JEAcoustics	8
121	JEH/Eagle Supply	23
122	L.A. Fuess Partners, Inc.	31
23	Lucas Cedar, Inc.	10
22-23	Marvin Windows Planning Center	28
98	McQueary Henry Bowles Troy	48
123	MCT Sheet Metal, Inc.	71
76	Mesa Design Group	34
20	Miller Blueprint	13
80	Monier Lifetile	20
24-25	Nu Steel	46
26-27	Pella Windows	73
122	Pelton Marsh Kinsella	81
20	Petersen Aluminum	83
76	Raba-Kistner Consultants	47
ifc	Sevasa USA	27
123	Shen, Milsom & Wilke	79
121	Sound Reinforcements	30
106	Southern Building Code Congress Intl.	213
6	Southwest Concrete Products	85
9	Sport Court of Texas	24
122	Stairways, Inc.	39
6	Stone Marketing International	80
10	Tectum, Inc.	111
20	Texas Building Products	22
104	Texas EIFS	101
18	Texas Masonry Council	207
14	Trenwyth Industries	87
9	University of Texas Press	37
105	US Brick	11
4	Valley Block & Brick	3
104	Vaughn Construction	94
103	Vistawall Architectural Products	19
122	Way Consulting Engineers, Inc.	202
122	Wrightson, Johnson, Haddon & Williams	212
121	York Metal Fabricators	72

"Acme Handmades" Open a New Chapter in Brickmaking

Acme's new Elgin, Texas plant which is producing "Acme Handmades" is the first molded brick plant west of the Mississippi. The soft textures, and random folds and edges of this distinctive product will provide an individual look to any project. For more information contact Acme Brick Company at 1-800-792-1234 or at www.acmebrick.com.



Circle 16 on the reader service card

TexasArchitect

2003 Editorial Calendar

January/February
Play and Learn

March/April
The Arts

May/June
Healing

July/August
The "Real" Texas

September/October
2003 TSA Design Awards

November/December
Green

The companies listed below are exhibitors in the 63rd Annual TSA Design Products & Ideas Exposition in Austin, October 24-26.

Acme Brick Company

Booths 111, 113
2821 W. 7th St.
Fort Worth, TX 76107
817.332.4101 fax 817.390.2404
www.brick.com

For more than 100 years, Acme Brick Company has been meeting the needs of Texas architects with hard-fired clay brick in an exciting variety of colors, textures, and blends. Acme also offers the IBP Glass Block Grid System, a mortarless glass block installation system. Acme Brick Company is a Berkshire Hathaway company.

Advanced Lab Concepts, Inc.

Booth 625
9809 Whithorn
Houston, TX 77095
281.859.5496 fax 281.859.3053
Advanced Lab Concepts, Inc. (ALC) is a manufacturer and supplier of quality laboratory equipment and custom millwork for the secondary educational, institutional and industrial market. ALC can supply and install the following items: pre-finished wood, metal and plastic casework, fume hoods, epoxy resin tops/sinks, plumbing and electrical fixtures, safety equipment, reagent racks and specialized lab equipment.

AEC, Inc.

Booth 210
3360 Wiley Post Rd., Ste. 150
Carrollton, TX 75006
972.488.1066 fax 972.488.0554
www.aeccorp.com
Providing sound environments that are acoustically correct is our business. AEC, Inc. supplies and installs acoustical interior finishes and noise control products for the interior design, architectural, and industrial markets. With over 11 years of experience, AEC, Inc. has built a solid reputation as a leader in the sound management industry.

Affordable Building Systems, LLC

Booth 406
2750 State Hwy. 160
Whitewright, TX 75491
903.364.1198 fax 903.364.1108
www.affordablebuildingsystems.com
ABS TerraStar™ Movable Wall Systems, InStar Acoustical Ceiling Systems, and Prestowall Interior Wall Systems are produced through an environmentally responsible process that produces a high quality, durable, and fire resistant multi-use product made from wheat straw. Check out our website at www.affordablebuildingsystems.com or call 1-877-364-1198 for specifications and detailed information.

All Seasons Commercial Div., Inc.

Booth 638
1293 N. Harvey Mitchell Pkwy.
Bryan, TX 77803
800.444.1444 fax 800.732.7130
www.allseasonswindows.com
A Texas-based manufacturer offering high quality windows and doors for premium residential projects through heavy commercial applications. Whether it's to satisfy the discriminating homeowner or to protect children from storms in a school near the coast, Architects have proudly specified our products for decades within Texas and beyond.

Allstate Rubber Corp.

Booth 410
105-12 101st Ave.
Ozone Park, NY 11416
718.526.7890 fax 718.849.1662
Allstate Rubber will be exhibiting its legendary range of rubber flooring. Available in 64 colors, 40 textures, gym tile, and confetti, the Allstate tile line has the largest variety of offerings in the flooring industry. Also being shown is the Allstate vulcanized rubber Wallbase + Stairtread line for contract use.

American Tile Supply

Booths 107, 109
2821 W. 7th St.
Fort Worth, TX 76107
817.332.4101 fax 817.390.2404
www.brick.com
American Tile features the Southwest's largest selection of fine quality products, a knowledgeable and helpful staff and good value. In one stop at any of the 15 American Tile locations in Texas, you and your client can select the perfect tile, marble, porcelain and granite for all of your building needs.

Ameristar Fence Products

Booth 223
P.O. Box 581000
Tulsa, OK 74158
800.321.8724 fax 877.926.3747
www.ameristarfenceproducts.com
Ameristar Aegis II Industrial Perimeter & Security Fencing. No other manufacturer offers the quality, strength, finish and cost effectiveness of the Aegis System by Ameristar, the Texas Architect's 1st choice in ornamental steel fencing.

Ampco Products, Southwest Div.

Booth 422
201 Railroad Ave.
Sanger, TX 76266
940.458.7401 fax 940.458.5307
www.ampco.com
Ampco Southwest manufactures restroom compartments in laminate, metal, phenolic, and stainless steel. Stop by to find out about quick ship and competitive pricing programs. With manufacturing facilities in Florida, Texas, and Washington, we have a network of distributors and representatives to help us service you and meet your specifications.

Amtico International

Booth 202
6825 Wedgestone Dr.
Plano, TX 75023
972.208.3532 fax 972.208.4400
www.amtico.com
Amtico resilient tile offers a stylish line that is durable enough to be installed in retail or commercial settings, and is beautiful enough to be used in any room of a home. With over 250 colors, the design possibilities are endless. Please contact 800.370.7324 or visit our website at www.amtico.com for additional information.

Andersen Windows/Black Millwork Co., Inc.

Booth 222
901 Reinli St.
Austin, TX 78751
512.454.1203 fax 512.467.9186
Come by booth #222 and experience the benchmark for quality - Andersen Windows. Their signature features are durable vinyl exteriors with natural wood interiors and are available in numerous glazings such as High Performance, reflective and impact resistant glass. All products are backed by a 20/10 year warranty.

architectfinders, inc.

Booth 607
3010 LBJ Frwy., Ste. 1213
Dallas, TX 75234
972.888.6007 fax 972.919.6178
www.architectfinders.com
Architectfinders is the matchmaker in the architectural field, bringing candidates and clients together for their successful career and business opportunities. The staff at architectfinders has years of experience to utilize in an effort to ensure a match in placing architects, engineers, and administrative personnel at architectural firms throughout the country.

Architectural Building Components

Booths 317, 319
11625 N. Houston Rosslyn
Houston, TX 77086
281.931.3986 fax 281.931.3989
Architectural Building Components manufactures standing seam metal roofing panels. Eight different profiles, soffit and trim up to 32' long in Kynar and Galvalume Plus. Jobsite production of panels too long to ship. New products include 16 gauge reroof zees, 3" low slope standing seam, and 7" box gutter to 40 feet.

Armstrong World Industries

Booth 609
P.O. Box 3001
Lancaster PA 17604
713.780.2658 fax 713.780.6858
We will be showing the following products Perspectives, a heterogeneous sheet vinyl with "brushed concrete" visual in sheet and tile, Static-Dissipative Tile (SDT) in new colors, Natural Options redesigned collection of wood and stone combined with metallic accents and patterns, a recycling program and sustainable design solutions in ceilings, wood and metal ceilings, and i-ceilings integrating sound and wireless systems.

Arriscraft International

Booth 518
 P.O. Box 300069
 Austin, TX 78703
 512.453.7366 fax 512.453.7473

Arriscraft International is North America's only producer of stone whose process replicates the natural formation of natural stone. Its' products are used in all markets—residential, commercial, and institutional. Arriscraft has over 50 years of history and all stone products are backed with a lifetime warranty.

Associated Truss & Lumber

Booth 414
 388 S. Larkin
 Sunnyvale, TX 75182
 800.275.7883 fax 972.226.9253
 www.associatedtruss.com

Associated supplies TrusSteel noncombustible cold-formed steel trusses that are easy to specify, design and inspect. Guide specs, UL and NER listings, and details are available on CD. We also provide wood and metal framing to a second inspection.

Atkins Hanscomb Faithful & Gould

Booth 622
 12801 N. Central Expwy., Ste. 1420
 Dallas, TX 75243
 972.458.9040 fax 972.458.7271

Atkins Hanscomb Faithful & Gould is an independent consulting firm providing a range of services to clients undertaking engineering and construction related activities. Atkins HF&G provides a comprehensive range of cost control, schedule control, and quality control services at all stages of project development.

Avatech Solutions

Booth 301
 8015 Shoal Creek Blvd.
 Austin, TX 78757
 512.407.8811 fax 512.407.8822
 www.avatechsolutions.com

Avatech Solutions is the most trusted name in design automation software, training, and comprehensive technical services. Avatech is the nation's largest Autodesk solutions provider with over 27 Avatech Training Centers nationwide offering services for all phases of CAD implementation. Visit booth 301 to see the latest in design automation with a special feature presentation of Architectural Studio.

Azrock (a brand of Domco Tarkett)

Booth 405
 P.O. Box 2467
 Houston, TX 77252
 713.344.2731 fax 713.802.2159
 www.domco.com

Domco Tarkett commercial provides solutions to flooring problems with UCT, VET, linoleum, commercial sheet vinyl, homogeneous and static dissipative products.

Bartlett Cocke General Contractors

Booth 531
 6448 Hwy. 290 E, Ste. C-107
 Austin, TX 78723
 512.326.4223 fax 512.326.3990

Baten Associates

Booth 130
 4557 Alta Vista Ln.
 Dallas, TX 75229
 214.357.9748 fax 214.353.9353

Baten Associates will be showing a variety of green products including cork tiles, cork planks and rolls, bamboo plank flooring, acoustic cushion (recycled rubber), and linoleum (floating planks). We will also show custom granite countertops, terrazzo (precast tile), vinyl sheet and plank tile, and prefinished wood flooring.

BellGroup Financial Corp.

Booth 213
 16980 Dallas Pkwy. Ste. 100
 Dallas, TX 75248
 972.581.4800 fax 972.980.1813
 www.ebellgroup.com

BellGroup Financial is an Independent Insurance Agency and Financial Services firm with offices in Dallas, Irving, and Houston, specializing in Architects/Engineers Professional Liability Insurance as well as other Property & Casualty Insurance, Financial Services and Personal Insurance for the profession.

Benjamin Moore & Co.

Booth 517
 700 W. Kearney
 Mesquite, TX 75149
 972.285.6346 fax 888.285.6346
 www.benjaminmoore.com

Best Bath Systems

Booth 138
 4545 Enterprise
 Boise, ID 83705
 800.727.9907 fax 866.333.8657
 www.best-bath.com

Manufacturer of TAS/ADA-compliant roll in and transfer showers for Independent and Assisted Living. Available for new construction and renovation. Many models feature "no recess" application and 1/2" wall thickness. 45% ceramic finish. An Architectural Binder and samples available upon request. AIA Continuing Education (HSW) classes available at no charge.

Bill Roberts Sales Inc.

Booths 504,506
 4540 Bordeaux
 Dallas, TX 75205
 214.526.3366 fax 214.526.3367

McFarland Door manufactures custom stile and rail interior and exterior wood doors for both commercial and residential projects. Door styles and species offered are virtually unlimited. Commercial wood doors are available in up to 90 minute, positive pressure and heat rise labels. Factory machining and prefinishing are also available.

BodyBilt, Inc.

Booth 500
 One BodyBilt Place
 Navasota, TX 77868
 936.825.1700 fax 936.825.3505
 www.bodybilt.com

In just a few short years, BodyBilt, Inc. became one of the world's leading manufacturers of high quality, ergonomic seating. BodyBilt continues that tradition today by offering a complete line of ergonomic seating products, along with an impressive array of optional features, and accessories.

Boral Bricks Inc.

Booth 224
 8078 Westheimer
 Houston, TX 77063
 713.278.9200 fax 713.278.9211

Boral Bricks Inc. will display Building Bricks for exterior and interior walls made of Clay or Shale and Pavers made from Clay or Shale. Boral Bricks will also display man made stone for exterior and interior usages.

Bovard Studio Inc.

Booth 239
 2281 Hwy. 34 E.
 Fairfield, IA 52556
 641.472.2824 fax 641.472.0974
 www.bovardstudio.com

Bovard Studio Inc. designs, fabricates and installs traditional and contemporary stained glass and provides full stained glass restoration services, including new wood, aluminum and steel frames designed specially for stained glass windows and protective covering systems. Other products: mosaics, chancel furniture, custom wood doors. Our 40,000 sq. ft. facility includes a complete woodshop and welding shop.

Bruce M. Kennady Co., Inc.

Booth 528
 2505 Bowman Ave.
 Austin, TX 78703
 512.472.1708 fax 512.708.8589
 www.bmkco.com

Bruce M. Kennady Co., Inc. specializes in motorizing interior and exterior window coverings. Products include wood blinds, roman/roller shades, draperies, european retractable awnings, retractable sun and solar screens. Control options include manual, motorized, automated, PC interfaced, individual or group control, sun and wind sensors, wall switch, and hand held remote.

Burke Mercer Flooring Products

Booth 438
 2250 S. Tenth St.
 San Jose, CA 95112
 800.669.7010 x 503
 817.267.9918
 www.burkemercer.com

C.C.P.C. of Texas

Booths 712, 714, 716
P.O. Box 937
Eules, TX 76039-0937
817.540.4437 fax 817.545.7254
www.cccp-texas.org

The Cement & Concrete Promotion Council of Texas is a nonprofit Texas corporation compiled of manufacturers and distributors of Portland cement. The residential division promotes the use of concrete in residential construction, "championing" Insulated Concrete Forms (ICF's). Capital Aggregate of Austin (ECO-Block) and Mike Pilley Construction (AMVIC) are promoting individual products.

CADVisions, Inc.

Booth 207
1950 Stemmons Frwy., 2060 Infomart
Dallas, TX 75207
214.741.2323 fax 214.741.2407
www.cadvisions.com

CADVisions, Inc. is an Autodesk Authorized System Center. In business since 1992, we specialize in providing premier CAD solutions to architectural professionals. Come by our booth to see the latest software tools available for Architects from Autodesk including Architectural Desktop, Architectural Studio, Autodesk VIZ, and more.

Centex Sash & Door L.P.

Booth 524
1120 W. Howard Ln. #10
Austin, TX 78753
512.251.9290 fax 512.990.3392

Lincoln Windows has been manufacturing custom and standard wood windows and doors for over fifty years. A fully certified NFRC manufacturer and Energy Star partner, Lincoln products maintain state of the art manufacturing processes while still offering the flexibility of a custom manufacturer. Product options include unlimited cladding colors and numerous designer hardware finishes.

Central Texas Metal Roofing Supply Co., Inc.

Booth 312
830 Sagebrush Dr.
Austin, TX 78758
512.452.1515 fax 512.833.7499
www.centraltexasmetalroof.com

We manufacture and supply metal roof supports, architectural and exposed fasteners, and roof systems. We also provide low-profile all-metal vented ridge as well as metal and soffit wall panels. We pre-engineer metal buildings and metal truss systems and efficient paint systems. We manufacture mini-warehouse and wall systems.

Centurion Industries Inc., A-Lert Roof Systems Div.

Booth 330
P.O. Box 79
Erie, KS 66733
620.244.3201 fax 620.244.3294

Ceramic Tile International

Booth 314
2311 W. Rundberg Ln., Ste. 500
Austin, TX 78758
512.491.6790 fax 512.491.6786

Ceramic Tile International will be displaying a large line of ceramic tile, porcelains, and natural stones. Along with these hard surface products, CTI will be showing a new floor heating system that is installed under ceramic and porcelain tiles. Also on display will be a line of quarry tiles from one of CTI's vendors.

Chapman Building Systems/ Therma Foam, Inc.

Booths 604, 606
P.O. Box 161128
Fort Worth, TX 76161
817.624.7204 fax 817.624.7264
www.sips-chapman.com

Therma Foam, Inc. is a manufacturer of Expanded Polystyrene (EPS) insulation, finding markets in many construction and related applications. We are a supplier to Chapman Building Systems, Inc. Texas manufacturer of structural insulated panels (SIPS), and a major supplier to the EIFS and stucco industry with factory pre-coated architectural shapes.

Chemical Lime Co.

Booth 415
350 APG Lane
New Braunfels, TX 78132
800.292.5278 x114 fax 830.625.0552
www.chemicallime.com

Chemical Lime Company produces and supplies CHEMSTAR Type S Lime which is manufactured to meet or exceed ASTM and UBC standards for masonry and finishing lime purposes. In cement-lime and mortar cement mortars/plasters, CHEMSTAR Type S Lime contributes to high workability, excellent sand carrying capacity and board life; which results in superior flexural bond strength and water resistance.

ChemRex, Inc.

Booth 325
2460 Bedford Circle
Bedford, TX 76021
817.907.6129 fax 817.589.8391
www.chemrex.com

ChemRex® is an industry leader in the manufacturing of chemical products for the construction market. Recognized brand names are SONNEBORN®, THORO®, MBT® Protection and Repair, THOROC™ and HYDROZO® which combined, offer a variety of concrete repair, architectural and specialty sealant, coating, paint, and waterproofing products from one single source.

Childcraft Education Corp.

Booth 240
2920 Old Tree Dr.
Lancaster, PA 17603
800.631.5652 fax 888.532.4453
www.childcrafteducation.com

Childcraft Education Corporation is the leading manufacturer of unique, developmentally appropriate furniture for young children. Childcraft offers personalized classroom equipment

planning and proposals specific to customer needs. Please keep Childcraft in mind when working with schools, churches, child development centers, and other facilities for children birth through fourth grade.

Cold Spring Granite Co.

Booth 614
202 S. Third Ave.
Cold Spring, MN 56320
320.685.3621 fax 320.685.8490
www.coldspringgranite.com

Cold Spring Granite is a full service supplier of domestically quarried granite for building facing (interior and exterior), paving, landscape areas, and industrial uses. Included in our product line are slabs and thin tile.

Concrete Design Inc.

Booth 232
3650 S. Broadmont Dr.
Tucson, AZ 85713
520.624.6653 fax 520.624.5920
www.concrete-designs.com

Concrete Designs Inc. manufactures architectural precast concrete and GFRC in a wide variety of colors and textures. Products include columns, balustrades, mantles, cornice and moldings.

Copper Craft

Booth 618
4995 Keller Haslet Rd.
Keller, TX 76248
817.490.9622 fax 817.490.9661
www.coppercraft.com

Copper Craft combines old world craftsmanship with modern day technology and equipment to provide high quality yet affordable architectural sheet metal products. Our highly skilled and trained master craftsmen have up to 30 years experience which assures high quality and service 30 years from now.

Cultured Stone—Div. of Owens Corning

Booth 135
P.O. Box 270
Napa, CA 94559
800.255.1727 fax 707.255.5572
www.culturedstone.com

Cultured Stone® products provide the beauty of natural stone at about half the cost and one quarter the weight of full thickness stone. With a 50-year limited warranty, Cultured Stone® products come in a wide variety of veneer textures, colors and architectural trim products.

Dal-Tile Corporation

Booth 227
7834 C.F. Hawn Frwy.
Dallas, TX 75217
214.309.4535 fax 214.309.4584
www.daltile.com

Dal-Tile's line of commercial and residential tile offerings provide the designer with a winning combination of commercially rated large unit porcelain floor tile, large and small unit glazed wall

and floor tile, as well as the traditional porcelain ceramic mosaic and quarry tile lines.

Digital Studio Imaging

Booth 238
16311 Clay Pigeon Ct.
Missouri City, TX 77489
713.416.8382

We provide computer generated images for future architectural developments, as well as animated fly/walk throughs. DSI can produce camera-matched renderings as well as complete digital photo realistic images. DSI also delivers the highest quality digital images for web sites to printed flyers, to any promotional medium that fits your needs.

Dimensional Stone Supply, Inc./Advanced Glass Block

Booth 514
7250 Wynnpark
Houston, TX 77008
713.802.2333 fax 713.880.2999

Dimensional Stone Supply, Inc. - Importer and distributor of natural stone products from around the world. Exclusive distributor of Quartz-T (stone laminated safety glass). Exquisite handcrafted mosaics, border, trims and medallions. Advanced Glass Block - Master distributor for "WECK" glass blocks, "N.E.G." glass blocks and the "BLOKUP" mortarless installation systems.

Doors & Co., Inc.

Booths 525, 527
6409 Burnet Ln.
Austin, TX 78757
512.454.3303 fax 512.454.6366

Doors & Company offers architecturally appropriate door styles rendered in a variety of wood species. From high-style mahogany entry systems with exceptional art glass to rustic doors of incense cedar, knotty pine, alder, maple, and mesquite. Iron grilles and unique hardware along with windows, sidelights and transoms provide additional accent possibilities.

Dow Chemical Company, The

Booth 211
4760 Preston Rd., Ste. 244-358
Frisco, TX 75035
972.712.3010 fax 972.712.2383

DuPont Tyvek Weatherization Systems, Inc.

Booth 123
16112 Stoneham Circle
Pflugerville, TX 78660
512.989.1382 fax 512.989.1489
www.tyvek.com

DuPont® Tyvek® is a complete weatherization system for walls in virtually every type of construction. Tyvek® HomeWrap®, StuccoWrap® and CommercialWrap® will stop bulk water and air from infiltrating the wall system and let the wall system breathe, helping interior moisture get out. Tyvek® Contractors Taps, FlexWrap™, StarightFlash™ and WrapCap Screws complete the weatherization systems product line.

Dur-A-Flex, Inc.

Booth 315
95 Goodwin St.
East Hartford, CT 06108
800.253.3539 fax 860.528.2802
www.dur-a-flex.com

Whatever your flooring needs, Dur-A-Flex has the right solutions. Our versatile seamless flooring applications provide improved safety, minimum downtime, easy maintenance and long-lasting performance. With 35 years of experience and innovation, and a nationwide network of quality flooring contractors, Dur-A-Flex, Inc. is the smart choice.

Ecophon CertainTeed, Inc./Maniscalco & Associates

Booth 439
1912 Hollister
Houston, TX 77080
713.465.3433 fax 713.465.0873

Ecophon CertainTeed, an innovative manufacturer of suspended Acoustic Ceilings made of glasswool, a natural sound absorber. Ecophon CertainTeed provides practical, aesthetic ceiling tile solutions for offices, public facilities, hotels, hospitals, educational establishments, recreational facilities and other projects. Represented locally by: Judy Maniscalco, Maniscalco & Associates

Elgin Butler Brick Co.

Booth 516
P.O. Box 300069
Austin, TX 78703
512.453.7366 fax 512.453.7473

Elgin Butler Brick Co., founded in 1973, manufactures structural glazed brick and tile. From classic to avant garde, its' glazed products are used on the exteriors and interiors of schools, correctional facilities, food plants and subways for clean, durable, beautiful walls.

ERCO Lighting Inc.

Booth 507
3601 Turtle Creek Blvd., Ste. 902
Dallas, TX 75219
214.521.9949 fax 214.521.9044
www.erco.com

ERCO Leuchten GmbH, Ludenscheid, is one of the leading companies in the luminaire industry. Working together with internationally renowned designers, lighting engineers and architects, ERCO develops product ranges for all areas of architectural lighting, luminaires and lighting systems for indoor and outdoor areas, as well as lighting control for scenic dimming and light management.

ETTL Engineering & Consultants Inc.

Booth 529
1717 E. Erwin
Tyler, TX 75702
903.595.4421 fax 903.595.6113
www.ettlinc.com

Home facilities Tyler, Texas. Other office/laboratories in Longview & Texarkana. Works closely with architects and planners/designers/constructors of all types of structures (1) during property acquisition, offering site assessments, geo studies; (2) during pre-construction, especially with detailed foundation

recommendations; (3) during construction, providing construction materials engineering services of all types.

Executive Wall Concepts, Inc.

Booth 218
1224 Post Oak Rd., Ste. 178
Houston, TX 77055
713.688.7008 fax 713.688.3624
www.ewc.com

Executive Wall Concepts, Inc. has been a resource to the design community for 21 years, providing custom wall and ceiling installation. Products include fabric-wrapped acoustic and tackable panels, traditional upholstered, sewn seam walls, direct glue, magnetic and dry erase marker boards, eurospan ceilings, and MechoShades.

Fairway Supply

Booth 339
4303 Dacoma
Houston, TX 77092
713.957.2160 fax 713.957.2122
www.fairwaysupply.com

In addition to providing a complete line of Architectural Hardware from exit devices, locksets, and doors, to patented key systems, access control components and systems, Fairway offers security consulting services, specification assistance, technical support, and training. Specializing in controlled access, we provide continuing education courses for AIA members.

Featherlite Building Products

Booths 115, 117
2821 W. 7th St.
Fort Worth, TX 76107
817.332.4101 fax 817.390.2404
www.brick.com

Featherlite Building Products is the largest concrete masonry producer in the Southwest. Featherlite's family of products offers an economic solution for diverse, distinctive concrete masonry construction that combines concrete's durability and ease of maintenance with unlimited aesthetic opportunities. Featherlite is a member of Acme Brick Company family of companies.

Fencecrete America, Inc.

Booth 432
15089 Tradesman Dr.
San Antonio, TX 78249
210.492.7911 fax 210.492.8943
www.fencecrete.com

Fencecrete America offers precast fencing in a variety of styles including ranch rail, woodgrain, brickstyle, stuccostyle, and fencing with wrought iron. We also offer a single wythe masonry wall system. Our products are far less expensive than conventional masonry fencing since they are lifetime products and are maintenance free.

Flint Concrete Construction, LLC

Booth 334
8300 Hempstead Rd., Ste. B
Houston, TX 77008
713.861.4041 fax 713.864.4067

Flint Concrete Construction, LLC is a manufacturer of architectural precast concrete with production facilities in Houston and Waxahachie, Texas. Our mission is to be a quality producer of architectural precast concrete throughout the state of Texas and surrounding states. We also offer technical and cost estimating services to the architectural and engineering communities.

Framework, Inc.

Booth 640
4914 Dickson
Houston, TX 77007
713.868.0011 fax 713.868.4165

Freudenberg Building Systems, Inc./Nora Rubber Flooring

Booth 424
4614 Thousand Oaks Dr.
Arlington, TX 76017
817.572.1250 fax 817.572.6819
www.norarubber.com
nora® Rubber flooring products available in tile and sheet material, stairtreads, sanitary base, surgical flooring, recycled rubber flooring products, ESD and conductive flooring products. A variety of products for healthcare, education, retail, industrial, airports, ice rinks, health clubs, stadiums and golf facilities.

Gaco Western Inc.

Booth 539
P.O. Box 59971
Dallas, TX 75229
214.902.8940 fax 214.902.8942
www.gaco.com
Gaco Western Inc., founded in 1955, is a privately owned company. Our corporate office is located in Seattle, Washington with manufacturing facilities in Dallas, Texas and Waukesha, Wisconsin. We are an industry leader in the manufacturing of specialty coatings and polyurethane foam for the construction industry. Visit our website at www.gaco.com

Gate Precast/Gate Concrete Products Company

Booth 306
P.O. Box 38
Pearland, TX 77588
281.485.3273 fax 281.485.7644
www.gateprecast.com
www.gateconcrete.com
Gate Precast/Gate Concrete Products Company specializes in architectural precast concrete and precast, prestressed hollow-core concrete planking. Gate's hollow-core operation (Pearland, TX) has been producing and erecting floor, roof, and suspended slabs in Texas and Louisiana since 1981. Gate currently serves the entire eastern half of the U.S. from any one of nine producing plants.

Giles Engineering Associates, Inc.

Booth 610
10722 N. Stemmons Frwy.
Dallas, TX 75220
800.876.6842 fax 214.358.5884
www.gilesegr.com
Giles Engineering Associates, Inc. provides complete geotechnical construction materials testing and environmental services in an efficient manner while minimizing response time and cost to our client.

GlassCraft Door Corporation

Booth 234
2002 Brittmoore Rd.
Houston, TX 77043
713.690.8282 fax 713.690.9994
GlassCraft Door is Texas' largest standard and custom hardwood door, millwork and glasswork facility. Products include custom and standard hardwood entry doors, sidelights and transoms, door jambs, and decorative glass windows.

Georgia-Pacific G-P GYPSUM

Booth 333
2411 Sheraton Rd.
Denton, TX 76201
940.381.0409 fax 940.381.5399
www.gp.com/gypsum
Dens-products™ are patented glass matted products that are highly resistant to moisture and weather related problems and are resistant to the growth of mold and mildew as demonstrated by tests conducted pursuant to ASTM D 3273. The Dens family line of products consists of Dens-Glass Gold® exterior sheathing, Dens-Shield® The Ultimate Tile Backer®, Dens Glass Ultra Shaftliner™, and Dens-Deck® roof board.

Granite Mountain Stone Design

Booth 616
2400 Hwy. 1431 W.
Marble Falls, TX 78654
830.693.3116 fax 830.693.1757
www.granitemountainstonedesign.com
Granite Mountain Stone Design is "The Source" for granite countertops. We will be displaying finely crafted granite for use as countertops, vanities, fireplace surrounds, and other specialty high-end surfacing applications. We will showcase our products and service, featuring granite products fabricated and installed for residential and small commercial work.

graphicsdfw

Booth 401
703 McKinney Ave., Ste. 110
Dallas, TX 75202
214.741.4111 fax 214.741.3003
graphicsdfw for eighteen years has served the architect and designer with a wide selection of tools and materials. The HAF-RAK hanging file is featured in this year's exhibit. The HAF-RAK file is designed to organize half size drawings (11X17 to 18X24) available in six (two on casters) inexpensive and accessible models.

Häfele America Co.

Booth 630
3235 10th St. N
St. Petersburg, FL 33704
727.827.1425 fax 727.827.1394
www.hafeleonline.com
Häfele America Company; a leader in innovative solutions for over 25 years for the architectural and AWI community features: architectural sliding door systems for glass/wood/metal applications; transponder technology access control systems; Aximat hinges for wooden and glass doors; decorative handles and knobs, and furniture and cabinet sliding door systems.

Haworth, Inc.

Booth 624
2 Greenway Plaza, Ste. 100
Houston, TX 77046
713.629.1772 fax 713.629.5229
www.haworth.com
Haworth, Inc. is a leading designer and manufacturer of office furniture with a global reputation for innovative, high quality products and services. Haworth leads the industry with furniture solutions that address the new ways people and organizations work today and anticipates how they will work tomorrow. We create great places to work.

Homasote Company

Booth 411
932 Lower Ferry Rd.
West Trenton, NJ 08628
800.257.9491 x.1333 fax 609.883.3497
www.homasote.com

Hull Historical

Booth 722
201 Lipscomb St.
Fort Worth, TX 76104
817.332.1495 fax 817.332.1496
www.hullhistorical.com
Hull Historical manufactures custom and historical millwork packages for commercial and residential projects. In addition to custom millwork, Hull Historical has just introduced the Hull Historical Molding Catalog, a collection of over 350 historical moldings from virtually all of the important American home styles. The catalog can be purchased at booth #722 or ordered online.

ICC

Booth 318
5203 Leesburg Pike, Ste. 600
Falls Church, VA 22041
703.931.4533 fax 703.379.1546

ICI Paints

Booth 217
1900 Josey Lane
Carrollton, TX 75006
972.417.7509 fax 972.417.7501
www.iciduluxpaints.com
As one of the largest paint manufacturers in the world, ICI Paints offers architects, specifiers, and interior designers the finest paints, coatings, and color services in one convenient source.

Industrial Design & Production

Booth 515
1345 Levee St.
Dallas, TX 75207
214.742.1122 fax 214.742.1133
www.idandp.com

Industrial Design and Production is a full service architectural sign company specializing in comprehensive on-premise signage for new construction, re-imaging, mergers and acquisitions. ID&P designs, manufactures and installs architectural signage for Fortune 500 companies, commercial and residential real estate developers/owners, shopping centers, public buildings, hospitals, parking structures and retail stores.

Innovative Lighting, Inc.

Booth 219
1915 Peters Rd., Ste. 108
Irving, TX 75061
972.721.1177 fax 972.554.8477

Innovative is a cold cathode manufacturer based in the Dallas area. We serve all of Texas, as well as the U.S. We have six different cathode systems to suit your lighting needs. All of our products are U.L. listed for safety. Visit our website at www.Innovative-Lighting.com or call us at 800.951.6366

Intertech Flooring

Booth 634
7303 Burleson Rd., Ste. 700
Austin, TX 78744
512.385.4574 fax 512.385.4577

Intertech Flooring/Building Technology Platform. Walk on technology while we exhibit the advantages to raised access flooring by Tate Access Flooring, modular power, voice, and data wiring systems by CII, under floor HVAC delivery systems by York, and all hidden under the latest fashion carpets by Shaw Contract Group.

James Hardie Building Products

Booth 313
26300 La Alameda, Ste. 250
Mission Viejo, CA 92691
800.348.1811 fax 949.367.0185
www.jameshardie.com

The world leader in fiber-cement based technology and manufacturing, James Hardie Building Products markets a broad range of products including Hardiplank lap siding and Hardipanel vertical siding, Hardie Shingleside Shingles, HardiTrim, Hardisoffit panels, and Hardibacker and Hardibacker 500" Ceramic Tile Backerboard.

JEH/MSI Supply

Booths 214, 216
15200 Midway Rd.
Addison, TX 75001
888.534.1800 fax 972.364.0554
www.eaglesupplygroup.com

With 38 full service distribution centers, we distribute every major roofing and masonry product line as well as specialty roofing products. We have exclusive distribution agreements with Hilltop Slate and North Country Slate. Ludowici Roof Tile, US Tile, MCA, Deleo and Santa Fe clay tiles are used in each of our markets.

Johnson-Kelley Associates, Inc.

Booth 530
701 E. Plano Pkwy., Ste. 409
Plano, TX 75074
972.422.5384 fax 972.422.5654

Johnson-Kelley Associates has been providing accessibility plan reviews and inspections since 1995. We have completed thousands of plan reviews and/or inspections for Architects, Interior Designers, and Building Owners to comply with accessibility requirements and standards (T.A.S.) adopted by the Texas Department of Licensing and Regulation for the purpose of complying with Article 9102, Texas Civil Statutes.

Kawneer Company, Inc.

Booth 407
3216 Royalty Row
Irving, TX 75062
972.438.1212 fax 800.800.5461
www.kawneer.com

Balancing experience with innovation, Kawneer offers engineered systems and solutions through a comprehensive line of entrances, windows, framing systems and curtain wall systems. Highlights include economical, pre-engineered and multiple-design-choice sunshade; BIPV curtain wall, slope glaze and sunshade; windows for historic renovation; and a comprehensive range of impact resistant products.

Kelly-Moore Paint Company

Booth 532
301 W. Hurst Blvd.
Hurst, TX 76053
817.804.3345 fax 817.268.8108
www.kellymoore.com

Kelly-Moore Paint Company has manufactured and distributed quality architectural and industrial coatings since 1945. We are committed to the development and production of quality, environmentally-friendly products that meet the ever changing and demanding requirements the design community encounters. For superior service, quality and product support, contact your Kelly-Moore Paints Architectural Representative today.

Kenmark, Inc.

Booth 132
7304 Shasta Cove
Austin, TX 78759
512.401.9689 fax 512.401.8416
www.kenmarkinc.com

Kenmark is charging toward 2003 with more product offerings than ever! Our dry-erasable line, Walltakers, is a proven success in all markets and now offers two new lined products. Korogard, our wall protection line, is proud to present Traffic Patterns, a designer-friendly alternative to rigid sheet vinyl.

L.A. Fuess Partners Inc.

Booth 639
3400 Carlisle St., Ste. 200
Dallas, TX 75204
214.871.7010 fax 214.969.0065
www.lafp.com

Landscape Forms

Booth 200
9331 Moss Circle Dr.
Dallas, TX 75243
888.667.1145 fax 214.340.6769
www.landscapeforms.com

Lehigh White Cement

Booth 311
1512 Lake Air Dr., Ste. 105
Waco, TX 76710
800.792.3212 fax 254.776.1799
www.lehighwhitecement.com

Lehigh White Cement manufactures and markets White Portland Type 1 and White Masonry cements throughout the United States. A few of the products in the construction field using white cement include architectural precast, brick and block, terrazzo, cast stone, plaster, masonry, grout, and pavers.

Lightolier

Booth 611
13729 Research Blvd., Ste. 610
Austin, TX 78750
512.930.0722 fax 512.930.1049
www.lightolier.com

We will be showing addressable track lighting and lighting controls by Lightolier and low voltage cable and rail systems by Translite/Sonoma.

List Industries Inc.

Booth 440
5625 FM 1960 West, Ste. 610
Houston, TX 77069
281.290.8066 fax 281.290.8067
Steel lockers - K.D. type, corridor lockers and welded athletic lockers, locker room benches and steel shelving.

Lomanco

Booth 323
P.O. Box 519
Jacksonville, AR 72076
501.982.6511 fax 501.982.1258
www.lomanco.com

Lomanco is the world's largest manufacturer of residential and light commercial attic or crawl space ventilators. Lomanco provides a complete line of quality products meeting your ventilation requirements while protecting other costly building components. Our products fall into seven categories: Turbine Ventilators, Roof Vents, Power Ventilators, Ridge Vents, Gable Vents, Intake Vents, and Foundation Vents.

Longhorn Distributors

Booth 615
P.O. Box 17035
Austin, TX 78760
512.385.3040 fax 512.385.3076

Longhorn Distributors has been supplying top name products to the contract flooring community in central and south Texas for more than thirty years. We are currently distributing the following product lines: Roppe Rubber Corp., Ardex Engineered Cements,

Vynylasa Commercial Floor Tile, and Leggett & Platt Commercial Carpet Pad.

Louis and Company

Booth 708
3080 N. Great Southwest Pkwy.
Grand Prairie, TX 75050
210.846.1144 fax 707.313.7226
Louis and Company, the single source for cabinet hardware, surfacing products and machinery is proud to display Trespa Architectural Panels. This innovative product line is suitable for a wide range of interior and exterior applications. Other manufacturers displaying: Amerock Decorative Hardware, and Knape & Vogt Idea computer accessories.

Lutron Electronics Co., Inc.

Booth 119
7200 Suder Rd.
Coopersburg, PA 18036
610.282.3800 fax 610.282.6437
www.lutron.com
Lutron Electronics Co., Inc., is the world's leading designer and manufacturer of lighting control systems and window treatments for residential, commercial, industrial, and institutional applications.

M2 Studio

Booth 526
5438 Belmont Ave.
Dallas, TX 75206
214.752.7279 fax 214.821.1818
www.m2studio.net

Magna Wall Stucco Systems

Booth 513
2327 Langford St.
Dallas, TX 75208
800.626.4391 fax 469.227.0975
www.isgproducts.com
Magna Wall stucco products are suitable for construction of single-family, multi-family, commercial and industrial structures, as well as retrofitting and rehabilitation of existing products. Featuring national building code approvals, Magna Wall offers reduced application times, superior strength, minimal shrinkage and excellent durability.

Mannington Commercial

Booth 534
9521 Westheimer Rd., Ste. 242
Houston, TX 77063
713.785.5646 fax 713.784.9693

Marvin Windows and Doors

Booth 626
Hwy. 11
Warroad, MN 56763
800.346.5044
www.marvin.com
Marvin offers over 11,000 different windows and doors that are available in standard shapes and sizes. And that's not even counting our custom possibilities. There are no warehouses for

finished windows, no stockpiles of standard sizes. Even our standard offerings could have any variety of options on them.

Master Tile

Booths 508, 510
7170 West 43rd St., Ste. 150
Houston, TX 77092
713.300.3612 fax 713.331.1915
www.mastertile.net
Master Tile markets the finest selection of floor and wall tile, swimming pool tile, decorative tile, quarry tile, porcelain tile, natural stone, and setting materials. We cater to both residential and commercial markets with the kind of prompt and personal service that is hard to find these days.

Maxxon Corp.

Booth 426
920 Hamel Rd.
Hamel, MN 55340
763.478.9600 fax 763.478.9695
www.maxxon.com
Maxxon provides solutions for a world of floor challenges. Whether it's renovation or commercial projects, single family homes, multifamily housing or self-leveling applications, you can count on Maxxon products for performance and value: Gyp-Crete, Gyp-Crete 2000, Therma-Floor, Dura-Cap, and commercial topping floor underlayments, Level-Right Portland Self-Leveling Floor Underlayments, and Acousti-Mat the ultimate sound deadening systems.

McCoy Specialty Products (a division of McCoy Workplace Solutions)

Booth 304
6869 Old Katy Rd.
Houston, TX 77354
713.802.6706 fax 713.865.4320

MCT Sheet Metal, Inc.

Booth 522
29210 Quail
Katy, TX 77493
281.391.0285 fax 281.391.4787
www.mctsheetmetal.com
MCT Sheet Metal, Inc. is a major provider of quality architectural sheet metal products and services to schools, churches, residential and industrial clients and customers. The MCT Retro-Fit roof system is a major specialty which involves replacing a leak proof flat roof with an attractive, sloped, trouble-free standing seam metal roof.

Metro-Repro, Inc.

Booth 310
2809 Virgo Ln.
Dallas, TX 75229
972.484.9292 fax 972.484.2421
www.metrorepro.com
Metro-Repro provides large format graphic supplies, equipment, and factory authorized service to Architects and Engineers throughout Texas. Our product line consists of large format printers/plotters, blueline equipment, scanners, engineering

copiers, and complete wide format digital document systems and supplies from Hewlett Packard, Xerox Engineering Systems, Vidar and others.

Mid-Continental Restoration Company, Inc.

Booth 710
4101 Murray Ave.
Haltom City, TX 76117
817.498.7277 fax 817.656.4764
www.midcontinental.com

Mohawk Group, The

Booth 225
7139 Winterwood Ln.
Dallas, TX 75248
800.622.6442 fax 972.233.0942
We cover it all. Our carpet meets every requirement, from the boardroom to the breakroom. Choose between the long-term, proven durability of Mohawk Commercial and the immediate, reliable value of Bigelow Commercial. Depend on us for more than just great carpet. We're innovating the way we do business. Visit www.mohawkgroup.com

Mondo USA

Booth 308
1705 West NW Hwy., Ste. 455
Grapevine, TX 76051
817.421.7861 fax 817.251.1074
www.mondousa.com
Contract Rubber Flooring Engineered for Human Vitality—In commercial flooring as in sports flooring we focus our research on creating products that are ergonomically correct for the human body. Once we deliver on that front, we play with colors and designs to achieve aesthetically pleasing results.

Monolithic Dome Institute

Booth 501
177 Dome Park Place
Italy, TX 76651
972.483.7423 fax 972.483.6662
www.monolithic.com

MYCON General Contractors, Inc.

Booth 235
208 E. Louisiana, Ste. 200
McKinney, TX 75069
972.529.2444 fax 972.562.0009
www.mycon.com
MYCON is an award-winning commercial contractor specializing in integrating general contracting and construction management services, including pre-construction planning, conceptual estimating, permitting assistance, design/build, tenant interior coordination and post construction needs. MYCON's focus markets include retail, banking, golf, and worship facilities.

National Fenestration Rating Council

Booth 327
 8484 Georgia Ave., Ste. 320
 Silver Spring, MD 20910
 301.589.1776 fax 301.589.3884
 www.nfrc.org

The National Fenestration Rating Council (NFRC) is a nonprofit organization that develops consensus standards for determining the energy performance of fenestration systems (windows, doors, curtain walls, skylights). In addition, NFRC administers a third party certification and labeling program for communicating fenestration performance to architects, builders and code officials.

National Wallcovering, Inc.

Booth 335
 2210 Cantrell Rd.
 Little Rock, AR 72202
 512.426.8605 fax 512.260.3975

National Wallcovering represents many well known brands of commercial wallcovering, acoustical wallcovering, and dry erase wallcovering to the Texas market. Our product line consists of Tower, Plexus, Cirqa, Vycon, DeNovo, Crosspoint, and Speakeasy.

NCARB

Booth 316
 1801 K St. NW, Ste. 1100-K
 Washington, DC 20006
 202.783.6500 fax 202.783.0290
 www.ncarb.org

Visit the NCARB booth to learn more about the Council's services; Professional Development Program (continuing education course), IDP, the ARE, certification and reciprocity.

North Carolina Granite Corp.

Booth 434
 151 Granite Quarry Trail
 Mt. Airy, NC 27030
 336.719.2624 fax 336.786.6984
 www.ncgranite.com

North Carolina Granite Corp. will be showing granite products for architectural use.

O'Hagin's, Inc.

Booth 307
 2661 Gravenstein Hwy. S.
 Sebastopol, CA 95472
 707.823.4762 fax 707.823.5208
 www.ohaginvent.com

The O'Hagin Cloaked Vent Tile is the only true, profile-specific attic vent on the market. Used cave to ridge, The O'Hagin vent conducts a natural convection of airflow leaving healthier, longer lasting homes. Competitively priced. Over 1.5 million units sold nationwide.

Oldcastle/Jewell Concrete Products

Booth 206
 1565 Oak Creek Dr.
 Lewisville, TX 75077
 972.434.8198 fax 972.434.8198

Oldcastle/Jewell Concrete Products, Eagle-Cordell, and Trenwyth Industries manufacture high quality architectural masonry products across the U.S. Our Products Group consists of Architectural Block and Gray Block, Segmental Retaining Walls (Keystone), Proto II Decorative Wall Block, Quik-Brik, a high quality, low cost wall system, and Belgard, a high standard antique paver and wall system.

Pavestone Company

Booth 523
 P.O. Box 1868
 Grapevine, TX 76099
 817.481.5802 fax 817.251.0876
 www.pavestone.com

Pavestone Company, manufacturing concrete products since 1980, continues to effectively serve the retail, commercial and contractor markets. Dedicated to the production of concrete paver, segmental retaining walls and erosion control blocks, our business principle is to be driven not only by technology in manufacturing but also in the development of precast concrete paving, retaining wall, erosion control systems and architectural site furnishings.

Pella Windows and Doors

Booth 512
 714 Ave. R
 Grand Prairie, TX 75050
 972.988.1555 fax 972.641.9528

Pella Windows and Doors is dedicated to providing product and design solutions that meet the diverse challenges of commercial architects and contractors. Our Commercial Division offers full assistance and project support: consultation, performance analysis, initial site surveys, preliminary design and shop drawings, custom product design, product mock-up, field testing, on-site installation guidance, ADA code compliance and more.

Pelton Marsh Kinsella

Booth 706
 1420 W. Mockingbird, Ste. 400
 Dallas, TX 75247
 214.688.7444 fax 214.951.7408
 www.pmkconsultants.com

Pelton Marsh Kinsella (PMK) provides acoustical and audio-video consulting including design of sound reinforcement, film and video projection and television broadcast systems.

Phoenix Carved Stone

Booth 538
 P.O. Box 1566
 Lampasas, TX 76550
 512.556.5479 fax 512.556.5470

Phoenix Carved Stone, established in 1991, is a custom fabricator of interior and exterior architectural elements: entryways, columns and capitals, balustrades, and fireplaces. We execute others' designs or do original design work utilizing CAD software.

Pittsburgh Corning

Booth 738
 84 W. Rainbow Ridge Cr.
 The Woodlands, TX 77381
 281.681.1829 fax 281.681.3060
 www.pittsburghcorning.com

Glass Block and Glass Block Systems for commercial and residential applications.

Porcelanite Inc.

Booth 302
 1184 W. Corporate Dr., Ste. D
 Arlington, TX 76006
 800.628.6539 fax 800.628.4845
 www.porcelanite.com

Porcelanite manufactures ceramic tile for both floor and wall applications. Also available are many decorative listellos and inserts to accent these products. 2001 brought porcelain products to the Porcelanite mix. Included in our porcelain series is a wood simulation, Karpathos, which is like no other wood simulation seen before.

PPG Industries, Inc.

Booth 505
 602 South Waterview Dr.
 Richardson, TX 75080
 972.808.9653 fax 972.808.9624
 pittsburghpaints.com

Pittsburgh Paints are from PPG Industries, Inc., a global leader in coating technology and leading supplier to the building products industry. With over 100 years' experience, and R&D capabilities second to none, you can be sure we are bringing you the latest product advancements.

Premier Building Systems

Booth 129
 3434 W. Papago St.
 Phoenix, AZ 85009
 602.269.7266 fax 602.269.6999
 www.pbspanel.com

PSI

Booth 404
 4087 Shilling Way
 Dallas, TX 75237
 214.330.9211 fax 214.333.2853
 www.psiusa.com

Professional Service Industries, Inc. (PSI) is one of the country's largest and leading independent engineering testing firms. We bring extensive experience in providing professional engineering consulting services for clients locally, and throughout the nation. We provide Environmental Consulting Services, Geotechnical Engineering, Construction Materials Testing and Engineering, and Facilities Consulting Services.

Pyrok, Inc.

Booth 423
36 Butler Hill Rd.
Somers, NY 10589
914.277.5135 fax 914.276.3990
www.pyrokin.com

Pyrok Acoustement Wall and Ceiling Finishes are specified wherever decorative plaster finishes, durability and sound absorption are desired. Available in Gypsum and Portland cement, all Pyrok Acoustement formulations are spray applied in a variety of textures, in custom colors, and can all be painted without degrading any of the acoustical performance.

Raba-Kistner Consultants, Inc.

Booth 425
12821 W. Golden Ln.
San Antonio, TX 78249
210.699.9090 fax 210.699.6426
www.rkci.com

Founded in 1968, the 220 person firm of Raba-Kistner is an Engineering News-Record Top 500 Company, operating in seven different markets in Texas and Mexico. Raba-Kistner Consultants, Inc., headquartered in San Antonio, Texas provides professional and technical services, including construction testing and observation, environmental engineering and consulting, geotechnical and facilities engineering, and pavement consulting.

Rogers-O'Brien Construction Co.

Booth 724
1901 Regal Row
Dallas, TX 75235
214.962.3000 fax 214.962.3001
www.rogers-obrien.com

Rogers-O'Brien Construction, founded in 1969, provides Construction Management, Pre-Construction, Interior Finish, Design-Build and Renovation/Remodeling services. Named AIA Dallas Contractor of the Year for 2001, Rogers-O'Brien offers a wide range of building experience, including corporate headquarters, manufacturing centers, health care facilities, religious institutions and high-tech chip manufacturing and distribution plants.

San Antonio Sound & Light

Booth 409
3700 Fredericksburg Rd., Ste. 131
San Antonio, TX 78201
210.735.4517 fax 210.735.2570
www.sanantoniosoundlight.com

Scalamandre'

Booth 511
5120 Woodway Dr., Ste. 4021
Houston, TX 77056
713.627.8315 fax 713.627.8094
www.scalamandre.com

Scalamandre' carries the finest fabrics, passementeries, and hand printed wallpapers. In the last century we have added an upholstered furniture line as well as a commercial fabric line called Scalamandre' Contract formerly known as Boris Kroll. We

also represent the Elitis Collection and Colony Collection from Paris and London respectively.

Sherwin Williams Company, The

Booth 632
6448 Long Point Rd.
Houston, TX 77055
713.957.4209 fax 713.681.8634

Smith Seckman Reid, Inc.

Booth 212
10205 Westheimer Rd., Ste. 300
Houston, TX 77042
713.784.8211 fax 713.952.8655
www.ssr-inc.com
Smith Seckman Reid, Inc. (SSR) is a full service engineering firm specializing in the areas of mechanical, electrical, plumbing, and medical communications engineering design, commissioning and facilities management services. The firm was founded in 1968 and is headquartered in Nashville, Tennessee.

Southwest Terrazzo Association

Booth 416
P.O. Box 460999
Garland, TX 75046-0999
877.355.4400 fax 830.990.0693

The beauty and versatility of terrazzo offers today's architects and designers a contemporary flooring material for interior and exterior use that is both logical and practical. Terrazzo is durable enough to endure the type of traffic found in a busy airport but is elegant enough to be displayed in a place of worship.

SpaceJoist TE

Booth 402
1101 N. Great SW Pkwy.
Arlington, TX 76011
800.238.8678 fax 817.633.5178
www.spacejoist.com

SpaceJoist TE with 12" trimmable I-Joist ends, open metal web design and mid-span chase openings, is an ideal floor system for many projects, including multi-family, single family and light commercial applications. There is no other joist on the market that can provide the flexibility of an open web floor system at the pricing and flexibility of an I-Joist.

Specified Components, Inc.

Booth 322
P.O. Box 925063
Houston, TX 77292-5063
713.957.0391 fax 713.957.0394

Specified Components represents manufacturers of custom high-end architectural products, offering metal ceilings, acoustical wall panels, GFRG/GFRC columns and special shapes, designer shades, skylites, custom diffuser systems and architectural art glass. This show we are featuring Vision Products, manufacturer of monolithic, composite, insulated and laminated glass panels, as well as structural glass doors and handrails.

Sport Court Gymnasium Flooring

Booth 519
10208 Hwy. 620 N.
Austin, TX 78726
512.335.9779 fax 512.335.8556
Suspended synthetic flooring systems designed for competitive and multi-purpose use. Interlocking system provides vertical shock absorption with its Dynamic Force Transfer feature and Lateral Forgiveness that prevents serious leg and joint stress. Ideal for both primary and secondary schools. Sport Court is not damaged by moisture and has the lowest life cycle costs of any gym floor.

Star Building Systems

Booth 209
P.O. Box 94910
Oklahoma City, OK 73143
405.636.2052 fax 405.636.2037
www.starbuildings.com
Star Building Systems is a national manufacturer of metal building systems. Star provides a complete line of roof and wall panel systems, structural framing, facade and canopy systems. Star manufactures its products at three manufacturing facilities located strategically in the United States. Star is celebrating its 75th year in business.

Steelcase

Booth 535
6869 Old Katy Rd.
Houston, TX 77024
713.863.3013 fax 713.863.3020
www.steelcase.com
Steelcase, Inc. helps individuals and organizations around the world work more effectively through knowledge, products and services to enable customers and their consultants to create work environments that harmoniously integrate architecture, furniture and technology.

Stone Marketing Int'l/North American Tile & Stone

Booth 413
2095 Afton
Houston, TX 77055
713.956.1616 fax 713.956.4808

Stone Panels, Inc.

Booth 718
1725 Sandy Lake Rd.
Carrollton, TX 75006
972.446.1776 fax 972.245.3749
www.stonepanels.com
Ultra-Lite natural Stone Panels weighing 80% less than solid stone are available in nearly unlimited choices of granite, marble or limestone. Lightweight natural stone offers savings in structure and back-up support and is economically and quickly installed, reducing labor cost. Ideal for exterior, interior and elevator cab cladding, whether new construction or renovation.

Stone Solutions, Inc.

Booth 309
2222 W. Rundberg, Ste. 450
Austin, TX 78758
512.834.9211 fax 512.834.8051
www.stonesolutions.com

As a major importer, Stone Solutions, Inc. provides one of the largest and most diverse selections of natural stone, ceramic and porcelain tiles, from around the world. Find unlimited possibilities for use in residential and commercial applications, walls and countertops, and interior and exterior applications.

Sun Ports International, Inc.

Booth 305
8319 Chancellor Row
Dallas, TX 75247
214.905.9500 fax 214.905.9514
www.sunports.com

Sun Ports International is the market leader in the design, engineering, manufacturing, and installation of permanent shade systems. These shade systems provide protection from harmful UV rays and are eye-catching, attractive and provide permanent maintenance-free comfort. For more information please view our website at www.sunports.com.

Swiff-Train Co.

Booth 408
4650 S. Pinemont, Ste. 100
Houston, TX 77041
713.690.4473 fax 713.460.3804
www.swiff-train.com

TAMKO Roofing Products, Inc.

Booth 140
220 W. 4th St.
Joplin, MO 64801
417.624.6644 fax 800.841.1925
www.tamko.com

TAMKO exhibits its complete line of high quality commercial roofing and waterproofing products. Featured products include AWAPLAN SBS-modifieds; TAMKO® BUR ply sheets, base sheets and cap sheets; TW-60 Sheet waterproofing membrane; TW Moisture Wrap Air barrier membrane, and other self adhering above and below-grade waterproofing products.

Tamlyn and Sons, LP, R.H.

Booth 419
13623 Pike Road
Stafford, TX 77477-5103
281.499.9604 fax 281.499.8948
www.tamlyn.com

Termimesh System

Booth 215
9519 IH35 North
Austin, TX 78753
512.997.0066 fax 512.837.9671
www.termi-mesh.com

Termimesh is the only non-chemical, stainless steel (physical barrier) mesh, installed during the construction stage, designed

to permanently prevent termites from entering any structure. With new building code requirements demanding termite prevention, you will want to stop by booth #215 to obtain further information.

Texas Architectural Panel (formerly Follett Veneer, Inc.)

Booth 435
5713 Cottonwood
Pearland, TX 77584
281.489.8492 fax 281.489.7185
www.follettveneer.com

We provide custom wood veneer architectural panel products which include standard panel sizes 4 x 8&10, 8&10 x 4, 5 x 8&10, 10&8 x 5, custom size matched panels, furniture components, table tops & doors, inlays, patterns, ssetch face, and marquetry. We are also an AIA CES Provider.

Texas Building Components

Booth 125
400 Brushy Creek Rd.
Cedar Park, TX 78613
512.996.0777 fax 512.996.0780
www.tbctruss.com

Texas EIFS Wall Systems

Booth 205
220 Burseson
San Antonio, TX 78202
800.358.4785 fax 210.472.2946
www.teifs.com
EIFS, the premier Exterior Insulation and Finish System Manufacturer, has a complete line of Elastomeric and Acrylic coatings for application over stucco, concrete and other cementitious surfaces. EIFS offers products for the commercial, residential, and retrofit markets.

Texas Masonry Council

Booth 417
314 Highland Mall Blvd., Ste. 510
Austin, TX 78752
512.374.9922 fax 512.451.9556
www.texasmasonrycouncil.org

The Texas Masonry Council is a group of masonry contractors and suppliers in the state of Texas who work together to promote the expanded use and the benefits of masonry. In conjunction with local chapters, architects and universities, TMC strives to strengthen the masonry industry through focused programs across the state.

Travis Tile Sales, Inc.

Booth 617
3811 Airport Blvd.
Austin, TX 78768
512.478.8705 fax 512.478.8373

Travis Tile Sales, Inc is celebrating its' 48th year of business in the Austin area. We offer American Olean, a diversified line of ceramic tile for both commercial and residential use. As Wilsonart International's central Texas distributor, we carry a full line of high pressure laminate, decorative metals and Gibraltar 1/2" and 1/8" solid surface material.

Tremco, Inc.

Booth 612
8400 Tallwood Dr., Ste. B
Austin, TX 78759
800.831.7407 fax 512.345.5619

Tremco focuses on Total Quality Management, becoming the first manufacturer of roofing systems to achieve ISO 9001 certification. With six manufacturing facilities in North America, Tremco manufactures a complete line of asbestos-free products that meet the highest expectations for quality and reliability providing roofing and weather-proofing peace of mind.

Trenwyth Industries

Booth 208
One Connelly Rd.
Emigsville, PA 17318
717.767.6868 fax 717.764.6774

Trenwyth Industries had specialized in the manufacture of high-end architectural concrete masonry units since 1967. Trenwyth's complete product line includes ASTRA-GLAZE-SW®+ glazed masonry units, TRENDSTONE®, ground face units, TRENDSTONE PLUS® filled and polished units, MESASTONE® textured masonry units, ACOUSTAWAL® sound-absorbing units, and PRAIRIE STONE masonry units by Northfield Block Co.

Tri-Kes Wallcovering Source

Booth 340
11123 Shady Trail
Dallas, TX 75229
972.484.8120 fax 972.484.8190
www.trikes.com

Tri-Kes Wallcovering Source offers the most extensive and diverse product portfolio in the Southwest. Add value to your project: visual impact, improved productivity, fresh-looking 5 times longer than other finishes, durable, cleanable, low VOC, environmentally responsible. See the new designs and performance features from Lanark, Lentex, Source One, Symphony, Terrapointe, Versa, York, and Xquest... at the 63rd Annual Expo.

TXI Expanded Shale and Clay

Booth 134
11111 Wilcrest Green, Ste. 410
Houston, TX 77042
713.332.1406 fax 713.332.1419

TXI manufactures structural-grade expanded clay and shale lightweight aggregate that is custom-graded according to block producers' requirements. In addition, TXI is the licensor of PyroTherm High Performance Masonry Units, and our lightweight aggregate is also used by manufacturers to produce SmartLite CMU.

Universal Bollard Security Systems (UBSS)

Booth 509
P.O. Box 2148, Ste. 600, Pure Oil Bldg.
Midland, TX 79702
915.687.1033 fax 915.687.2646

Deployment High Mass Protection System is an anti-terrorist bollard system designed to stop a 15,000 lb. truck going 55 mph. This system not only addresses U.S. Government needs, but can be installed at gate entrances to power generation plants,

airports, or any other facility that needs this type of security.

US Brick, Hanson

Booth 418
27111 Hwy. 281 N.
San Antonio, TX 78260
830.980.7071 fax 830.438.7141
www.usbrick.com

USA Datafax, Inc.

Booth 628
1819 Firman, Ste. 115
Richardson, TX 75081
972.437.4791 fax 972.437.5215
www.usadatafax.com
USA Datafax, Inc. will introduce the new AW1200 11"x17" Laser Printer, which is the industries least expensive large format printer. We will be showing the OKI 92 (large format) Multifunctional Color Convenience Copier/Printer System as well as the NEC IT3510 Digital Copier/fax/printer.

VT Industries, Inc.

Booth 338
29 Rollins Hills Cir.
Denton, TX 76205
940.367.9606 fax 928.752.3005
www.vtindustries.com
At VT Industries, designing and crafting the finest wood veneer and decorative laminate commercial interior wood doors is our specialty. VT features include, 5-ply Hot Press Construction Technology and Premium "A" Grade Veneers per WDMA I.S. 1-A-97.

Wausau Tile, Inc.

Booth 136
9001 Business Hwy. 51
Wausau, WI 54401
800.388.8728 fax 715.355.4627
www.wausautile.com
Wausau Tile is a recognized leader in the production of precast concrete amenities Wausau's terra pavers with 5 types and 53 styles. The only domestic manufacture of terrazzo tile and matching precast terrazzo accessories for interior use and our precast concrete products for check us out at www.wausutile.com

Wenco Distributors

Booth 608
600 Industrial Blvd.
Austin, TX 78745
512.444.6701 fax 512.444.4799
Pozzi wood windows feature unsurpassed Kynar 500 finish on aluminum clad. Pozzi offers 27 different colors to choose from, including copper and anodized finishes. State of the art ultra edge glass technology along with special attention to architectural details makes Pozzi the leader in wood windows.

Wiremold Company, The

Booth 613
60 Woodlawn St.
West Hartford, CT 06110
800.621.0049 fax 860.232.2062
www.wiremold.com
The Wiremold Company provides flexible, accessible, and aesthetic solutions for building infrastructure needs to support power, voice, data, and video. Covering perimeter and open space designs to overhead and infloor systems, Wiremold products meet your clients' requirements and represent the most comprehensive wire and cable management solutions on the market.

Worth Casualty Company

Booth 201
P.O. Box 66
Fort Worth, TX 76101
817.759.0673 fax 817.759.0692
www.worthcasualty.com
Worth Casualty Company is a direct writer for automobile insurance which results in over 125 combined years of insurance experience. Whether you're an educator, an engineer or an entrepreneur, Worth Casualty Company should be your choice for automobile insurance!

York Metal Fabricators, Inc.

Booth 540
P.O. Box 18149
Oklahoma City, OK 73154
405.528.7495 fax 405.528.7426
www.yorkmetal.com
Founded in 1963, we have focused our knowledge, skills, and abilities on custom fabrication of bronze, stainless, aluminum, glass, and ornamental handrails. The average employee tenure of 18 years has allowed us to win numerous craftsmanship awards throughout the country. Ask us about N.O.M.M.A. and recent building code battles.

ymf YORK METAL FABRICATORS, INC. ymf
800.255.4703
 Award-winning craftsman for award-winning projects
NOMMA CSI ABC AGC
CUSTOM CRAFTED HANDRAILS SINCE 1963
 Specializing In Stainless, Bronze, Brass, Aluminum
 Ornamental, Glass, Pipe, Pickets, & Custom Handrails
WWW.YORKMETAL.COM
 27 N.E. 26th (73105) 405.528.7495
 P.O. Box 18149 Fax - 405.528.7426
 Oklahoma City, OK 73154 e-mail - info@yorkmetal.com

Circle 72 on the reader service card or visit booth 540 in Austin



Audiovisual Systems for Presentation Environments

WE DESIGN AND INSTALL:
 Computer Classrooms
 Network Operations Centers
 Distance Learning Facilities
 Military Briefing Rooms
 Conference Rooms
 Commission Chambers
 Videoconferencing Facilities
 Custom Medical Facilities
 Training Rooms
 Auditoriums • Boardrooms

Audio Visual Innovations
 Your Source For Being Seen And Heard.
 (972) 243-4422 • (800) 630-4022
 3210 Belt Line, Suite 124, Dallas
 www.aviinc.com

Circle 74 on the reader service card

SRI DESIGN • INSTALLATION • TRAINING
 SOUND • VIDEO • LIGHTING • AUTOMATION
 SOLUTIONS • RESOURCES • INNOVATION

WEBSITE: WWW.SOUNDREINFORCEMENTS.COM
 CHURCHES • CORPORATE • SCHOOLS • THEATERS • SPORTS FACILITIES

SOUND REINFORCEMENTS, INC. DFW PHONE: 817-295-9903
 410 NE WILSHIRE BLVD. OUTSIDE DFW: 800-755-6581
 BURLESON, TX 76028 FAX: 817-295-0235

Circle 50 on the reader service card



Improve Your View
 Legendary craftsmanship and roofing character for discerning architects:

- Ludowici Clay Tiles
- Hilltop Slate
- North Country Black Slate

Available from the manufacturers' exclusive representative:

JEH/EAGLE SUPPLY, INC.
 888-534-1800 972-364-0545 fax 972-364-0554
 Addison Austin Colleyville Fort Worth Alliance Frisco Mansfield Mesquite

Circle 23 on the reader service card or visit booths 214 and 216 in Austin



BILL ROBERTS
MITCH MORRIS
 (214) 526-3366
 Fax (214) 526-3367
 Email: office@brsales.com
 Dallas, Texas 75205

BILL ROBERTS
 SALES COMPANY

REPRESENTING THE MANUFACTURER

- Southwest Doors and Windows
- Tru-Stile MDF Doors
- McFarland Door Co.
 -Commercial Stile & Rail Doors
 -Hardwood Fire Doors
- Lincoln Wood Windows
- White River Hardwoods
- Benchmark HMF Steel Doors and Frames

Circle 132 on the reader service card or visit booths 504 and 506 in Austin

ANY SIZE
STEEL • ALUMINUM
WOOD • BRASS
STAINLESS

Shipped in a Complete
Unit or Kit
\$425 & up

Stock for Fast Shipping
Free Brochure

713-680-3110
Toll Free
1-800-231-0793
Fax 1-713-680-2571
www.stairwaysinc.com

4166 Pinemont
Houston, TX 77018

Circle 39 on the reader service card

PMK Pelton Marsh Kinsella

Acoustics/Audio/Visual Systems

Contact:
David Marsh @ 214-688-7444

Visit us at www.pmkconsultants.com

Circle 81 on the reader service card or visit booth 706 in Austin

Consulting and Design Services in Acoustics,
Sound, Noise Control, Multi Media, Video,
Broadcast and Theatrical Systems

Dallas • San Antonio

4801 Spring Valley Rd, Ste 113-B
Dallas Texas 75244
972.934.3700 (voice)
972.934.3720 (fax)
bhaddon@wjhw.com (email)
www.wjhw.com (internet)

BILL HADDON
Principal

WRIGHTSON, JOHNSON, HADDON & WILLIAMS, INC.

Circle 212 on the reader service card

STRUCTURAL SENSITIVITY TO
ARCHITECTURAL EXPRESSION

Phone: (512) 343-0766
Fax: (512) 343-9103
11615 Angus Rd., Suite 104
Austin, Texas 78759

**WAY CONSULTING
ENGINEERS, INC.**
Structural & Civil

Circle 202 on the reader service card

L.A. FUESS PARTNERS
Structural Engineers
Dallas, Texas

Circle 31 on the reader service card or visit booth 639 in Austin

JEAcoustics
Engineered Vibration Acoustic & Noise Solutions
 5806 Mesa Drive, Suite 380
 Austin, Texas 78731-3742
 512 / 371-0800 Fax 512 / 371-0825
 www.JEAcoustics.com



Architectural Acoustics
 Sound Isolation
 Mechanical Noise & Vibration
 Environmental Noise

Circle 8 on the reader service card



MCT Sheet Metal, Inc.
Sheet Metal Roofs
Established 1977


- Retro-Fit
- Standing Seam Roofs
- Chemical Storage Buildings

Katy Texas
 281-391-0285
 Beaumont, Texas
 409-794-3613

E-mail: sales@mctsheetmetal.com • Internet: www.mctsheetmetal.com • Pat Coussens • Todd Coussens

Circle 71 on the reader service card or visit booth 522 in Austin

Shen Milsom & Wilke, Inc
 Technology Consultants in Telecommunications, Audiovisual, Acoustics & Trading Floors



International Experience
 Texas Presence

Houston Office (713) 278-8228 www.smwinc.com

Circle 79 on the reader service card

FUGRO SOUTH, INC.
 Geotechnical Engineering, Construction Materials Engineering and Testing, Nondestructive Testing and Examination, Geophysical Studies, Pavement Consulting, Management and Engineering

Austin	(512) 977-1800	
Beaumont	(409) 840-5551	
Corpus Christi	(361) 882-5411	
Dallas	(972) 484-8301	
Fort Worth	(817) 589-2428	
Houston	(713) 778-5533	
San Antonio	(210) 655-9516	
Waco	(254) 840-2252	
Lake Charles, LA	(337) 439-1731	
Phoenix, AZ	(480) 961-1169	

FUGRO
 Providing our services in Texas and the southwest since 1948.

Circle 97 on the reader service card



Customize Your Presentation

Make the most of your available space through careful planning and consultation with Data Projections. Through our extensive experience in finding the best solutions for our customers, Data Projections' team will accurately design, integrate and install our systems into your class or meeting room. By utilizing the latest technology and our trained specialists, we can maximize your visual and communication needs.

 ...the benchmark of excellence in virtual communications
 Call for more info 1.866.CALL.DPI
 www.dataprojections.com

HOUSTON AUSTIN DALLAS SAN ANTONIO BOISE INDIANAPOLIS ST. LOUIS

Circle 50 on the reader service card

As I See It

As with any other creative endeavor, this issue's cover went through a few changes.

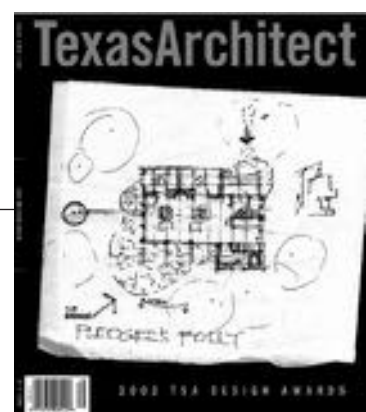
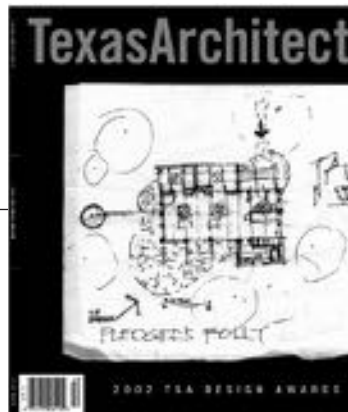


DESIGN IS A PROCESS, NOT A RESULT. When one begins a project, whether in three dimensions or two, there's a seminal idea. That idea grows and changes until, due to the influence of new ideas, the constraints of time, money, etc., you arrive at the finished product. That outcome is just one permutation of millions that were possible when the project began. It begs the question: what if?

In this issue, we celebrate the outcome of design; we award the result of infinite possibilities. So for the cover I wanted to show the beginning: the birth of an idea that germinated and became an award winner. I found William Barbee's sketch of "Pledger's Folly" fascinating. To me, the napkin seemed to tell a story that no amount of wood and metal could ever convey.

A D A M F O R T N E R

Adam Fortner is art director of *Texas Architect*.





Proud provider of specialty architectural finishes at the Austin Convention Center



**ENVIRONMENTAL
INTERIORS_{INC.}**

13 River Road • Hudson, New Hampshire 03051
Telephone: 800/526-5024 • Fax: 603/889-1147
www.environmentalinteriors.com

Specialty Architectural & Ornamental Metalwork • Security & Acoustical Ceiling Systems • Metal & Fabric Wall Treatments
Interior Wood & Glass Finishes • Transit Casework & Display Enclosures • Specialty Exterior Metal Claddings

Circle 29 on the reader service card

banded firehouse beauty

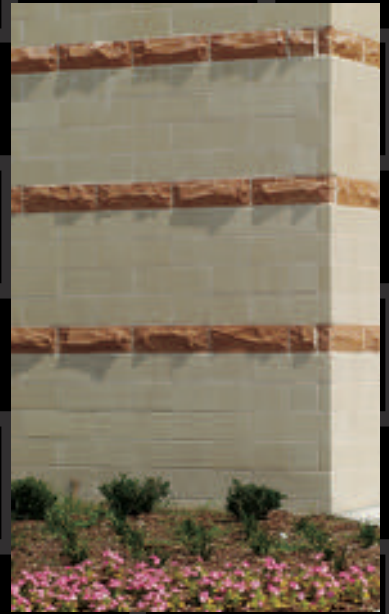


No other material matches the smooth elegance and rugged intensity of Arriscraft stone. Its design flexibility and material consistency are the envy of Nature itself.



Blackson Brick Co.

214-855-5051
www.blacksonbrick.com
marc@blacksonbrick.com



Discover the advantages of Arriscraft stone:

nine standard colors

four textures

installs like brick

no sealing required

guaranteed for life of building

custom colors available

Central Fire Station, Allen, TX
ARCHITECT
HDR Architecture Inc., Dallas
GENERAL CONTRACTOR
C.R. Reynolds, Sherman, TX

Photographer: Ray Don Tilley, Bastrop, Texas

Circle 6 on the reader service card or visit booth 518 in Austin